

TRACING MESSIAEN IN NAJI HAKIM'S *LE TOMBEAU D'OLIVIER MESSIAEN*

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Olivier Messiaen and Naji Hakim are both representative composers of the twentieth century. For the performer this “modern” music is difficult to analyze because of the increased complexities of its harmonic language. Therefore the purpose of this study is to demonstrate a way to approach Naji Hakim's *Le Tombeau d'Olivier Messiaen* through Messiaen's own musical language. This study examines how Hakim has borrowed Messiaen's theory and used it in his own piece.

Chapter I outlines the purpose and motive of this study. Chapter II briefly outlines the piece, introduces the meaning of *Tombeau* in music history, and presents Messiaen's modes of limited transposition, one of the main sources used in the composition of *Le Tombeau d'Olivier Messiaen*. Chapter III details Messiaen's influence in Hakim's piece. This influence consists of four elements: melody, mode, harmony, and extra-musical ideas. This chapter is the primary portion of the document. After examining the influence of Messiaen, a conclusion of this study is offered in Chapter IV. Four appendixes are attached to this document: an interview with Naji Hakim about *Le Tombeau d'Olivier Messiaen*; the modes of limited transposition in *Le Tombeau d'Olivier Messiaen*; a biographical sketch of Naji Hakim; and program notes from *Le Tombeau d'Olivier Messiaen*.

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## CHAPTER I

### INTRODUCTION

The music of organist and composer Naji Hakim clearly demonstrates that he has been influenced by various styles and techniques from preceding composers and improvisers. Olivier Messiaen is one of his most significant influences. Although he never studied with Messiaen, Hakim's high regard for Messiaen led him to compose *Le Tombeau d'Olivier Messiaen* (1993). In the preface to *Le Tombeau d'Olivier Messiaen*, Hakim mentions that he owed much to Messiaen's musical language, and within the work Hakim quotes phrases and techniques from Messiaen's works in order to show the influence.<sup>1</sup> Hakim believes that playing music is a way of learning music; thus, even without direct contact with Messiaen, Hakim has diligently played, recorded, and mastered Messiaen's works.<sup>2</sup> One of Hakim's comments might best explain the connection between Hakim and Messiaen, despite their lack of intimacy: "A composer, he cannot be deaf. I am influenced by all the background. I have been in a different way than another composer would be." [*sic*]<sup>3</sup>

This study will trace Messiaen's influence on Hakim's *Le Tombeau d'Olivier Messiaen*, in terms of harmony, and style, and symbolic idiom. The study will provide essential elements and a framework for *Le Tombeau d'Olivier Messiaen* for performers and scholars to understand how Messiaen's musical language is involved in Hakim's piece, further presenting Hakim as a leading composer-organist for this generation.

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<sup>1</sup> Naji Hakim, *Le Tombeau d'Olivier Messiaen* (London: UMP, 1993), 2.

<sup>2</sup> See Olivier Messiaen, *Inédits: Offrandes au Saint Sacrement; Prélude Pour Orgue; Monodie*, Naji Hakim, organ; digital disc (Valmy, France: Jade); and Olivier Messiaen, *L'Ascension, La Messe de la Pentecôte* Recording, Naji Hakim, organ; digital disc (Valmy, France: Jade, 1995).

<sup>3</sup> Carl Angelo, *Naji Hakim's Symphony in Three Movements for Organ: Historical Background and Structural Analysis* (Indianapolis: Indiana University Press, 1991), 108.

## CHAPTER II

### MESSIAEN'S LANGUAGE FROM *THE TECHNIQUE OF MY MUSICAL LANGUAGE*

Before examining Messiaen's influence on *Le Tombeau d'Olivier Messiaen*, brief information about this piece needs to be presented. *Le Tombeau d'Olivier Messiaen* is made up of three movements, each of which has its own subtitle. The first movement is titled "By my life, by my death." Based upon this idea, this movement has two symbolic themes, life and death. For life, Hakim quotes a Russian folk song, *point n'etait*, which was used by Messiaen in his *The Technique of My Musical Lanaguage*. For death, Hakim takes an excerpt from *Ego Dormivi*, the plainsong for Easter vespers. The first movement starts with the death theme which is harmonized and then the life theme is presented as an unaccompanied melody. After presenting the themes, they are varied and alternated through the end. The second movement is titled "I give thanks to my God." This movement has one theme from a Maronite<sup>4</sup> melody and one counter-theme from "Eucharist," the second movement of Messiaen's *Les offrandes oubliées*. This movement is divided into three sections and the first and the third section involve the Maronite melody. In the last movement, "Christ with the Holy Spirit in the Glory of the Father" is titled. The main theme comes from "Séquence du Verbe, cantique divin," the central movement of Messiaen's *Trois petites liturgies de la Présence Divine* (a piece for orchestra and choir, 1964). This theme is varied within a rondo form. Also, in the final episode this movement has one more theme, which is quoted from a phrase of Messiaen's *Harawi* (a song cycle for a high voice and a piano, 1949).

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<sup>4</sup> Maronite: A Lebanese Christian community, in communion with the pope. Hakim was born in Lebanon.

## The *Tombeau* in Music History

The *tombeau* originated from sixteenth-century and seventeenth-century French literature, where it consisted of short poems or collections of poems written to commemorate the death of a famous person. In the middle of the seventeenth century, French musicians incorporated this idea into their music. By composing *tombeaux* French musicians commemorated their teachers or other famous musicians.<sup>5</sup> The first known musical *tombeau* was composed by Ennemond Gaultier (1575-1651) for the lutenist René Mesangeau (d.1638).<sup>6</sup> In the twentieth century, the *tombeau* was revived by French composers. Maurice Ravel's *Le tombeau de Couperin* (1914-1917) is regarded as a representative piece, while organ composer Marcel Dupré (*Le tombeau de Titelouze*) and his contemporary Georges Migot (*Le tombeau de Nicolas de Grigny*) contributed to the tradition. Thus by composing *Le Tombeau d'Olivier Messiaen*, Naji Hakim, a student of Jean Langlais, commemorates the famous composer and organist, Olivier Messiaen.

### Messiaen's Modes of Limited Transposition

To honor Messiaen, Hakim employs Messiaen's modes of limited transposition in *Le Tombeau d'Olivier Messiaen*. In *The Technique of My Musical Language* (Paris, 1944; Eng., 1956) Messiaen systemized his musical language in three areas: rhythm, melody, and harmony. Out of Messiaen's theory, his modes of limited transposition are regarded as unique compositional devices, even though they are based in part on various pre-made scales. These pre-made scales include whole-tone, distinctively related to Claude Debussy, and octatonic, used by Igor Stravinsky. Each scale can be divided into 4, 3 or 2 segments, each segment having the

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<sup>5</sup> Michael Tilmouth and David Ledbetter, "Tombeau," *The New Grove Dictionary Music and Musicians*, 2<sup>nd</sup> edition, edited by Stanley Sadie and John Tyrell, Vol. 25, 564.

<sup>6</sup> Ibid.

same intervallic structure. The chromatic scale with its 12 semitones can be divided into two tritones, each consisting of six semitones. Each scale possesses a small number of transpositions because certain transpositions would contain exactly the same notes, and each scale is labeled according to both mode and transposition. Mode 1 is divided into six groups of two notes, which can produce two transpositions.



Mode 2 is divided into four groups of three notes, which have three transpositions.



Mode 3 is divided into three segments and is transposable four times.

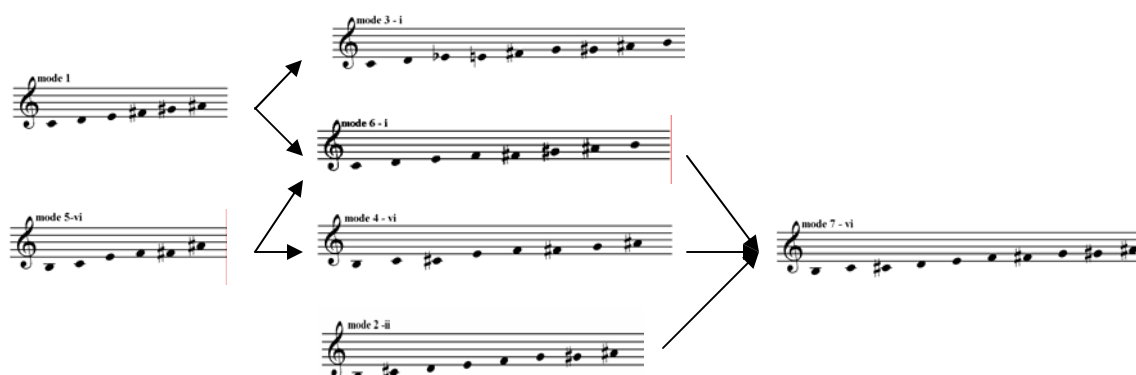


The others, Mode 4 through Mode 7, divide the octave into two tritone segments (C-F#: F#-C') and have six transpositions.

In *Messiaen's Musical Language* (1995)<sup>7</sup>, Anthony Pople examines Messiaen's new modes, discussing how certain transpositions of these modes relate to each other. When these modes are used, enharmonic pitches are used interchangeably in the music. The following chart

<sup>7</sup> Anthony Pople, "Messiaen's Musical Language: an Introduction," in *The Messiaen Companion*, edited by Peter Hill (Portland: Amadeus Press, 1995).

shows their interrelationship. Mode 1 belongs to both Mode 3-i and Mode 6-i. Mode 5-vi belongs to both Mode 4-vi and Mode 6-i.<sup>8</sup> Mode 7-vi includes all modes except Mode 3-i.



Ex. 1. The relationship of Messiaen's modes of limited transposition.<sup>9</sup>

Messiaen avoided using Mode 1 because of its notable association with Debussy, and Mode 5 is a truncated form of Mode 4.<sup>10</sup> Through this chart, one sees that Modes 2, 3, 4, and 6 are not closely related to one another. Due to this feature, Messiaen was able to use these modes distinctively.<sup>11</sup> In addition to not being related, Modes 2 and 3 are used most often because their transpositions are the most strictly limited, Mode 2 having only three possible transpositions and Mode 3 having four transpositions. Each mode can be used freely; the mode can modulate to other transpositions, segments of different transpositions can be combined, or segments of different modes can be combined. This various and free usage of each mode is shown in Messiaen's *Technique*.<sup>12</sup>

<sup>8</sup> In this paper, a lower case Roman numeral indicates the transposition of each mode.

<sup>9</sup> Pople, 21.

<sup>10</sup> Olivier Messiaen, *The Technique of My Musical Language* vol.1 translated by John Satterfield (Paris: Leduc, 1956), 62.

<sup>11</sup> Pople, 21.

<sup>12</sup> See Messiaen's *Technique*, second and third paragraph in chapter XVIII.

## CHAPTER III

### MESSIAEN'S INFLUENCE IN *LE TOMBEAU D'OLIVIER MESSIAEN* (1993)

Hakim sometimes quotes materials from Messiaen's work and sometimes imitates his techniques. In this chapter we will examine how Hakim uses Messiaen's language, in four areas: melody, modes, harmonic elements, and extra-musical ideas. In the first movement, Hakim applied all of Messiaen's modes which are also used to harmonize Messiaen's melody. In the second and third movements Hakim uses Messiaen's harmonies, such as the chord on the dominant, the chord of resonance, and the stained-glass effect.

#### Melody

*Le Tombeau d'Olivier Messiaen* recalls Olivier Messiaen by incorporating quotations of melodies composed by Messiaen or used by him in his works. In Hakim's music, this quotation technique was previously demonstrated in *Hommage á Igor Stravinsky* (1986). With a similar aim to pay honor to a great master, Hakim imitated several melodies from two of Stravinsky's ballets: *L'oiseau de feu* (1910) and *Le sacre du printemps* (1913). However, in *Hommage á Igor Stravinsky*, Hakim doesn't make use of direct quotation. Instead of borrowing melodies, Hakim recalls Stravinsky by imitating Stravinsky's general compositional style. This is very different from *Le Tombeau d'Olivier Messiaen*, in which Hakim directly quotes Messiaen's melodies. Besides borrowing Messiaen's melodies Hakim quotes other melodies that Messiaen employs as examples in his theory book, *The Technique of My Musical Language*. For example, in the first movement Hakim borrows one example, the Russian folk song *Point n'était de vent* found as an example of folk song used as melodic material in chapter VIII of Messiaen's treatise.<sup>13</sup>

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<sup>13</sup> Messiaen, 33.



Ex. 2. *Point n'était de vent* from Messiaen's *The Technique of My Musical Language*.

Hakim quotes the folk song directly as his second thematic material in the first movement. At first, this folk song is presented alone a half step higher than the original melody, along with short scale-like passages between each phrase.



Ex. 3. Use of folk song, *Point n'était*, *Le Tombeau d'Olivier Messiaen*, Mvt.1, mm. 11-14 (Copyright 1994 by United Music Publishers Ltd. Used by permission).

Hakim has omitted three notes from the first phrase (marked with an asterisk in Ex 1). In addition to quoting the melody, Hakim includes a comment from Messiaen about this folk song in his program note: "The Russian song, *Point n'était de vent*, haunted my youth."<sup>14</sup>

<sup>14</sup> Messiaen, 33.

In the second movement, Hakim quotes the beginning of “Eucharist,” the second movement of *Les offrandes oubliées*, which is Messiaen’s first orchestral work. This melody is also used as an example of melodic contour in Messiaen’s treatise.



Ex. 4. “Eucharist” theme from Messiaen’s *Les offrandes oubliées*.

In the second movement, Hakim quotes the beginning of “Eucharist,” the second movement of *Les offrandes oubliées*. This melody is also used as an example of melodic contour in Messiaen’s treatise.

A multi-staff musical score. At the top, it says "R. Ajoutez Flûte 4, Hautbois, Voix humaine, Tremblant". Below that, the first system has a piano part with the instruction "R. mp sempre dolce espressivo". The second system has a bass line with the instruction "\* maronite melody" and "f ma dolce, legato". The third system has a piano part with the instruction "\*offrandes oubliées". The score consists of four systems of music, each with a treble and bass staff.

Ex. 5. Counter theme, “Eucharist” from *Les offrandes oubliées* treated in harmonization in the second movement from *Le Tombeau d’Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).



Other quotations exist in the third movement. For a main theme, Hakim takes a melody from “Séquence du Verbe, cantique divine”, the central movement of *Trois petites liturgies de la Présence Divine* (1952).



Ex. 6. “Séquence du Verbe, cantique divine” from Messiaen’s *Trois petites liturgie de la Présence Divine*.


Hakim places this melody a minor seventh above the original, doubled in octaves. Its rhythmic value is augmented by four, and the melody is harmonized into thick chords using a technique Hakim calls soprano harmonization.



Ex. 7. Harmonization of “Séquence du Verbe, cantique divine,” Mvt.3, *Le Tombeau d’Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

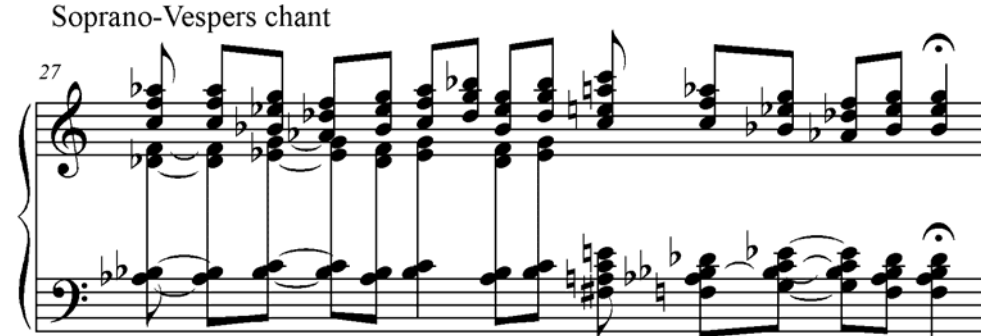
Hakim frequently uses soprano harmonization to bring out a given theme, harmonizing a soprano melody with or without any harmonic function or tonal logic.<sup>15</sup> He used this technique previously in the first movement of *The Embrace of Fire* (1986), where in the B section a Vespers chant melody is presented in the soprano voice and harmonized by chords.<sup>16</sup>

Vespers chant



Ve - ni - te ad me\* om - nes qui la - bo - ra - tis

Soprano-Vespers chant



Ex. 8. Soprano harmonization from *The Embrace of Fire*.

For the final section of the third movement, Hakim employs another Messiaen melody taken from “Tous les Oiseaux de Étoiles,” the tenth song of *Harawi* (1948). The tune is suddenly inserted apparently just once again recall Messiaen. Hakim also harmonizes it by means of a soprano harmonization.

<sup>15</sup> Naji Hakim, *The Improvisation Companion*, (London: UMP, 2000), 39.

<sup>16</sup> Karen E. Larson, *Pitch and Proportion in The Embrace of Fire* (Indiana: Indiana University, 1993), 16.



Ex. 9. Original melody of “Tous les Oiseaux de Étoiles” from *Harawi* and harmonization, *Le Tombeau d’Olivier Messiaen*, Mvt.3, mm.108-109 (Copyright 1994 by United Music Publishers Ltd. Used by permission).

In *Le Tombeau d’Olivier Messiaen*, Hakim borrows various melodies from Messiaen which are harmonized either by his own method of soprano harmonization or through the use of Messiaen’s modes. These borrowed melodies also bring the meaning of each movement into relief. In the first movement, two contrasting ideas, life and death, correspond with the favorite melody of each composer; Hakim’s *Ego Dormivi* and Messiaen’s *Point n’etait*. In the second movement, Messiaen’s “Eucharist” theme is employed to express the words “Il est parti le Bien-Amié” (It is part of being loved). Last, in the third movement two melodies are taken from Messiaen’s works: “Séquence du Verbe, cantique divin” and “Tous les Oiseaux de Etoiles.” The first one is the main theme used to present “c’est pour nous” (This is for us). The other one is selected to recall Messiaen by using his favorite melody.

### Mode

According to Hakim, he read *The Technique of My Musical Language* intensively and used several of Messiaen’s distinctive harmonic progressions and modes in *Le Tombeau*

*d'Olivier Messiaen*.<sup>17</sup> Unlike Messiaen, Hakim systematically uses all of Messiaen's modes within the entire piece, concentrating them in the first movement.

Mode 1 is well known as the whole-tone scale. Just as Messiaen avoided using this mode, Hakim says he does not intentionally use Mode 1.<sup>18</sup> However, this mode can be found in the third movement as shown below. Each note of the scale is presented in the top voice and thickened by adding up to ten notes.



Ex. 10. Whole tone in the third movement from *Le Tombeau d'Olivier Messiaen*, m.104 (Copyright 1994 by United Music Publishers Ltd. Used by permission).

Mode 2 is found in the first and second movements. This mode is one of Messiaen's preferred modes as discussed above.<sup>19</sup> In the first movement, the second variation of the death theme, *Ego Dormivi*, is written in Mode 2. Different transpositions are used, as can be seen below.

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<sup>17</sup> See Appendix A.

<sup>18</sup> See Appendix A.

<sup>19</sup> Pople, 21.

Ex. 11. Mode 2 in the first movement from *Le Tombeau d'Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

In the second movement, the beginning melody of *Les offrandes oubliées* is harmonized in mode 2, second transposition (Appendix B-1).

Mode 3 is used in the second variation of *Point n'était* in the first movement and also in the third variation of *Ego Dormivi*. In the second variation of *Point n'était*, Mode 3-iv is employed in the left hand with the repetition of a melodic figure, which is a linear arrangement (1245654248) of notes from mode 3-iv.

*Point n'était*  
76 mode4-i

*mf* *p.*  
mode3 - iv  
1 2 4 5 6 5 4 2 4 8

80

mode 3 - iv

1 2 3 4 5 6 7 8 9

Ex. 12. Mode 3 in the first movement from *Le Tombeau d'Olivier Messiaen*(Copyright 1994 by United Music Publishers Ltd. Used by permission).

Another usage of Mode 3 is presented in the third variation of *Ego Dormivi*, where the fragment of the melody is harmonized in Mode 3 and alternates with pedal solo (Appendix B-2).

Mode 4 is found in the first and second movements. In the first movement, Mode 4-i is used in the second variation of *Point n'était*, shown above (Ex 12). Mode 4-i is played in the right hand melody while the accompaniment is played in Mode 3-iv, as discussed above. In the second movement, the middle section employs Mode 4-i (Appendix B-3).

Mode 5 is presented in the first movement and at the very beginning of the second movement. In the first movement portions of Mode 5-i and 5-iv are used at the second variation of *Ego Dormivi* (Appendix B-4). In the second movement, the falling fourth and tritone pattern

show the characteristics of Mode 5, which is composed of alternating of augmented and perfect fourths.

The image contains two musical diagrams. The left diagram is a piano score for the second movement of *Le Tombeau d'Olivier* by Messiaen. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has two sharps (F# and C#). The tempo is marked 'R.' (Ritardando). The dynamics include 'mf' (mezzo-forte) and 'p dolce' (piano dolce). The mode is identified as 'mode 5 - iv'. The right diagram is a single-line scale for 'mode 5 - iv' in treble clef, showing the sequence of notes: G#4, A4, B4, C#5, D5, E5. The intervals between notes are augmented fourths (G#-A, A-B) and perfect fourths (B-C#, C#-D, D-E). Fingerings 1 through 6 are indicated below the notes.

Ex. 13. Mode 5 in the second movement from *Le Tombeau d'Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

Mode 6 is applied in the first and second variations of *Point n'etaît* in the first movement.

The first variation uses all notes of Mode 6 – iii, except G#.

mode 6 - iii

1 2 3 4 5 6 7 8

Ex. 14. Mode 6 in the first movement from *Le Tombeau d'Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

The second variation draws on two different transpositions: the right hand employs the fifth transposition and left hand uses the sixth transposition of Mode 6 (Appendix B-5).

Mode 7-i is used for the last variation of *Point n'etai* in the first movement.



The image displays three systems of musical notation for piano. The first system, measures 146-148, is labeled "mode 7" and includes fingerings 10, 4, 1 and "etc.". The second system, measures 149-150, is labeled "mode 7 - i" and includes fingerings 10, 4, 1, 2, 6, 1, 2, 6, 7, 8, 10, 3, 4, 6, etc. The third system, measures 151-152, shows a transition from "mode 7 - i" to "mode 7 - iii/ vi", with the latter circled. A separate line at the bottom shows the "mode 7 - i" scale with fingerings 1-10.

Ex. 15. Mode 7- i in the first movement from *Le Tombeau d'Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

Mode 7-ii is also employed when the *Point n'etaut* theme is first presented in the first movement (Appendix B-6). Also in the first movement, the second variation of *Ego Dormivi* ends with a thick chord, which can be considered as either Mode 7-iii or Mode 7-vi (Appendix B- 7).

As Messiaen uses Modes 2, 3, 4, and 6 distinctively, Hakim uses these same modes throughout his entire piece.

## Harmony

Besides modes of limited transposition, Hakim carefully incorporates other features of Messiaen's musical language into this piece, treating these features melodically and harmonically. According to Hakim, melodically he uses the tritone and inverted chromaticism, while harmonically he applies Messiaen's the chord of dominant, the chord of resonance and the stained-glass effects.<sup>20</sup>

### *Melodic Interval Relationships*

#### Tritone (Augmented Fourth)

Chapter VIII of *The Technique of My Musical Language* deals with melody and melodic contour. In the first paragraph, Messiaen considered intervals, especially the augmented fourth, and how this can be used to expand the concept of resolution.<sup>21</sup> Messiaen considered an augmented fourth to be a resolution because, in the overtone series of low C, F-sharp occurs as the fifteenth note of the series. Therefore the movement from F-sharp toward C, a tritone, gives resolution to our ear as well.<sup>22</sup> This concept is shown in the from Messiaen's treatise (Ex. 71).



This progression is frequently employed by Hakim in *Le Tombeau d'Olivier Messiaen*. Hakim treats the augmented fourth in melodic contour as well.

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<sup>20</sup> See Appendix A.

<sup>21</sup> Messiaen, 31.

<sup>22</sup> Ibid.

a. from the first movement



b. from the second movement



Ex. 16. Augmented fourth resolution in *Le Tombeau d'Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

### Inverted Chromaticism (Returning Chromaticism) in Chapter VIII

Within the chapter on melody and melodic contour, Messiaen also discusses inverted chromaticism, referring to it as “returning chromaticism.”<sup>23</sup> Inverted chromaticism is used for creating melodic lines out of combinations of whole and half steps. As these combination set of intervals are inverted consecutively certain melodic contours are created.



Ex. 17. Messiaen’s example of returning chromaticism from *The Technique of My Musical Language*.

As an example of returning chromaticism Messiaen gives the *Les offrandes oubliées* melody Chromaticism (Ex. 95).



Hakim quotes this melody directly in the second movement.

<sup>23</sup> Olivier Messiaen, *The Technique of My Musical Language*, vol. 1 trans. by John Satterfield (Paris: Leduc, 1956), 31-32.



Ex. 18. Returning chromaticism using Messiaen’s example in *Le Tombeau d’ Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

Hakim works in various ways to connote Messiaen using this “*oubliées*” melody. First of all, Hakim uses Messiaen’s melody (Ex 3), mode 2 (Appendix B-1) and returning chromaticism in this passage. Besides direct quotation, Hakim applies this melodic contour through the entire piece.



Ex.19. Returning chromaticism in the first movement (Copyright 1994 by United Music Publishers Ltd. Used by permission).



Ex. 20. Returning chromaticism in the second movement (Copyright 1994 by United Music Publishers Ltd. Used by permission).



Ex 21. Returning chromaticism in the third movement (Copyright 1994 by United Music Publishers Ltd. Used by permission).

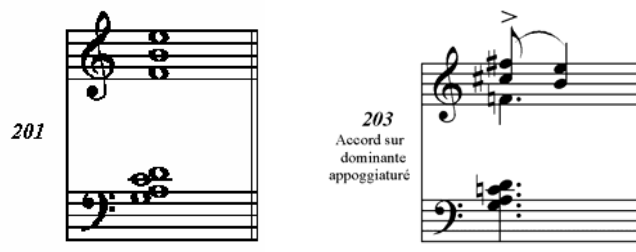
This prominent use of returning chromaticism throughout every movement gives unity to the entire piece, and again successfully integrates elements from Messiaen within his own compositional technique.

### Harmony

In chapters XIII and XIV of *The Technique of My Musical Language*, Messiaen discusses harmonic language. He especially expands his harmonic language in chapter XIV using various chord possibilities, such as the chord on the dominant, the chord of resonance, the chord in fourths, and the cluster of chords, and the stained-glass effect. Out of these chords Hakim selects the chord on the dominant, the chord of resonance and the stained-glass effect.

### The Chord on the Dominant

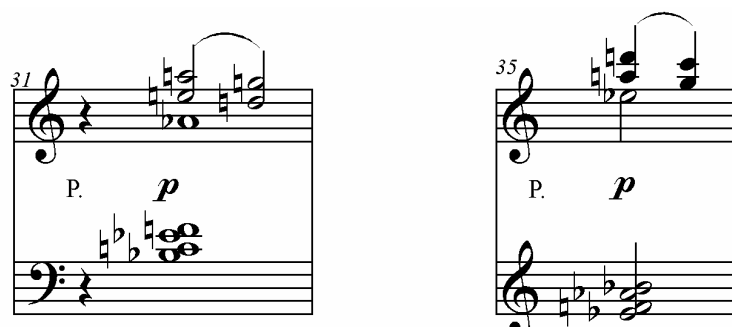
The chord on the dominant is composed of the entire notes of a major scale.<sup>24</sup>



Ex. 22. Examples of the chord on dominant from *The Technique of My Musical Language* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

<sup>24</sup> Messiaen, 50

Hakim uses this harmony in the second movement. The use of Messiaen’s chord is obvious in the following example.



Ex. 23. Hakim’s use of the chord on the dominant in the second movement (Copyright 1994 by United Music Publishers Ltd. Used by permission).

### The Chord of Resonance

This chord is made up of notes from the overtone series, which also includes all notes of Mode 3.<sup>25</sup>



Ex. 24. Overtone series and Mode 3-i.

<sup>25</sup> Ibid.

This chord is frequently used in the third movement. (Ex. 25 and 26)

Anches P. Tutti

17

mode3-ii 1 2  
3 4  
5 5  
3 4

mode3-iv 3 4  
5 5  
3 2

Mode3-ii Mode 3-iv

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Ex. 25. Chord of resonance in the third movement (Copyright 1994 by United Music Publishers Ltd. Used by permission).

86

mode3-iii 9 5 3 9  
5 4 9 5

mode3-iii 7 5 9 7  
5 4 9 5

mode3-ii 4 1 6 4

mode3-iii 5 6 4 5

mode3-ii 4 1 6 4

Mode 3 - ii Mode 3 -iii

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Ex. 26. Chord of resonance in the third movement (Copyright 1994 by United Music Publishers Ltd. Used by permission).

## Stained-Glass Effect

The explanation of the stained-glass effect is not clear in Messiaen's treatise, where he only shows applications using other special chords, such as the chord on the dominant and the chord of resonance. However, the stained-glass effect is explained by Hakim in his book, *The Improvisation Companion*, published in 2000. The basic rule of the stained-glass effect is to maintain the same bass note underneath different transposed inversions of chords. The selection of chords is free of any functional harmony or tonal logic.<sup>26</sup> Any notes may be stacked upon the same note, depending on forms of inversion, but does not need to keep the same chord quality in order to achieve the stained-glass effect.<sup>27</sup> Thus, a special progression evolves over a pedal note. Following are two examples based on triad and seventh chords.

The image shows two musical examples on a single staff in treble clef. The first example, titled "Triad", shows three chords with a common bass note of G4. The first chord is a G major triad (G-B-D), the second is a G minor triad (G-Bb-D), and the third is a G augmented triad (G-B-D#). Below the first and third chords are the numbers "6" and "6 4" respectively. The second example, titled "Seventh Chord", shows four chords with a common bass note of G4. The first chord is a G dominant seventh (G-B-D-F), the second is a G minor seventh (G-Bb-D-F), the third is a G major seventh (G-B-D-F#), and the fourth is a G minor major seventh (G-Bb-D-F#). Below these chords are the numbers "7", "6 5", "6 4", and "4 2" respectively.

Ex. 27. Stained-glass effect.<sup>28</sup>

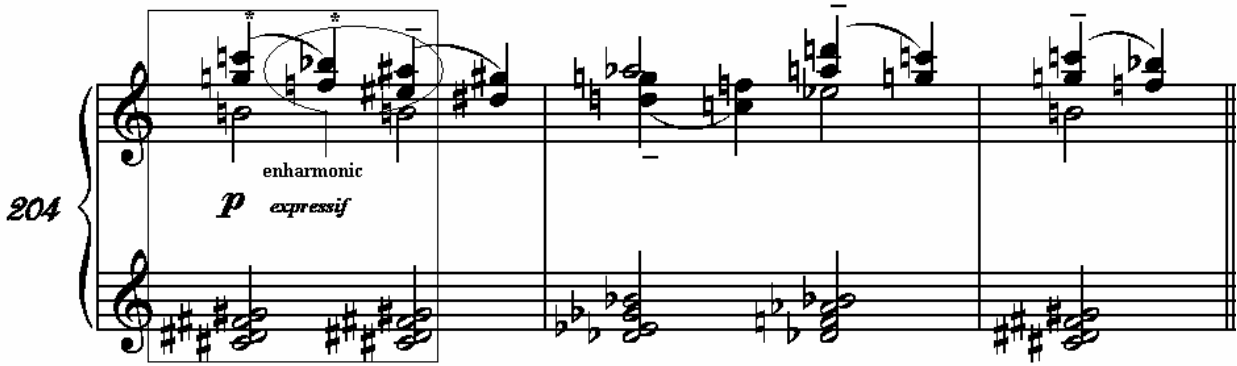
The following example showing the stained-glass effect using the chord on the dominant and the chord of resonance is from Messiaen's treatise.(see \* marks)

<sup>26</sup> Hakim, *The Improvisation Companion*, 40.

<sup>27</sup> Ibid.

<sup>28</sup> Hakim, *The Improvisation Companion*, 40.





Ex. 28. Messiaen’s example of chords creating the stained-glass effect from Messiaen’s *The Technique of My Musical Language* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

Out of this stained-glass effect the first two chords (see the asterisk marks above) are exactly quoted by Hakim in the second movement (see the asterisk marks below).



Ex. 29. Stained –glass effect with chord on the dominant in the second movement from *Le Tombeau d’Olivier Messiaen* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

The third and fourth chords, even though the range is different, match the first chord progression from Messiaen’s example above.

The next example by Messiaen is another stained-glass effect using the chord of resonance.



Ex. 30) Stained-glass effect from Messiaen *The Technique of My Musical Language* (Copyright 1994 by United Music Publishers Ltd. Used by permission).

In the third movement, Hakim presents this progression a half step higher than Messiaen's example.



Ex. 31) Stained-glass effect with chord of resonance from the third movement of *Le Tombeau d'Olivier Messiaen*.

However, this effect is hard to recognize by just hearing it.

### Extra-Musical Ideas

Composers use other mediums to express or depict one or more non-musical ideas, images, or events. One of Messiaen's characteristics is copious annotation. According to John Milson, Messiaen has more fully documented his ideas in his music than any other composer in history.<sup>29</sup> Indeed, in his scores Messiaen uses many words as agents of explanation for his music

<sup>29</sup> John Milson, "Organ Music I," *The Messiaen Companion*, edited by Peter Hill (Portland: Amadeus Press, 1995), 51.

and also as a guide for its comprehensible delivery to the listener. In order to explain symbolic meanings and psychological effects, Messiaen uses titles, subtitles, quotations from the Bible and the Missal, references to the place of composition, and analysis of the technical resources.<sup>30</sup>

Following Messiaen’s example, Hakim also uses many words as extra-musical ideas. Due to his religious faith, Hakim has composed many works based on his spiritual path, religious topics, concepts, and philosophies.<sup>31</sup> *Le Tombeau d’Olivier Messiaen* is surrounded by words. In order to show other influences from Messiaen, Hakim wrote a brief analysis of the piece and assigned the origin of the thematic materials which is primarily from Messiaen.<sup>32</sup> Like Messiaen, Hakim includes a title, subtitle, and quotations from the Bible. These are presented within the program notes<sup>33</sup> and on the first page of the each movement.

	<b>Sub-title</b>	<b>Scripture</b>	
<b>1<sup>st</sup> movement</b>	Par ma vie par ma mort (By my life, by my death)	Philippians 1:20-21	Christ will be honored in my body, whether by life or by death. For to me to live is Christ and to die is gain.
<b>2<sup>nd</sup> Movement</b>	Je rends grâce à mon Dieu (I give thanks to my God)	Philippians 1:3-5	In all my remembrance of you, always in every prayer of mine for you all making my prayer with joy, thankful for your partnership in gospel.
<b>3<sup>rd</sup> Movement</b>	Christ avec le Saint-Esprit dans la gloried u Père (Christ with the Holy Spirit in the Glory of the Father)	Ephesians 1: 6.13	God, the Father bestowed on us his glorious grace in his Beloved: in Him we were sealed with the promised Holy Spirit.

Table 1. Title and excerpts from the Scripture of each movement.

In addition, Hakim uses the following cover painting not to show his ideas about music but as part of his “tombeau” to Messiaen. According to Hakim, this painting originally inspired

<sup>30</sup> Ibid., 52.

<sup>31</sup> Hope Alysia Davis, *An Examination of Compositional Technique in Selected Organ Solo Compositions of Naji Hakim* (Baton Rouge: Louisiana State University, 1996), 3.

<sup>32</sup> Hakim, *Le Tombeau*, 2.

<sup>33</sup> Appendix D.

Messiaen when he composed “La Resurrection du Christ” from *Livre du Saint Sacrement*.<sup>34</sup>

This picture, *Resurrection of Christ*, is from one of the Isenheim Altarpieces by Mathis Grünewald. Messiaen had often tried to reproduce this painting in his music.<sup>35</sup>

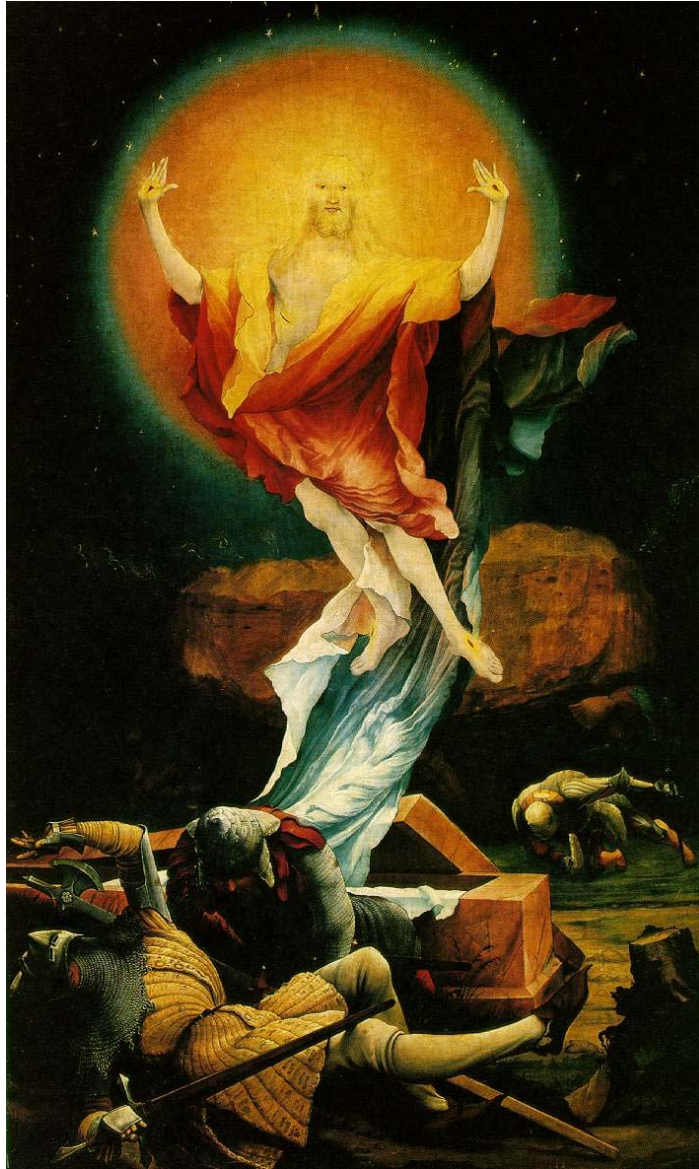


Fig. 1. Mathis Grünewald: *Resurrection of Christ* from Isenheim Altarpieces.

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<sup>34</sup> Appendix A.

<sup>35</sup> Claude Samuel, *Olivier Messiaen*, translated by E. Thomas Glasow (Portland: Amadeus Press, 1994), 43.

## CHAPTER IV

### CONCLUSION

To perform any composition successfully, one must know the nature of the piece. One must understand the piece both emotionally and intellectually. Despite the necessity of both emotional and intellectual understanding, how does a performer apply emotional and intellectual understanding to the performance? The application of such understanding is difficult to express in words. However, it is better to say performers who know theory “feel” the importance of theory as they “feel” music emotionally. For example, if a performer understands cadence he would make a subtle action at a cadence. Hence the cadence which has already the nature of ending, becomes more sensible and makes the audience feel more resolution there. On the other hand, the performer experiences and feels an emotion from a stimulation and circumstance which would affect the performance as well. The more experienced one is, the richer the emotion produced. One must consider how a performance can make people feel the same idea, emotion, or image. This issue is universal and a concern of performers.

Various methods, for understanding, may be used such as listening, reading related articles and analyzing the piece. Analysis is critical to intellectual preparation and promotes a satisfactory performance. However, it is more challenging for the performer to analyze “modern” music because of the increased complexities of its harmonic language. This study demonstrates a way to approach a “modern” piece, *Le tombeau d’Olivier Messiaen*, through another “modern” vehicle, Messiaen’s musical language. I have examined how Hakim has borrowed Messiaen’s theory and used it in his own piece.

Despite the lack of a personal connection between Messiaen and Hakim, Hakim infuses Messiaen deeply into this work. In order to honor him, Hakim not only uses Messiaen’s

compositional technique but also quotes Messiaen's melodies. Hakim frequently quotes Gregorian chant and themes, motives, and ostinato patterns from other composers in much of his music.<sup>36</sup> *Le Tombeau d'Olivier Messiaen* is remarkable for the way in which he uses and amplifies this quotation technique, and how he blends it with Messiaen's language. By borrowing many of Messiaen's musical elements, Hakim makes this piece a comprehensive compilation of Messiaen, honoring Messiaen within his own musical expression.

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<sup>36</sup> Davis, 50.

APPENDIX A

INTERVIEW WITH NAJI HAKIM ABOUT *LE TOMBEAU D'OLIVIER MESSIAEN*

On Friday, 12 August 2005 and Friday, 18 November 2005 by e-mail

Hye-Young Lee: Before you were appointed to organist of La Trinité, did you have any personal relationship with Messiaen?

Naji Hakim: I didn't have a personal relationship besides the very moment I've met him at the Basilique de Sacré-Coeur, when he asked to meet to say: "J'amie beaucoup tout ce que vous faites. Je n'ai jamais entendu quelqu'un improviser comme vous (I love what you do. I have never heard anyone improvise as you do)."

HY: You borrowed Messiaen's melody from *Les offrandes oubliées*, *Séquence du Verbe*, and *Harawi*. Is there any particular reason to pick these melodies out of Messiaen's works?

Hakim: The melodies of the former are associated to the words: "Il est parti le Bien-Amié, c'est pour nous." The latter theme was Messiaen's favorite.

HY: I noticed you used *Ego Dormivi* not only in this piece but also in *Memor*. Is this melody special to you?

Hakim: *Ego Dormivi* was one of the Tournemire's leitmotifs in *L'orgue mystique*. The Latin text for Easter expresses a great hope in resurrection. I also liked the melody; it became an obsessional one for me. Actually I have also used it in *Concerto for organ n° 1* (recording in preparation at IFO for the fall), and mostly in my orchestral symphony, *Les Nocces de l'Agneau*, where it is used as the main theme for all three movements.

HY: When you use an icon in a cover page you have an intention, don't you? Does the painting on the cover of *Le Tombeau d'Olivier Messiaen*, have any meaning? Do you have something to tell us with this picture? And is this related to Messiaen or any other composer?

Hakim: Messiaen was inspired by the same picture for composing "La Resurrection du Christ" from *Livre du Saint Sacrement*.

HY: You used scripture for each movement like Messiaen did. Is this one of his influence or not?

Hakim: I am proud of being Christian as Messiaen has been. However, I do not pretend to give the same theological dimension to my music as Messiaen. My music is certainly evangelical.

HY: How are these scriptures involved into the music?

Hakim: The program notes in the beginning of the score of *Le Tombeau d'Olivier Messiaen* explain the relationship between the scriptural quotations and music.



- (Hakim, con't) In the first movement: Symbolic association between the two themes and the key-words of St. Paul's quotation: life and death.
- In the second movement: The expressive character of the theme and the music are related to the key-word: prayer.
- In the third movement: the structure of the phrases is associated to the Holy Trinity.
- HY: How was Messiaen's theory book, *The Technique of My Musical Language*, involved in this piece?
- Hakim: I've read intensively Messiaen's *Techniques de mon Langage Musical* and have used several harmonic progressions and/or modes presented in his book. A more exhaustive answer would take me a few days.
- HY: Which mode did you use?
- Hakim: In the first movement I have used systematically all Messiaen's modes. However, Messiaen forbid himself to use mode 1 as it is too characteristic to Debussy. I did not use it either.
- HY: Elsewhere, is there any particular technique you use from Messiaen?
- Hakim: Melodically: Inverted chromaticism, Tritone. Harmonically: Effet vitrail (stained-glass effect), accord de la résonance contractée (chord of resonance). But I suggest you read Messiaen's *The Technique of My Musical Language* then analyze my piece afterwards.
- HY: Could you explain more about the stained-glass effect and the chord of resonance in music?
- Hakim: Consider the following chord in root position: C-E-G, first inversion (E-G-C), second inversion (G-C-E). Now if you transpose each inversion to have the same base [*sic*] as the one in the root position chord and you play the three chords in a row you get the stained-glass effect principle. At page 28, system 5, bar 3, the first two chords are a more complex example of the same stained-glass effect applied to the chord of resonance.
- HY: The first movement, what kind form did you use? How did you vary each theme?
- Hakim: It is a variation form alternating regularly between the two themes, right from the very first bar (initial theme: *Ego Dormivi*).

APPENDIX B

MODE OF LIMITED TRANSPOSITION IN *LE TOMBAU D'OLIVIER MESSIAEN*

### 1. Mode 2-ii

The image shows a musical score for Mode 2-ii. It consists of three systems of staves. The first system contains measures 11, 12, and 13. The top staff is in treble clef, and the bottom staff is in bass clef. Fingerings are indicated by numbers 1-3 in the top staff and 3-6 in the bottom staff. A slur covers measures 12 and 13. The second system shows a single bass clef staff with a slur over measures 6, 5, 7, 6, 7, 7, and 6. The third system is a scale diagram for Mode 2-ii, starting on G4 and ending on G5, with notes G, A, B, C, D, E, F, G. The notes are numbered 1 through 8.

From Mvt. 2. (Copyright 1994 by United Music Publishers Ltd. Used by permission)

### 2. Mode 3-i

The image shows a musical score for Mode 3-i. It consists of three systems of staves. The first system is labeled 'mode 3 - i' and 'mf'. It shows measures 96 and 97. The top staff is in treble clef, and the bottom staff is in bass clef. The second system is labeled 'same as m. 96.' and 'mf'. It shows measures 98 and 99. The top staff is in treble clef, and the bottom staff is in bass clef. The third system is a scale diagram for Mode 3-i, starting on G4 and ending on G5, with notes G, A, B, C, D, E, F, G. The notes are numbered 1 through 9.

From Mvt. 1. (Copyright 1994 by United Music Publishers Ltd. Used by permission)

### 3. Mode 4-i

32 R *mf* mode 4 - i G *mf*

35 P *p* R *mf* mode 4 - i G *mf*

38 R *mf* mode 4 - i etc.

mode 4 - i

1 2 3 4 5 6 7 8

From Mvt.1. (Copyright 1994 by United Music Publishers Ltd. Used by permission)

### 4. Mode 5-i and 5-iv

mode 5 - i 71 5 4 5 1 mode 5 - iv 72 4 4 5 1 73 4 1 4 6 1

mode 5 - i mode 5 - iv

1 2 3 4 5 6 1 2 3 4 5 6

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5. Mode 6-v and 6-vi

mode 6 - v

mode 6 - vi

P. *legato*

mode 6 - v

mode 6 - vi

mode 6 - v

mode 6 - vi

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6. Mode 7-ii

mode 7 - ii

mode 7 - ii

mode 7 - ii

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7. Mode 7-iii/iv

mode 7 - i

mode iii/vi

mode 7 - iii/ vi

mode 7 - iii

1 2 3 4 5 6 7 8 9 10

mode 7 - vi

1 2 3 4 5 6 7 8 9 10

From Mvt.1. (Copyright 1994 by United Music Publishers Ltd. Used by permission)

APPENDIX C

BIOGRAPHICAL SKETCH OF NAJI HAKIM

Born in Beirut, Lebanon in 1955, Naji Hakim moved to Paris, in 1975. He studied engineering at the École Nationale Supérieure des Télécommunications in Paris and then organ and improvisation privately with Jean Langlais, who had studied in his youth with Marcel Dupré. In 1977 Hakim entered the Conservatoire Nationale Supérieur de Musique. While studying at the Conservatoire, Hakim was awarded *Les premiers prix* in various subjects including harmony (Roger Boutry), counterpoint (Jean-Claude Henry), fugue (Marcel Bitsch), analysis (Jacques Castérède), organ and improvisation (Roland Falcinelli), and orchestration (Serge Nigg).<sup>37</sup>

Hakim is equally known as a composer and as an organist. In 1984 he won the composition prize *Amis de l'Orgue* from the Concours des Amis de l'Orgue with his *Symphonie en Trois Movements for organ*, thereby drawing international attention as a composer. Hakim's ability as a composer continued to be recognized by numerous institutions. He received the Anton Heiler Prize for *The Embrace of Fire* in 1986 and *Prix de Composition Musicale Andre Caplet* in 1991 from the Academie des Beaux-Arts. Meanwhile, Hakim had been actively involved in performance. As an organist he earned prizes from international organ competitions in Beauvais (1981), Haarlem (1982), Lyon, Nuremburg and St. Albans (1983), Strasbourg, and Rennes. From 1985 to 1993 he was appointed organist at the Basilique du Sacré-Coeur in Paris. In May 1993, Hakim was appointed *titulaire du grand-orgue* at La Trinité in Paris, succeeding Olivier Messiaen (1908-1992). With regard to the relationship between Hakim and Messiaen, Hakim never studied with the master of twentieth-century organ music; however, his indebtedness to Messiaen's music has formed a substantial part of his compositional technique.<sup>38</sup> According to one of Hakim's anecdotes, before he took over the organist position at La Trinité, Messiaen had praised Hakim for his musical talent, especially in improvisation. One day, after

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<sup>37</sup> Amy Johansen, "Naji Hakim: An Introduction to His Life and Works," *American Organist* (May, 1990), 288.

<sup>38</sup> Hope Alysia Davis, 4.



Messiaen heard Hakim playing at the service of the Basilica of Sacré-Coeur, Messiaen said, “I love what you do. I have never heard anyone improvise as you do.”<sup>39</sup> Later, Hakim paid great tribute to Messiaen and his wife Madame Yvonne Loriod by composing *Le Tombeau d’Olivier Messiaen*, and performed the piece at his inauguration concert at La Trinité in 1993.

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<sup>39</sup> Thomas Chase, “An Interview with Naji Hakim,” *American Organist* 30 (1996), 69.

APPENDIX D

PROGRAM NOTE FROM *LE TOMBEAU D'OLIVIER MESSIAEN*

## *Le Tombeau d'Olivier Messiaen*

Three symphonic meditations  
For Organ

*Le Tombeau d'Olivier Messiaen*, is a cycle of three meditations for organ. Each one is based on a quotation from St. Paul and makes reference to the Faith and work of Olivier Messiaen. Borrowings from the techniques of his musical language, as well as allusions more or less to his works, contribute to the elaboration of this triptych.

The first movement, *Par ma vie, par ma mort*, uses two themes associated with the two propositions of St. Paul: for Life, a Russian folk song that haunted the youth of Messiaen- "*Point n'étais de vent*,"; for Death, an excerpt from the plainsong theme for Easter vespers- *Ego Dormivi, et somnum cepi: et exurrexi, quoniam Dominus suscepit me, alleluia*. The development consists of alternation variation on the two themes.

The second movement, *Je rends grace à mon Dieu*, is monothematic. It is divided into three strophes varying a popular Maronite melody. Successively: 1) clarion solo on the pedal accompanied by the soft reeds of the swell- in this first strophe, the beginning of the *Eucharist* from the *Offrandes oubliées* is written in counterpoint; 2) melody on the voix humaine in dialogue with the foundations and mutations; 3) ornamentation in duo on the positive with a harmonic ostinato accompaniment in choriambic rhythm (short-long-long-short).

The work culminates in an exalted praise to God the Holy Trinity. *Christ, avec le Saint-Esprit, dans la gloire du Père*, is based on plurithematic material and follows a rondo form with variations. The main theme comes from the *Séquence du Verbe, Cantique Divin*, the central movement of the *Trois Petites Liturgies de la Présence Divine*; the motif of the final episode quotes a sentence from the cycle *Harawi*: "*Tous les oiseaux des étoiles*."

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