

TE DEUM BY NAJI HAKIM:
HISTORICAL BACKGROUND AND STRUCTURAL ANALYSIS

BY
SUNG HEE KIM

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Doctoral Committee

Julian Hook, Research Director

Christopher Young, Chairperson

Marilyn Keiser

Elisabeth Wright

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INTRODUCTION

Gregorian chant has been used as a thematic source by composers throughout the history of Western music. Countless settings of chant have been written in different styles and genres. Among these settings, a link between the organ and chant is noteworthy. In twentieth-century France, composers of organ music developed a unique tradition of Gregorian paraphrasing. The Roman Catholic cultural background of France made composers familiar with Gregorian chant. Composer–organist–improvisers were required to accompany chant and also to improvise on it. The other driving force was organ studies at the Paris Conservatory. A large proportion of the lessons and classes focused on improvisation, due to their liturgical demands, one of the main thematic sources for which was Gregorian chant. To pass examinations and win a prize in the *concours* at the Conservatory, students had to be able to harmonize, accompany, and improvise on Gregorian chant.¹

The *Te Deum laudamus*, generally called just *Te Deum*, is one of the best-known examples of Gregorian chant. Its simple repeated melody and text praising God and seeking God’s mercy have inspired many composers. In the twentieth century, several representatives of French organ music produced masterpieces based on the *Te Deum*, including Charles Tournemire, Jean Langlais, Marcel Dupré, and Jeanne Demessieux, all of whom won the *Premier Prix* in organ at the Conservatory and held positions at Roman Catholic Churches in Paris. At the end of the twentieth century, another *Te Deum* setting

¹ Christopher Brown Teel, “Te Deum laudamus: Chant Fragments in Four Organ Works” (DMA document, University of Texas, 2003), 1–6.

for organ was composed by Naji Hakim, who brought the Gregorian paraphrasing techniques to their pinnacle.

Naji Hakim (b. 1955) is one of the most prolific living composers of organ music. Born in Beirut, Lebanon, Hakim moved to Paris, France in 1975 and studied organ with Jean Langlais. With Langlais' help, Hakim became a student at the Paris Conservatory and won seven *Premier Prix* in organ performance, organ improvisation, harmony, counterpoint, fugue, analysis, and orchestration. He was titular organist at the Basilique du Sacré-Coeur from 1985 to 1993 and succeeded Olivier Messiaen as titular organist at L'Eglise de la Trinité from 1993 to 2008.

Hakim incorporates Gregorian chant into many of his works. He won first prizes in the Amis de l'Orgue for his Symphony in Three Movements for Organ in 1984, and in the International Organ Composition Competition at Collegedale, Tennessee for *The Embrace of Fire* in 1986.² Both pieces are based on Gregorian chant: *Cantate Domino* and *Venite ad me omnes*, respectively.

In 1997, Hakim composed another chant-based work, *Te Deum*, commissioned by Wolfgang Sieber. This work is one of the longest and most difficult settings of the *Te Deum*. The fast tempos, irregular rhythms, and wide tessitura of the piece require organists to have a virtuosic technique as well as a thorough understanding of the French tradition of Gregorian paraphrasing. Because Hakim studied with Jean Langlais and was trained at the Paris Conservatory, his *Te Deum* shows the influence of twentieth-century French composers of organ music, including Tournemire, Langlais, Dupré, and

² Hope Alysia Davis, "An Examination of Compositional Techniques in Selected Organ Solo Compositions of Naji Hakim" (DMA document, Louisiana State University, 1996), 1–2.

Demessieux, as well as unique aspects of his own styles. We can in fact find some similar characteristics to the above-mentioned *Te Deum* settings by these four composers: for example, the way of presenting the chant tune and the way of accompanying the tune.

Despite its interesting features, however, Hakim's *Te Deum* has not been studied in depth or performed often. In this document, Naji Hakim's *Te Deum* is analyzed in detail. The analysis focuses on the formal structure, the treatment of the chant tune, rhythm, and harmonic language, also providing useful information about the composer's style. To understand the twentieth-century French tradition of Gregorian paraphrasing and trace back its influence on Hakim's organ music, the document provides a brief analysis of five earlier settings of the *Te Deum*: by Charles Tournemire, Jean Langlais, Marcel Dupré, and Jeanne Demessieux.

CHAPTER 1

NAJI HAKIM AND HIS ORGAN WORKS

A. Hakim's Life

Born on October 31, 1955 in Beirut, Lebanon, Naji Subhy Paul Irénéé Hakim is one of the most prolific living composers of organ music. Hakim's gift for music was discovered and developed from an early age at home. Though his parents were not professional musicians, Hakim first experienced music through them. His mother was an amateur pianist, and his father, a businessman, loved to sing with his children.³ Hakim's experiences at schools he attended strengthened his love of music. He attended the Collège de Sacré-Coeur in Beirut, where for the first time he heard the sound of an organ. The organ music during the Mass at Sacré-Coeur fascinated the five-year-old boy and made him want to be a church organist. At age seven, Hakim started learning the piano from his mother, who had never taken piano lessons herself but was able to play by ear. When Hakim was about ten, he taught himself to play the organ. He used organ method books by Marcel Dupré, Jacques-Nicolas Lemmens, and Harold Gleason. Hakim received permission from the school to practice on the organ for half an hour a week. Then a new music director at Sacré-Coeur found out about Hakim's enthusiasm for organ music and let him use the school organ frequently.⁴

Following his father's advice, Hakim majored in engineering at the École Supérieure d'Ingénieurs de Beirut. In fall 1975, he moved to Paris because the school was

³ Thomas Chase, "An Interview with Naji Hakim," *American Organist* 30 (1996): 68

⁴ Ibid.

closed owing to the Lebanese War. In Paris, he continued his engineering studies at the École Nationale Supérieure de Télécommunications, one of the most distinguished *grande écoles* (higher schools) in France. While studying there, Hakim played the organ at Sainte-Odile as an assistant organist and prepared the entrance audition by himself for the Conservatoire National Supérieur de Musique de Paris (Paris Conservatory). Hakim's first attempt at the entrance audition was not successful, so he started looking for a teacher. At that time, he met Jean Langlais (1907–1991), the *titulaire* organist at Sainte-Clotilde. Langlais helped Hakim to prepare for the audition and he was accepted at the second attempt. Besides the entrance audition, Langlais prepared Hakim for several organ and improvisation competitions. The relationship with Langlais lasted for about ten years and the distinguished man became one of his most influential teachers.

At the Paris Conservatory, Hakim's extraordinary musical talent started to be recognized. He was awarded seven Premier Prix: in analysis, counterpoint, fugue, harmony, organ improvisation, organ performance, and orchestration. Hakim was in the classes of Marcel Bitsch (fugue), Roger Boutry (harmony), Jacques Castérèd (analysis), Jean-Claude Henry (counterpoint), Rolande Falcinelli (organ and improvisation), and Serge Nigg (orchestration).

Hakim's reputation as a composer began to grow worldwide through several international composition competitions. In 1984, he won the first prize in the Amis de l'Orgue for his Symphony in Three Movements. Two years later, *The Embrace of Fire* won another first prize in the International Organ Competition in memory of Anton Heiller at Southern Missionary College in Collegedale, Tennessee. In 1991, he was awarded the Prix de Composition Musicale André Caplet from the Académie des Beaux

Arts. Hakim is also an organ virtuoso as well as a prolific composer; he won first prizes in performance at the international organ competitions held in several cities, including Beauvais, Haarlem, Lyon, Nuremberg, Rennes, St. Albans, and Strasbourg.⁵

Hakim's first major appointment as a *titulaire* organist in Paris was at the Basilica du Sacré-Coeur in Montmartre from 1985 to 1993. His duties at Sacré-Coeur were to play for the Saturday, Sunday morning, and Sunday evening Masses and Vespers. For each Mass, Hakim played preludes, offertories, communions, and postludes. He also accompanied Gregorian chant as well as more contemporary tunes for congregational singing.⁶ It was at Sacré-Coeur that Hakim first met Olivier Messiaen (1908–1992), the famous organist-composer-improviser at L'Église de la Trinité. On February 9, 1992, Messiaen attended the Mass and heard Hakim playing at Sacré-Coeur. After the Mass, Messiaen complimented him, saying "I love what you do. I have never heard anyone improvise as you do."⁷ After Messiaen died in 1992, Hakim became *titulaire* organist at La Trinité as Messiaen's successor and worked there until 2008.

Hakim is now a professor of musical analysis at the Conservatoire National de Région de Boulogne–Billancourt and has been a visiting professor of organ, improvisation, analysis, and composition at the Royal Academy of Music in London since 1993. He was awarded a Doctor *honoris causa* of the Pontifical University Saint-Espirit in Kaslik, Lebanon in 2002 and the *Augustae cruces insigne pro Ecclesia et*

⁵ Heather Marie Hernandez, "An Analysis of the Influence of Improvisation on Selected Chant-Based Organ Works of Naji Hakim" (DMA document, University of Nebraska, 2005), 2.

⁶ Amy Johnansen, "Naji Hakim: An Introduction to His Life and Works," *American Organist* 24 (1990): 288.

⁷ Chase, "Interview," 69.

Pontifice from Pope Benedict XVI in 2007. As an active recitalist, Hakim has given organ recitals in many countries in the Americas and Asia as well as in Europe. He is well known for the variety of his repertoire, which spans Renaissance music to contemporary as well as his own compositions and improvisations.

B. Characteristics of Hakim's Works

The compositions of Naji Hakim encompass a wide variety of genres, including vocal, choral, instrumental, ensemble, and orchestral music, although the majority of his work is for organ.⁸ He has composed a large number of works for solo organ, two organs, organ with other instruments, and concertos for organ and orchestra. In addition, several of his organ solo pieces have been transcribed for orchestra.

Hakim has a unique cultural background. In his article “The Organ Works of Naji Hakim—Thematic Sources,” he introduced himself as “Lebanese-born, living in Paris and traveling all over the world.”⁹ These different aspects of his life are reflected in his compositions. Hakim gave his “thematic sources” as influential composers and other inspiring factors such as Bible verses and religious literature.

1. Lebanese-Born ... Traveling All Over the World

Having been born in Lebanon, Hakim is familiar with Lebanese folksongs, Middle Eastern music, and Maronite chant. Musical materials rooted in Lebanese culture are included in many of his organ works. The *Overture libanaise* is an example of a work

⁸ Hernandez, “Analysis,” 2.

⁹ Naji Hakim, “Ich liebe diese farbenreiche Welt: The Organ Works of Naji Hakim—Thematic Sources”; available from <http://najihakim.com/writings/index.html>; Internet accessed 9 September 2013.

that shows Hakim's Middle Eastern cultural background. The main thematic source for this piece is Lebanese folkloric tunes. Hakim also uses Middle Eastern scales and rhythms, and the Lebanese national anthem is presented at the end of the piece.

Hakim's Lebanese roots are also found in his use of Maronite chant, a type of chant which, parallel to Gregorian chant in Western Europe, is sung at the Maronite church, the largest Roman Catholic Church in Lebanon. Hakim's *Aalaiki'ssalaam: Variations on a Lebanese Theme* is based on a Marian Maronite chant. He composed this work, the title of which means "Peace be with you," after the Lebanese War in 2006, stating the purpose of the piece in the preface as "to be a testimony of Peace and Joy."¹⁰ Hakim exposed his love and hope for Lebanon in this piece.

Hakim also uses other folk songs, including Alsatian, Basque, British, Danish, and Latvian in addition to Lebanese.¹¹ He chose Latvian folk tunes and Danish hymns as the main thematic sources in *Bagatelle* and *Sakskøbing Praeludier*, respectively.

2. ... Living in Paris....

Studying at the Paris Conservatory and working at churches in Paris have been great influences on Hakim's music. The Paris Conservatory is famous for the depth of its education and its rigorous training. At the Conservatory, he formed a solid technique and comprehensive knowledge of various subjects, such as fugue, analysis, and counterpoint. He also absorbed the ideas and traditions of his French predecessors, including Gregorian chant paraphrase, improvisation, and organ symphony.

¹⁰ Hakim, *Aalaiki'ssalaam* (Mainz:Schott, 2006), preface.

¹¹ Hakim, "Thematic Sources."

Gregorian chant and improvisation are critical topics of the organ lessons at the Conservatory. The organ class actually consists of two separate classes: one for interpretation of organ literature and the other for improvisation. Students are required to improvise a chorale partita or to paraphrase Gregorian chant in the improvisation class.¹² During his lessons with Langlais and in the class of Rolande Falcinelli, Hakim learned and practiced how to improvise, paraphrase, and harmonize Gregorian chant. The emphasis on improvisation and Gregorian chant paraphrase are found among the tasks for the prize competition at the Conservatory as well as playing composed pieces.¹³ The Premier Prix in organ improvisation that Hakim earned proves his mastery of these tasks. Many of his organ works are based on Gregorian chant. He observed:

Right from my early pieces, such as *Symphonie en trois mouvements* or *The Embrace of Fire*, the quotation or development of plainsong melodies became a regular practice in my compositions [right up to] more recent pieces, such as the symphonic suite *Le Bien-aimé* or *Salve Regina*.¹⁴

Improvisation is one of the essential duties for working at churches in Paris. Organists improvise hymns and Gregorian chant as well as play composed pieces for the prelude, offertory, and postlude. As mentioned earlier in this chapter, Hakim is well known for his improvisation, which was praised by no less a figure than Olivier Messiaen. Hakim's passion for improvisation is summed up in his book *The Improvisation Companion*, published in 2000. In this book, he discusses the fundamentals of improvisation techniques, such as theme, development, and forms. The harmonization

¹² Chase, "Interview," 69.

¹³ Teel, "Te Deum Laudamus," 8–9.

¹⁴ Hakim, "Thematic Source."

of the theme is also considered, and several example themes for improvisation are given in the appendixes.¹⁵ Gregorian chant is included in those example themes.

Paris is a city that hosts a large number of Cavaillé-Coll organs. These organs built by the celebrated Aristide Cavaillé-Coll (1811–1899) are “symphonic organs” that produce a wide variety of sound colors; the solo stops and rich foundation stops give the organ a huge range of tonal possibility. The Cavaillé-Coll organs inspired French composers, becoming the “driving force”¹⁶ of the development of a new genre, the organ symphony, in nineteenth-century France. César Franck, Charles-Marie Widor, Louis Vierne, and Marcel Dupré are representative composers of the French organ symphony. Jean Langlais is considered a composer who continued the French tradition of the organ symphony.

As a student of Langlais and of the Paris Conservatory, Hakim naturally became familiar with the Cavaillé-Coll organ and the organ symphony. He has composed one organ symphony, the *Symphony in Three Movements*. In this work, he adapts techniques and structures from pre-existing orchestral symphonies as well as organ symphonies. The fast–slow–fast movements are similar to the movement-structure of orchestral symphonies. The thematic idea in the first movement is presented again in the last movement, an example of cyclic form, a technique made famous by César Franck. Franck used this technique in his *Grande pièce symphonique*, which is considered the first organ symphony in organ literature. Although Hakim used pre-existing compositional

¹⁵ Hernandez, “Analysis,” 5–6.

¹⁶ Carl Angelo, “Naji Hakim’s *Symphony in Three Movements for Organ: Historical Background and Structural Analysis*” (DM document, Indiana University, 1991), 2.

techniques, he produced a unique musical language by using creative ideas, such as the Fibonacci series. The Symphony in Three Movements is the only organ work by Hakim entitled “Symphony.” He has, however, composed symphonic suites and used characteristics of the organ symphony in many other organ works. He has also been improvising organ symphonies in his recitals. For example, at the Chicago International Organ Festival in 2000, he performed and recorded improvisations in various styles, including the organ symphony.

Many of Hakim’s organ works were conceived while he was working at Sacré-Coeur and La Trinité, each of which has one of the most important Cavaillé-Coll organs in Paris. The organ of Sacré-Coeur was built in 1898, during Cavaillé-Coll’s last period, and contains all of the devices invented by the builder.¹⁷ Although it was renovated and restored several times by Mutin (1919), Beuchet-Debierre (1959), and Renaud (1985), the characteristics of the organ have been well preserved. The organ of La Trinité is Cavaillé-Coll’s masterpiece, for which many organists have written works. These two Cavaillé-Coll organs are ones that should be taken into consideration for the registration of Hakim’s organ works (see the specifications in the Appendix).

3. A Devout Christian and the Roman Catholic Church

Christianity is an essential factor in Hakim’s music. He grew up in a Catholic family and his first experience of organ music was at the Catholic Mass. Hope Alysia Davis shows that the Catholic Church has been the most significant influence on Hakim’s music and that, as in the late nineteenth century and early twentieth century, religious topics, Bible

¹⁷ History of Basilique Sacré-Coeur, Paris, France; available from <http://www.musiqueorguequebec.ca/orgues/france/scoeurp.html>; Internet; accessed 10 September 2013.

verses, biblical stories, and Gregorian chants have been among his main thematic sources.¹⁸

In interviews and articles, Hakim himself emphasized the importance of the Christian faith in his music. In the interview with Flemming Chr. Hansen, Hakim said, “art is religious and religion is the goal of art.”¹⁹ His faith is presented through the constant use of religious themes, Bible verses, and Gregorian chant in his music. He considers *Glenalmond Suite* an example of a piece rooted in the Scriptures. Each movement is preceded by quotations of Bible verses, and the titles of all four movements are derived from such verses.

C. Influential Musicians

As mentioned earlier, Jean Langlais and Olivier Messiaen were the most influential composers on Hakim’s organ music, especially his harmonic language.²⁰ Hakim expressed his admiration for Langlais by calling him “my second father” and “my master” and composed an ensemble of three paraphrases of Gregorian hymns, *Vexilla regis prodeunt*, *Pange lingua*, and *Te deum*, in parallel to Langlais’ *Trois paraphrases grégoriennes*.²¹ He also composed an *Hommage à Jean Langlais*. Hakim mentions Messiaen’s influence on his musical language in the preface to *Le Tombeau d’Olivier Messiaen*, and sometimes even quotes phrases from Messiaen’s works.²²

¹⁸ Hope Alysia Davis, “An Examination of Compositional Techniques in Selected Organ Solo Compositions of Naji Hakim” (DMA document, Louisiana State University 1996), 3.

¹⁹ Flemming Chr. Hansen, Mail interview with Naji Hakim; available from <http://najihakim.com/writings/index.html>; Internet; accessed 10 September 2013.

²⁰ Davis, “Examination of Compositional Techniques,” 4.

²¹ Chase, “Interview,” 69.

²² Naji Hakim, *Le Tombeau d’Olivier Messiaen* (London: UMP, 1993), 2.

Hakim mentions other composers who have influenced him, including Bach, Gershwin, Ravel, Rimsky-Korsakov, and Stravinsky. The composer has expressed his admiration for those composers through his organ works such as *Hommage à Igor Stravinsky*, *Bach'orama*, and *Gershwinesca*.

CHAPTER 2: TE DEUM

An ancient hymn, *Te Deum laudamus*, generally just called *Te Deum*, is one of the best-known Gregorian chants. It was sung at the end of the Matins on Sundays, festivals, and special occasions such as victories in wars, royal coronations, and the election of popes.²³

The *Te Deum* has been sung not only in the Roman Catholic Church, but also in the Anglican, Lutheran, and other Christian churches; it is included in the Anglican Book of Common Prayer as well as the *Liber usualis*, sung at Reformed churches, and used as a festival hymn in the Russian Orthodox Church.²⁴

A. The Authorship

The *Te Deum* has a long history. In the Roman Catholic Church, it is sometimes called the canticle of Ambrose and Augustine, because it was believed that the hymn was written by these two saints for the baptism of St. Augustine in AD 387.²⁵ The authorship, however, is still uncertain. Hilary, bishop of Poitiers in the fourth century, and Hilary of Arles in the fifth century were also considered possible authors, although now it is ascribed to Nicetas, bishop of Remesiana in the early fifth century.²⁶ Quotations of the text are found as early as AD 530 in The Rule of Benedict of Nursia, and the earliest

²³ *Grove Music Online*, s.v. “*Te Deum*,” by Ruth Steiner, Keith Falconer, and John Caldwell; *Oxford Music Online*; available from <http://www.oxfordmusiconline.com>; accessed 6 October 2013.

²⁴ *The Oxford Dictionary of Music*, s.v. “*Te Deum*,” by Alex Lingas and Percy Scholes; *Oxford Music Online*; available from <http://www.oxfordmusiconline.com>; accessed 6 October 2013.

²⁵ *Ibid.*

²⁶ *Ibid.*

known sources are the *Bangor Antiphonary* (A.D. 680–91) and a *Vatican Psalter* (seventh century).²⁷

B. The Text

The *Te Deum* is a song of praise to God and supplication for God’s mercy. Its text, comprising twenty-nine verses, can be grouped into three sections based on thematic ideas, as seen in Figure 2.1.

Figure 2–1. The Text of the *Te Deum* Chant²⁸

Section 1

1. <i>Te Deum</i> laudamus: te Dominum confitemur	We praise thee, O God: we acknowledge thee to be the Lord.
2. Te aeternum Patrem omnis terra veneratur	All the earth doth worship thee: the Father everlasting.
3. Tibi omnes Angeli, tibi Caelie et universae Potestates:	To thee all Angels cry aloud: the Heavens, and all the Powers therein;
4. Tibi cherubim et Seraphim incessabili voce proclamant:	To thee Cherubim and Seraphim continually do cry:
5. Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth;	Holy, Holy, Holy: Lord God of Sabaoth;
6. Pleni sunt caeli et terra majestatis gloriae tuae	Heaven and earth are full of the Majesty of thy Glory.
7. Te gloriosus Apostolorum chorus:	The glorious company of the Apostles praise thee.

²⁷ Andrew Ewbank Burn, *An Introduction to Creeds and to the Te Deum* (London: Methuen, 1899), 257.

²⁸ John Wordsworth, *The Te Deum: its Structure and Meaning and its Musical Setting and Rendering* (London: Society for Promoting Christian Knowledge, 1903), 21–25.

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|--|--|
| 8. Te Prophetarum laudabilis
numerus: | The goodly fellowship of the
Prophets praise thee. |
| 9. Te Martyrum candidatus laudat
exercitus. | The noble army of Martyrs praise
thee. |
| 10. Te per orbem terrarum sancta
confitetur Ecclesia: | The holy Church throughout all
the world doth acknowledge thee. |
| 11. Patrem immensae majestatis: | The Father: of an infinite Majesty; |
| 12. Venerandum tuum verum, et
unicum Filium: | Thine honorable, true, and only
Son; |
| 13. Sanctum quoque Paraclitum
Spiritum. | Also the Holy Ghost: The
Comforter. |

Section 2

- | | |
|--|---|
| 14. Tu Rex gloriae, Christe. | Thou art the King of Glory: O
Christ. |
| 15. Tu Patris sempiternus es Filius. | Thou art the everlasting Son of the
Father. |
| 16. Tu ad liberandum suscepturus
hominem, non horruisti Virginis
uterum. | When thou tookest upon thee to
deliver man: thou didst not abhor
the Virgin's womb. |
| 17. Tu devicto mortis aculeo, aperuisti
credentibus regna caelorum. | When thou hadst overcome the
sharpness of death: thou didst
open the Kingdom of Heaven to
all believers. |
| 18. Tu ad dextram Dei sedes, in Gloria
Patris. | Thou sittest at the right hand of
God in the Glory of the Father |
| 19. Judex crederis esse venturus. | We believe that thou shalt come to
be our Judge. |

Section 3

- | | |
|--|--|
| 20. Te ergo quaesumus, tuis familis
subveni, quos pretioso sanguine
redimisti. | We therefore pray thee, help thy
servants whom thou hast
redeemed with thy precious blood. |
|--|--|

21. Aeterna fac cum sanctis tuis in Gloria numerari.	Make them to be numbered with thy Saints in glory everlasting.
22. Salvum fac populum tuum Domine, et benedic hereditati tuae.	O Lord, save thy people, and bless thine heritage.
23. Et rege eos, et extolle illos usque in aeternum.	Govern them and lift them up for ever.
24. Per singulos dies, benedicimus te.	Day by day we magnify thee:
25. Et laudamus nomen tuum in saeculum, et in saeculum saeculi.	And we worship thy Name ever world without end.
26. Dignare Domine die isto sine peccato nos custodire.	Vouchsafe, O Lord: to keep us this day without sin.
27. Miserere nostri, Domine, miserere nostri.	O Lord, have mercy upon us: have mercy upon us.
28. Fiat misericordia tua Domine super nos, quemadmodum speravimus in te.	O Lord, let thy mercy lighten upon us, as our trust is in thee.
29. In te Domine speravi: non confundar in aeternum.	O Lord, in thee have I trusted: let me never be confounded.

Section 1 is a hymn of praise to God, which includes praising songs, the Sanctus, and a doxology. The “Angels,” “Cherubim,” and “Seraphim” in verses 1–4 represent the features of the invisible church in heaven, and the “Apostles,” “Prophets,” and “Martyrs” in verses 7–10 the visible church on earth.²⁹ Praising songs by invisible and visible churches can be found in the Bible, especially the book of Psalms. For example, in Psalm 148, heavenly and earthly creatures praise God. The structure of Psalm 148 is similar to that of section 1 of the *Te Deum*. The first half of Psalm 148 consists of a praising song by heavenly features, the second half by earthly creatures.

²⁹ Wordsworth, *Te Deum*, 12.

Praise the Lord from the heavens; praise him in the heights above.
Praise him, all his angels; praise him, all his heavenly hosts.
Praise him, sun and moon; praise him, all you shining stars. (Psalm 148:1–3)
Praise the Lord from the earth, you great sea creatures and all ocean depths,
Lightning and hail, snow and clouds, stormy winds that do his bidding. (Psalm 148:7–8)
Kings of the earth and all nations, you princes and all rulers on earth,
Young men and women, old men and children. (Psalm 148:11–12)³⁰

The author of the *Te Deum* quotes the Sanctus of the mass in verses 5–6 and a doxology in verses 11–13, both of which are also songs of praise. The Sanctus is an ancient Christian hymn of praise to God, the first part of which originated in Isaiah 6:1 and Revelation 4:8 in the Bible. By inserting a doxology, the author praises the Son and the Holy Spirit as well as God the Father. Ruth Steiner states that the doxology is considered a later addition to the first ten verses.³¹ On the other hand, some other scholars think that verses 1–13 were written first and verses 14–29 added later “as a sequel to the first.”³²

Section 2 (verses 14–19) is also a “praising” part of the canticle, focusing on Christ, the Son of God. This section contains a Creed, a confession of a Christian, and presents a core belief of Christianity. The author articulates three important factors about Christ: kingship, the incarnation, and the resurrection. Christ’s love and generosity towards people are also addressed in verses 16–17: “Thou didst not abhor the Virgin’s womb,” “When Thou hadst overcome the sharpness of death, Thou didst open the

³⁰ Bible, New International Version, available from www.biblica.com; accessed 15 September 2014.

³¹ Stainer, Falconer, and Coldwell, “*Te Deum*.”

³² Wordsworth, *Te Deum*, 8–9.

Kingdom of Heaven to all believers.” The author concludes section 2 by expecting the second coming of Christ as a believers’ judge: “We believe that thou shalt come to be our Judge.”

The last section of the *Te Deum* (verses 20–29) is a prayer for God’s mercy and his help. The vocabulary implies that people are desperately in need of God’s help. For instance, the author expresses people’s earnest requests by using words such as “help,” “save,” and “mercy.”³³ In verses 24–25, the chant briefly returns to a song of praise, showing believers’ will to magnify and to worship God: “Day by day we magnify thee and we worship thy name ever world without end.” Then the desperate prayer is continued in verses 26–27. The author identifies people as sinners and seeks God’s salvation and guidance: “... to keep us this day without sin,” “have mercy upon us.” The canticle ends with the confession of the author’s faith in God and the longing for God’s guidance: “O Lord, in thee have I trusted: let me never be confounded.” The author of the canticle derived most of the text of section 3 from the Bible.³⁴ Verses 22–23 are similar to Psalm 28:9: “Save thy people and bless thine inheritance; feed them also and lift them up forever.”³⁵ The author also borrows the text of verses 24–25 from Psalm 145:2: “Every day will I praise thee; and I will praise thy name for ever and ever.”³⁶ John Wordsworth considers verses 26–29 “a set of versicles and responses.”³⁷

³³ Teel, “Te Deum laudamus,” 20–21.

³⁴ Wordsworth, *Te Deum*, 17.

³⁵ King James Bible, available from <http://www.kingjamesbibleonline.org>; accessed 10 October 2013.

³⁶ Ibid.

³⁷ Wordsworth, *Te Deum*, 17.

C. The Melody

There are a large number of manuscript sources of the *Te Deum*, most of which are placed in psalters, collections of hymns, and prayer books.³⁸ The medieval manuscripts of the *Te Deum* usually contain only the text, the earliest manuscripts including musical notation dating from the twelfth century.³⁹ Because the chant melody was conveyed orally, there are several different versions of the *Te Deum* tune. Since the late nineteenth century, the two most used versions of the *Te Deum* chant tune are included in the *Liber usualis*, a book of Gregorian chants for Mass and Vespers of the Catholic Church, which was first published in 1886 by the monks of the Abbey of Solemnes⁴⁰: the *tonus solemnus* (see Ex. 2.1) and the *tonus simplex* (see Appendix A).⁴¹

Example 2–1. The *tonus solemnus* version of the *Te Deum* chant tune.⁴²

³⁸ Burn, *Introduction*, 257.

³⁹ Steiner, Falconer, and Caldwell, “*Te Deum*.”

⁴⁰ Teel, “*Te Deum laudamus*,” 20.

⁴¹ The *tonus solemnus* is used in Naji Hakim’s *Te Deum* for organ, the main topic of this document. Because of its length, I attached the *tonus simplex* in Appendix A.

⁴² Benedictines of Solemnes, ed., *The Liber usualis with Introduction and Rubrics in English* (Tournai, Belgium: Desclée, 1938), 1832–34.

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1. Te De - um lau - da - mus: te Do - mi - nus con - fi - te - mur.

2. Te ae - ter - num Pa - trem om - nis ter - ra ve - ne - ra - tur.

3. Ti - bi om - nes An - ge - li,
ti - bi Cae - li et un - i - ver - sae Po - tes - ta - tes:

4. Ti - bi Che - ru - bim et Se - ra - phim
in - ces - sa - bi - li vo - ce pro - cla - mant:

5. Sanc - - - tus: Sanc - - - tus:
Sanc - - - tus Do - mi - nus De - us Sa - ba - oth.

6. Ple - ni sunt cae - li et ter - ra ma - jes - ta - tis glo - ri - ae tu - ae.

7. Te glo - ri - o - sus A - pos - to - lo - rum cho - rus:

8. Te Pro - phe - ta - rum lau - da - bi - lis nu - me - rus:

9. Te Mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus.

10. Te per or - bem ter - ra - rum sanc - ta con - fi - te - tur Ec - cle - si - a:

11. Pa - trem im - men - sac ma - jes - ta - tis:

12. Ve - ne - ran - dum tu - um ve - rum, et un - i - cum Fi - li - um:

13. Sanc - tum quo - que Pa - ra - cli - tum Spi - ri - tum.

14. Tu Rex glo - ri - ac, Chri - ste. 15. Tu Pa - tris sem - pi - ter - nus es Fi - li - us.

16. Tu ad li - be - ran - dum sus - cep - tu - rus ho - mi - nem,

non hor - ru - is - ti Vir - gi - nis u - te - rum.

17. Tu de - vic - to mor - tis a - cu - le - o,

a - pe - ru - is - ti cre - den - ti - bus reg - na cae - lo - rum.

18. Tu ad dex - ter - am De - i se - des, in glo - ri - a Pa - tris.

19. Ju - dex cre - de - ris es - se ven - tu - rus.

20. Te er - go quae - su - mus, tu - is fa - mu - lis sub - ve - ni,
quos pre - ti - o - so san - gui - ne re - de - mi - sti.

21. Ae - ter - na fac cum sanc - tis tu - is in glo - ri - a nu - me - ra - ri.

22. Sal - vem fac po - pu - lum tu - um Do - mi - ne,
et be - ne - dic he - re - di - ta - ti tu - ac.

23. Et re - ge e - os, et ex - tol - le il - los us - que in ac - ter - num.

24. Per sin - gu - los di - es, be - ne - di - ci - mus te.

25. Et lau - da - mus no - men tu - um in sae - cu - lum,
et in sae - cu - lum sae - cu - li.

26. Dig - na - re Do - mi - ne di - e i - sto
si - ne pec - ca - to nos cus - to - di - re.

27. Mi - sc - re - re nos - tri Do - mi - ne, mi - sc - re - re nos - tri.

28. Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos,
 quem - ad - mo - dum spe - ra - vi - mus in te.
 29. In te Do - mi - ne spe - ra - - vi:
 non con - fun - dar in ae - ter - - - num.

The entire chant melody is written in the Phrygian mode on E and consists of only few melodic motives that are repeated throughout. The first three notes of verse 1 (E–G–A), the so-called “*Te Deum* cell,” become the representative melodic motive for the *Te Deum* chant that is also frequently used in many *Te Deum* settings for the organ. In the complex version (the *tonus solemnis*), the *Te Deum* cell is repeated twenty-three times over the course of the chant. The first half of verse 1 functions as an opening statement by presenting the *Te Deum* cell, and the second half of verse 1 is repeated in every verse until verse 13, with or without the *Te Deum* cell. The first half of verse 2 and its slightly altered version, verse 3, are also repeated in several verses until verse 13. A new melody appears in the first half of verse 5 that returns in verses 11 and 13. From verse 14, the descending major third and minor third (B–G–E: an E-minor triad) at the end of phrases form a new melodic motive. The descending E-minor triad is used in the second half of the chant: verses 14–20 and 24–28.

D. *Te Deum* Settings for Organ

The powerful text and simple repetitive melody of the *Te Deum* chant have inspired many composers throughout the history of Western music. Such settings range from the quotation of only one verse to multiple-movement large-scale works. Among these many settings, the organ *Te Deum* well presents the characteristics of Gregorian chant, such as modality and free rhythm.

During the Renaissance, the *alternatim* chant was an essential part of the liturgy. The term “alternatim” means “alternately” in Latin.⁴³ A chant or hymn was performed by two different groups alternately. Organ *alternatim* with a cantor or a choir was also commonly practiced.⁴⁴ Most of the notated *Te Deum* settings for organ from this period were written for *alternatim* practice. The earliest *Te Deum* setting for organ was published in the *Deux livres d’orgue* by Pierre Attaingnant in 1531.⁴⁵ This setting consists of fifteen pieces (versets), arranged for the use of *alternatim*.⁴⁶ In England, John Redford (ca. 1486–1547) composed a *Te Deum* setting that is also for organ *alternatim*; it was included in the *Mulliner Book*.⁴⁷

The practice of *alternatim* continued during the Baroque period. Although the organ part was usually improvised, there are also surviving notated manuscripts of the *Te Deum* for organ *alternatim*. In north Germany, the treatment of chant tunes and chorale melodies is noteworthy. New genres for organ, such as chorale variations, chorale

⁴³ *Grove Music Online*, s.v. “Alternatim,” by Edward Higginbottom; available from *Oxford Music Online*; accessed 20 September 2014.

⁴⁴ *Ibid.*

⁴⁵ Christian Lea Bausman, “The Organ *Te Deum*: Its History and Practice” (DMA document, Arizona State University, 2008), 8.

⁴⁶ Bausman, “Organ *Te Deum*,” 9.

⁴⁷ *Ibid.*, 12.

preludes, and chorale fantasias, were developed, which are usually written in polyphonic texture and show characteristics of the *stylus phantasticus*.⁴⁸ In 1529, the *Te Deum* chant was translated into German by Martin Luther (1483–1546); the German version, “Herr Gott, dich loben wir,” consists of twenty-seven verses. Using Luther’s version of the *Te Deum*, Jacob Praetorius (1586–1651), Samuel Scheidt (1587–1653), and Franz Tunder (1614–1667) composed chorale variations: two simple four-part settings and a chorale fantasia, respectively.⁴⁹ Dieterich Buxtehude (*ca.* 1637–1707), a successor of Tunder, wrote a chorale fantasia on the *Te Deum*. This is a highly sectional piece, each section being distinguished by different time signatures, brilliant motives, and chant excerpts. The chant melody (cantus firmus) appears in long note values, and chant fragments become thematic motives for points of imitation and subjects for the fugue that concludes the piece. Other organ *Te Deums*, such as settings for *alternatim* performance and hymn accompaniment, were both composed and improvised in this period. The *Te Deum* chant is also used in J. S. Bach’s organ works as well as his cantatas. Bach intended to use the *Te Deum* for one of his Orgel-Büchlein chorale preludes, although he ended up not composing it.⁵⁰ The *Te Deum* chant can be found in Bach’s individually transmitted organ chorales. “Herr Gott, dich loben wir,” BWV 725, is a five-voice harmonization that retains Phrygian harmonies and is considered a “written-out harmonization.”⁵¹ Bach uses various interesting contrapuntal motives in four voices under the tune.

⁴⁸ Ibid. 35.

⁴⁹ Devon Howard, “Organ Improvisation in Context: Historical and Practical Influences on the Craft of Improvisation at the Organ” (DMA document, Arizona State University, 2012), 40–43.

⁵⁰ Peter Williams, *The Organ Music of J. S. Bach* (Cambridge: Cambridge University Press, 2003), 467.

⁵¹ Williams, *Organ Music*, 467.

French Baroque *Te Deum* settings are similar to French organ masses and suites; these are written in various characteristic forms, such as Plein jeu, Grand jeu, Récit, Fugue, and Basse Trompette. Nicolas Gigault (1627–1707), Guillaume-Gabriel Nivers (1632–1714) and Louis Marchand (1669–1732) wrote pieces based on the *Te Deum*.

There were few mature *Te Deum* settings for organ composed during the Classical and Romantic periods, because the favor of liturgical organ music changed. Max Reger (1873–1916), however, composed two remarkable *Te Deum* settings for organ, both of which include complex five-voice fugues: *Fantasie*, Op.7, No. 2, and *Te Deum* in A minor, Op. 59, No. 12.⁵² Reger's two *Te Deum* settings are large-scale works written in a dense texture and demand a high level of technique. Because of their technical difficulties and the large scale, these pieces are suitable for concerts rather than the liturgy.⁵³ In France, Guillaume Lasceux (1740–1831) and Alexandre Pierre Francois Boëly (1785–1858) composed *Te Deum* settings for organ in Classical period.

In the late nineteenth and twentieth centuries, interest in early music and Gregorian chant was revived. Especially in France, Gregorian chant became one of the most important subjects for the curricula of the Paris Conservatory and the Schola Cantorum. Gregorian chant tunes were used in many compositions, such as choral works, orchestral pieces, and solo organ works. The *Te Deum* chant is found in large-scale organ works by representatives of the French composer–organist–improvisers, including Charles Arnould Tournemire (1870–1939), Marcel Dupré (1886–1971), Jean Langlais (1907–1991), and Jeanne Demessieux (1921–1968). Léonce de Saint-Martin (1886–

⁵² Bausman, “Organ *Te Deum*,” 54–55.

⁵³ Ibid.

1954), the successor of Louis Vierne at Notre-Dame, also wrote an organ piece based on the *Te Deum* in 1938: *Postlude de Fête "Te Deum Laudamus,"* Op. 21. At the end of the twentieth century, Naji Hakim wrote a masterpiece, *Te Deum* for organ (1997) that is considered a culmination of the French tradition of Gregorian chant paraphrase. The *Te Deum* for organ was also used in other countries in this period. A German organist and composer, Helmut Bornefeld (1906–1990), wrote several chorale partitas, the eighth of which (1956) is based on all the verses of Luther's *Te Deum* setting.⁵⁴ A Hungarian composer, Imre Sulyok (1912–2008), wrote *Te Deum* in 1938, Hermann Schroeder (1904–1984, Germany), Augustinus Franz Kropfreiter (1936–2003, Austria), and Timothy Tikker (b. 1958, America) also composed organ works based on the *Te Deum*.

The organ *Te Deum* is still being composed and improvised in the twenty-first century. Ruth Zechlin's *Te Deum* from *Geistliches Triptychon für Orgel solo*, published in 2000, and Bruno Mathieu's *Te Deum*, published in 2004, are examples of written *Te Deum* settings for organ.⁵⁵

⁵⁴ Bausman, "Organ *Te Deum*," 95.

⁵⁵ *Ibid.*, 95–96.

CHAPTER 3

FIVE TE DEUM SETTINGS FOR ORGAN

BY TOURNEMIRE, LANGLAIS, DUPRÉ, AND DEMESSIEUX

Charles Tournemire, Jean Langlais, Marcel Dupré, and Jeanne Demessieux are important figures in French organ music in the twentieth century. All four composers studied at the Paris Conservatory, won the *premier prix* in organ (and also in other areas), taught organ to the next generation, and held positions at landmark churches in Paris, such as St. Clotilde, St. Sulpice, and La Madeleine. The training at the Paris Conservatory and the positions at main churches that have important Cavallé-Coll organs led these composers to succeed and to further develop the great French tradition of symphonic organ music and Gregorian chant paraphrase. They composed large-scale symphonic organ pieces, using the broad spectrum of the Cavallé-Coll organ's sound. Many of their improvisations and written works incorporate Gregorian chant.

The *Te Deum* settings by these four composers are representative of chant-based works of twentieth-century French organ music. Their various ways of thematic treatment, use of the tonal palette of the Cavallé-Coll organ, and the improvisatory compositional techniques in these settings show how French symphonic organ music and Gregorian paraphrase were developed during the twentieth century. All of their *Te Deum* settings are written as a single movement, but highly sectional. The chant melodies are freely paraphrased and the two main themes of the *Te Deum* (praising God and seeking God's mercy) are described through different textures, tempi, rhythms, dynamics, and registrations. In this chapter, I present biographies of the four composers and examine their five *Te Deum* settings for organ: *Improvisation sur le Te Deum* and *Fantaisie sur le*

Te Deum et Guirlandes alleluïatiques by Tournemire, *Hymne d'actions de grâces* by Langlais, *Paraphrase sur le Te Deum*, Op. 43, by Dupré, and *Te Deum pour orgue*, Op. 11, by Demessieux.

A. Charles Tournemire (1870–1939)

Charles Tournemire was born into a musical family in Bordeaux, France. He began music study at the Bordeaux Conservatory and won first prize in piano.⁵⁶ He transferred to the Paris Conservatory at the age of sixteen and studied with César Franck from 1888 to 1890 and with Charles-Marie Widor.⁵⁷ In Widor's organ class, Tournemire was awarded the first prize twice in organ in 1890 and 1891.⁵⁸ Tournemire states that Franck influenced him greatly in his compositions as well as his performance skills including organ improvisation.⁵⁹ Tournemire deeply admired Franck and wrote a book titled *César Franck*. He was appointed as the titular organist at St. Clotilde, succeeding his teacher, Franck, in 1898 and keeping it until his death in 1939.

Tournemire was a prolific composer; his compositions include choral works, orchestral works, operas, chamber pieces, piano pieces, and vocal pieces as well as organ works. He was also considered to be an extraordinary improviser. Tournemire's excellent

⁵⁶ Ruth Sisson, "Charles Tournemire, 1870–1939," *American Organist* 23 (December 1989): 56.

⁵⁷ *Grove Music Online*, s.v. "Tournemire, Charles (Anorld)," by Nicolas Kaye; *Oxford Music Online*; available from <http://www.oxfordmusiconline.com>; accessed 12 October 2014.

⁵⁸ Bernadette Lespinard, "L'orgue mystique de Charles Tournemire," *L'orgue* (Paris), no. 139 (November 1971): 3; quoted in Raymond Frank Weidner, "The Improvisational Techniques of Charles Tournemire as Extracted from his Five Reconstructed Organ Improvisations" (DM document, Michigan State University, 1983), 5.

⁵⁹ Kaye, "Tournemire."

improvisation skill is proved in his recording of *Cinq improvisations* (1930) that was transcribed by his student, Maurice Duruflé. As mentioned above, Tournemire was influenced and inspired by Franck, who first developed the French symphonic style in organ music. Franck's *Grande pièce symphonique* became a model for Tournemire's symphonic organ work; Tournemire composed *Pièce symphonique*, Op. 16 (1899), based on its structural frame.⁶⁰ Tournemire was deeply interested in Gregorian chant, which became one of the most important thematic sources for his compositions. A monumental collection of liturgical works, *L'orgue mystique* (1927–32), is a great example of the use of Gregorian chant in his organ works. Tournemire's use of Eastern elements and Hindu modes is also noteworthy, later being further developed by Olivier Messiaen and Naji Hakim.⁶¹ The second movement, "I thirst," from *Seven Words of Christ* (1937) and *Symphonie-choral d'orgue*, Op. 58 (1935) are examples of works in which Tournemire uses Hindu modes as well as Gregorian chant.⁶²

1. *Improvisation sur le Te Deum*

In 1930, Tournemire made eight recordings at St. Clotilde that include the Chorale in A minor by Franck, two works by Tournemire himself, and five improvisations.⁶³ His five

⁶⁰ Meekyeong Jeong, "Sept Chorales—poèmes d'orgue pour les Sept paroles du Christ, Op. 67 (1935) by Charles Arnould Tournemire (1870–1939): His Compositional Style Related to the Scriptural Text of the Seven Last Words of Christ on the Cross" (DM document, Indiana University, 2009), 17.

⁶¹ Crista Miller, "From the 'Triomphe de l'art modal' to the *Embrace of Fire*: Charles Tournemire's Gregorian Chant Legacy, Received and Refracted by Naji Hakim," in *Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire*, ed. Jennifer Donelson and Stephen Schloesser (Richmond, VA: Church Music Association of America, 2014), 203.

⁶² *Ibid.*, 212.

⁶³ Weidner, "Improvisational Techniques," 12–13.

improvisations, based on Gregorian chant melodies, were reconstructed by Duruflé and published under the title *Cinq improvisations* in 1958 by Durand & Co. of Paris.

Improvisation sur le Te Deum is the third movement of the five in the Durand edition.⁶⁴ In this setting, Tournemire paraphrases only two verses, *Te Deum laudamus* and *Tu Rex gloriae* (verses 1 and 14, respectively), that contain the “praise to God” theme.⁶⁵ This movement can be divided into three large sections delineated by cadences and different thematic motives: section 1 (mm. 1–65), section 2 (mm. 66–158), and section 3 (mm. 159–218).⁶⁶ The outer sections are concluded by E-minor cadences and the middle section ends with a series of dense chords leading into the *Te Deum* cell in the final section.

The improvisation begins with a powerful opening statement. The *Te Deum* cell with its dotted rhythm in octave doubling is repeated throughout the work, creating thematic unity. In the opening statement, the *Te Deum* cell appears in four octaves and the rest of the first half of verse 1 is presented in dense block chords in from five to nine voices (see Ex. 3–1A).

⁶⁴ Teel, “Te Deum,” 30.

⁶⁵ *Ibid.*, ?

⁶⁶ *Ibid.*, 31.

Example 3–1A. Tournemire, *Improvisation sur le Te Deum*, mm. 1–5.

The musical score for Example 3-1A is presented in three systems. The first system, marked 'Largo', consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It features a 'G.P.R. ff grandioso' instruction. The second system, marked 'Andante', also consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It includes a 'Ped. G.P.R.' instruction. The score is in 2/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

A combination of octave doublings and textures of dense chords is also found in the presentation of verse 14. In m. 43, the *Te Deum* cell appears in three octaves in the Phrygian mode on C, followed by verse 14, which is abruptly transposed to the home key (the Phrygian mode on E) and presented in thick block chords. While the last three notes of verse 14 are repeated, the *Te Deum* cell returns on the pedal in mm. 47–48 (see Ex. 3–3B).

Example 3–1B. Tournemire, *Improvisation sur le Te Deum*, mm.43–49 (* indicates the *Te Deum* cell and ** verse 14).

Among the varied compositional materials, arpeggiated patterns are notable. Tournemire frequently uses rapid arpeggiated patterns in freely composed parts, links between thematic presentations, and accompaniment parts. For example, arpeggio patterns immediately follow the opening statement (see Ex. 3–1A). In m. 51, Tournemire writes unevenly divided arpeggiated patterns on the Positif and presents the *Te Deum* cell as a solo voice on the Grand-Orgue (see Ex. 3–1C).

Example 3–1C. Tournemire, *Improvisation sur le Te Deum*, mm. 51–55 (manual part only).

The image displays a musical score for the manual part of 'Improvisation sur le Te Deum' by Tournemire, measures 51-55. The score is written in 4/4 time and consists of four systems of piano accompaniment. The first system (measures 51-55) features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The right hand plays a melodic line with slurs and dynamics including *14*, *P.R.*, *14*, *14*, *G.P.R.*, and *Rit.*. The left hand plays a rhythmic accompaniment with dynamics *P.R.* and *18*. The second system (measures 56-60) is marked *Tempo* and *f*, with dynamics *f* and *p*. The third system (measures 61-65) is marked *poco cresc.*. The fourth system (measures 66-70) is marked *p* and *p*. The score includes various musical notations such as slurs, dynamics, and performance instructions.

Example 3–1C also illustrates Tournemire’s use of the developing-variation technique. Although he repeats the *Te Deum* cell, he alters intervallic relationships, adds additional notes, or shortens phrases. In mm. 66–100, the *Te Deum* cell appears on two eighth notes followed by a series of triplets. The developing-variation technique is also

found here: Tournemire changes intervallic relationships and the length of each repetition (see Ex. 3–1D).

Example 3–1D. Tournemire, *Improvisation sur le Te Deum*, mm. 66–77 (* indicates the *Te Deum* cell and its variants).

The image displays two systems of musical notation for a piano accompaniment. The first system consists of a grand staff (treble and bass clefs) and a separate bass line. The grand staff contains a melody with triplet markings and dynamic markings such as *mf* and *p*. Asterisks (*) are placed above certain melodic phrases. The second system follows a similar layout, with a grand staff and a separate bass line, continuing the melodic and harmonic development. Pedal markings 'G.P.R.' and 'Ped G.P.R.' are indicated at the beginning of the first and second systems, respectively.

The last section functions as a recapitulation in which Tournemire brings back themes presented in previous sections and skillfully intertwines them. The *Te Deum* cell and chant verses appear in an octave-doubling texture, and chant fragments are also found in triplet figurations.

A notable characteristic of Tournemire’s improvisation in this setting is frequent tempo changes. In Duruflé’s transcription, there are expression indications such as *Rit.* and *Cede*, and about twenty-six changes of tempo, ranging from Largo ($J=56$) to Presto ($J=152$).⁶⁷

⁶⁷ Teel, “Te Deum,” 32

2. *Fantaisie sur le Te Deum et Guirlandes alleluiatiques*, Op. 57, No. 51 from *L'orgue mystique*

In 1927–32, Tournemire composed a liturgical work, *L'orgue mystique*. This is a collection of fifty-one suites, each consisting of five movements: *Prélude à l'Introït*, *Offertoire*, *Élévation*, *Communion*, and *Pièce terminale*. The five movements of each suite are designed to be played at appropriate moments during Mass. *L'orgue mystique* is divided into three parts following the church year: Christmas, Easter, and the Cycle following Pentecost.⁶⁸ Tournemire chose Gregorian chant as the main thematic sources for each suite.

In *L'orgue mystique*, the chant *Te Deum* is used in several suites for special Sundays and main feasts, such as Christmas, Easter, Pentecost, and Trinity. The *Te Deum* chant tune also appears in the suites for Corpus Christi and the twenty-third Sunday after Pentecost.⁶⁹ On 5 February 1932, Tournemire finished suite No. 51, *Dominica XXIII post Pentecosten*, which is the last suite of the entire collection.⁷⁰ This last suite is concluded by the terminal piece, “*Fantasies sur le Te Deum et Guirlandes alleluiatiques*” in which Tournemire uses two chant tunes: the *tonus solemnis* of the *Te Deum* and *Liberasti nos*. Compared with the *Improvisation sur le Te Deum*, this setting has thinner textures and far fewer changes of tempo and meter. The number of voices is from one to eight, and mostly compound meters are used (except for the last three measures of the movement).

⁶⁸ Charles Tournemire, *L'orgue mystique*, Vol. 51: *Dominica XXIII. post Pentecosten*, Op. 57 (Paris: Heugel, 1936), Preface.

⁶⁹ Robert Sutherland Lord, “Liturgy and Gregorian Chant in *L'orgue mystique* of Charles Tournemire,” in *Mystic Modern*, 60–68.

⁷⁰ Lord, “Liturgy,” 55–56.

The beginning of the movement is somewhat different from the other four *Te Deum* settings. For the opening, Tournemire writes a single voice that comes from verse 3 of the *Te Deum* chant, instead of a powerful statement of verse 1. The technique of using a single voice in the opening can be found in the first movement of the *Symphonie romane* by Widor and also in other suites from Tournemire's *L'orgue mystique*. Characteristics of Gregorian chant, such as monophonic texture and free rhythm, are well represented by using a single voice in the opening of pieces (see Ex. 3–2A).

The contrapuntal voices in mm. 2–5 contain chant fragments that give a hint of the upcoming presentation of verse 1 in m. 5. A chant fragment appears in the first notes of each motive on the pedal; the first notes of each downbeat on the pedal come from the last five notes of verse 1 (E♭, F, G, F, and E♭), which are repeated in several verses. On the manual, a chant fragment from verse 1, “*laudamus*,” is found in the two-voice contrapuntal accompaniment. Tournemire uses a pedal tone (G) that functions as the beginning and ending notes of “*laudamus*.” An octave-displacement technique is found in this passage; the second and third notes of each motive on the pedal are placed up an octave, and A in the second beat on the manual is also written up an octave in m. 4. The whole of verse 1 is finally presented as a solo line in the top voice without any interruption in mm. 5–6 (see Ex. 3–2A).

Example 3–2A. Tournemire, *Fantaisie sur le Te Deum et Guirlandes alleluïatiques*, mm. 1–7.

The image displays three systems of musical notation for piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The first system is labeled "Verse 3 or its repetition" and shows a rapid sixteenth-note melody in the right hand and a slower eighth-note bass line. The second system is labeled "Chant fragment from laudamus" and "Te Deum laudamus", showing a vocal line in the right hand and a bass line. The third system is labeled "Sanctus" and shows a vocal line in the right hand and a bass line with a trill and an 'X' marking a note change.

As seen in Ex. 3–2A, verse 5, “*Sanctus*,” is presented in the soprano voice and on the pedal in different pitches in m. 7. Tournemire uses sixteenth notes for the soprano in the Phrygian mode on D and eighth notes for the pedal on G, forming an augmentation. On the pedal, the last note of “*Sanctus*” is altered from C to E \flat .

The pedal motives in mm. 2 and 4 return throughout the work, creating thematic unity. Tournemire does not, however, seem to want mere repetition; he changes note

values and makes interesting rhythmic figures. For example, a series of sixteenth notes in the right hand in mm. 18 and 20 is a diminution of the pedal motives at the beginning of the movement. This sixteenth-note motive in the right hand produces a grouping dissonance with the eighth-note motive in the left. The chant melody appears on every third note of the sixteenth-note motives in the top voice, and on each eighth note in the left hand in mm. 18 and 20 (see Ex. 3–2B). A grouping dissonance technique is used several times in other passages throughout this setting.

Example 3–2B. Tournemire, *Fantaisie sur le Te Deum et Guirlandes alleluïatiques*, mm. 18–20.

The musical score for Example 3-2B consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 3/8. The right hand (top two staves) features a sixteenth-note melody in the upper voice and an eighth-note melody in the lower voice. The left hand (bottom staff) features an eighth-note melody. Brackets above the right hand indicate 'from m.2' and 'from m.4'. The text 'Grouping Dissonance' is written below the first two measures.

Compared with the other *Te Deum* settings, Tournemire uses more transparent textures for this work; chant melody and fragments are mostly presented in one voice that appears as a solo voice or is supported by contrapuntal accompaniments. Although Tournemire does not use dense block chords or octave-doubling for the chant melody, the powerful text of the *Te Deum* is still well portrayed through full organ sound; the overall dynamic for this setting is *fortissimo*.

This setting is written with a fairly steady tempo. Tournemire indicates the tempo only twice, at the beginning and the end of the movement ($\text{♩} = 54$ and Largo). He does,

however, retain the free rhythm of Gregorian chant through “*poco rit.*” and “*Meno.*” Rather than repeating the *Te Deum* cell, Tournemire often presents “*laudamus*” chant fragments and the “*Sanctus*” melody. The tonal center is unstable because of the complex mixture of modality, tonality, and chromaticism, as well as the frequent transpositions. The tonal center G is heard in the middle of the piece and at the end. Tournemire presents the *Te Deum* tune in the Phrygian mode in G in mm. 13–20, and writes a long pedal point, first in the pedal and then on a note in the highest register in the right hand, in mm. 65–72. The final cadence in mm. 74–76 confirms the G tonal center.

B. Jean Langlais (1907–1991)

Jean Langlais was born in 1907 and became blind at the age of two. In 1918, Langlais was sent to the Institut national des Jeunes Aveugles (National Institute for Blind Children) in Paris, where he studied organ with André Marchal, and piano, harmony, and violin with other great blind teachers. Langlais entered the Paris Conservatory in 1927, studying organ with Marcel Dupré and improvisation with Charles Tournemire. He was awarded first prizes in organ (1930) and improvisation (1931) and second prize in composition (1934).⁷¹

Langlais was a prominent teacher and recitalist as well as improviser. He taught at the National Institute for Blind Children for forty years and at the Schola Cantorum for fifteen years. Langlais also undertook eight two-month concert tours in America and Canada, which made him influential on American organists and led them to study with

⁷¹ “Biography,” available from www.jeanlanglais.com; accessed 15 October 2014.

him in Paris.⁷² Langlais served as the titular organist of St. Clotilde as the successor of César Franck and Charles Tournemire from 1945 to 1987.⁷³

Hymne d'actions de grâces, Te Deum from *Trois paraphrases gregoriennes*, Op. 5, No. 3

Langlais was keenly interested in Gregorian chant, and a large portion of his compositions incorporate chant melodies. The suite *Trois paraphrases gregoriennes* is a representative work among his chant-based compositions for organ. It was composed in 1933–34 and published in 1935. The suite consists of three movements: *Ave Maria*, *Ave Maris stella*; *Mors et Resurrectio*; *Hymne d'actions de grâces, Te Deum*. As seen in Tournemire's *L'orgue mystique*, the *Te Deum* chant is used for the final movement of Langlais' suite. The meaning of the title of this movement is "Hymn of Thanksgiving, *Te Deum*," which reflects the praise theme of the chant well. In this movement, Langlais paraphrases five verses from the *tonus simplex*: *Te Deum laudamus, Te aeternam, Sanctus, Tu Rex gloriae*, and *In te Domine* (verses 1, 2, 5, 14, and 29). The whole movement can be grouped into four sections: section 1 (mm. 1–27), section 2 (mm. 28–65), section 3 (mm. 66–75), and section 4 (mm. 76–92).⁷⁴

In section 1, textures of octave unison and dense block chords are mainly used for the thematic presentation. Ex. 3–3A illustrates how Langlais uses these two contrasting

⁷² Teel, "Te Deum," 47.

⁷³ "Biography," *Jean Langlais*, available from www.jeanlanglais.com; accessed 15 October 2014.

⁷⁴ Teel considers section 3 to begin at m. 65. I, however, consider m. 66 the beginning of the section, because Langlais puts a comma at the end of m. 65, and changes registration in m. 66. The A-minor triad in m. 65 is also suitable for the end of a section, because it is more stable than the augmented triad in m. 64.

textures. In the beginning of the piece, the first half of verse 1 is presented in octaves on the *Récit*. Verse 1 in octaves is interrupted by thick block chords that contain chant fragments, an inverted Te Deum cell.⁷⁵

Example 3–3A. Langlais, *Hymne d'actions de grâces, Te Deum*, mm. 1–11.

The image displays three systems of musical notation. The first system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "R. *p* Te Deum laudamus" and includes a fermata over a note. The piano accompaniment consists of octaves in the left hand and a single line in the right hand. The second system shows a grand staff with piano accompaniment, marked with a forte dynamic (*ff*). A bracket above the right-hand staff identifies a specific chordal texture as the "inverted Te Deum cell". The third system continues the piano accompaniment, with a dynamic marking of *p* in the left hand and *ff* in the right hand, and includes the instruction "G.O." (Grand Organo).

Verse 5 is also presented in the same way later in this section. A direct quotation of verse 5 appears in an octave texture, and a dense chordal texture is inserted between the phrases of verse 5 in mm. 18–24.

⁷⁵ Teel, "Te Deum," 51.

One of the various ways of presenting chant tunes is superimposition of different melodies. In section 2, *Tu Rex gloriae* and *In te Domine* (verses 14 and 29) are running at the same time within different rhythmic motives. In m. 28, *Tu Rex gloriae* appears in a series of eighth notes on the *Récit*, functioning as an accompanimental motive. Over the *Tu Rex gloriae* motive, *In te Domine* is found in longer note values in the following measure on the *Positif* (Ex. 3–3B).

Example 3–3B. Langlais, *Hymne d’actions de grâces, Te Deum*, mm. 28–34.

The image displays three systems of musical notation for a piano accompaniment. The first system (mm. 28-34) is in 12/8 time and features a vocal line with lyrics "In te Domine speravi" and "Tu Rex gloriae". The second system (mm. 35-39) shows a dynamic shift from *f dim.* to *p* and includes a "Pos. 2" marking. The third system (mm. 40-44) continues the piano accompaniment.

Langlais presents three different chant tunes at the same time by adding the *Te Deum* cell on the pedal. From m. 38, the altered “*Tu Rex gloriae*” and harmonized “*In te Domine*” are running on the manual and the *Te Deum* cell on the pedal. The *Te Deum* cell is sometimes notated enharmonically; Langlais writes G–A#–C instead of G–Bb–C for the *Te Deum* cell in mm. 38–39 (see Ex. 3–3C).

Example 3–3C. Languais, *Hymne d'actions de grâces, Te Deum*, mm. 38–41.

The image displays two systems of musical notation for an organ piece. The first system is titled "In te Domine" and the second is titled "Te Deum cell". Both systems consist of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 12/8 time and the key signature has three sharps (F#, C#, G#). The first system shows a series of block chords in the right hand and a melodic line in the left hand. The second system continues this pattern, with a specific "Te Deum cell" highlighted by a bracket and a circled chord in the right hand.

In the last section, Languais repeats the articulated block chords that consist of inverted *Te Deum* cells, then concludes the setting with a fantasy-like coda. Most of the chant excerpts are presented in the Phrygian mode on E, the reciting tone of which, A, becomes a tonal center of the piece. The whole setting ends on an A-major chord, and sections 1 and 2 also conclude with A-major and A-minor chords, respectively.

C. Marcel Dupré (1886–1971)

Marcel Dupré is one of the most important figures in modern French organ music. He was born into a musical family in 1886. His father was an organist and his mother a pianist.⁷⁶ Dupré's music study began from his parents' tutoring. Then he continued his

⁷⁶ *Grove Music Online*, s.v. "Dupré, Marcel," by François Sabatier; *Oxford Music Online*; available from <http://www.oxfordmusiconline.com>; accessed 15 October 2014.

study with renowned teachers. Dupré took private organ lessons from Alexandre Guilmant for five years from 1897 to 1902. In 1902, he entered the Paris Conservatory, studying organ with Guilmant and Louis Vierne, piano with Diémer, and fugue with Charles-Marie Widor. At the Conservatory, Dupré was awarded the *premier prix* in piano, organ, and fugue. He also won the Prix de Rome in 1914.⁷⁷

Dupré was an organ virtuoso and active recitalist. He was the first organist to perform the entire organ works of J. S. Bach from memory. His extraordinary technique is displayed in his demanding works, such as the *Esquisses* and also his method book, *Méthode d'orgue*. In 1926, Dupré became a professor of organ at the Paris Conservatory and trained the younger generation. His students include Olivier Messiaen, Jean Langlais, Jehan Alain, Jeanne Demessieux, and Jean Guillou. He deputized for Widor and Vierne at St. Sulpice and Notre-Dame, and became Widor's successor at the former in 1934.

Paraphrase sur le Te Deum, Op. 43

Dupré's *Paraphrase sur le Te Deum* was published in 1949. The date of composition, however, is not certain. According to Jeanne Demessieux, writing about Dupré's recital at Notre-Dame de Paris in 1944, Dupré's program contained an improvisation on the *Te Deum* that could be the origin of his *Paraphrase sur le Te Deum*.⁷⁸

Based on five verses from the *tonus simplex* (verses 1, 2, 14, 18, and 22), Dupré's *Te Deum* setting is a highly sectional work. Graham Steed, author of *The Organ Works of*

⁷⁷ Sabatier, "Dupré."

⁷⁸ Graham Steed, *The Organ Works of Marcel Dupré* (Hillsdale, NY: Pendragon Press, 1999), 129.

Marcel Dupré, considers the form a “modified first-movement sonata form,”⁷⁹ and Christopher Brown Teel analyzes this setting as a six-section work.⁸⁰ In my opinion, Teel’s analysis is more persuasive than Steed’s because Dupré’s indications, such as tempi, registrations, and meter changes, clearly divide the piece into six parts: section 1 (Allegro moderato, mm. 1–46), section 2 (Cantabile, mm. 47–83), section 3 (Tempo I, mm. 84–105), section 4 (Allegro deciso, mm. 106–54), section 5 (Cantabile, mm. 155–69), and section 6 (Vivo, mm. 170–212).⁸¹

A simple rhythmic motive is used constantly throughout section 1. A series of three eighth-note triads is played on the Grand-Orgue, which is repeated until the end of the section. The chant tune first appears on the pedal in m. 4, and then in the soprano in m. 13. Dupré presents the chant tune and chant fragments in the outer voices at the same time from the middle of the section. The various triad qualities from the repeated motives create colorful harmonies: diminished and augmented triads, as well as major/minor triads (see Ex. 3–4A). The triad motives with the tune also produce half-diminished seventh chords (see Ex. 3–4B).

⁷⁹ *Ibid.*, 130.

⁸⁰ Teel, “Te Deum,” 77.

⁸¹ *Ibid.*

Example 3–4A. Dupré, *Paraphrase sur le Te Deum*, mm. 1–10 (m, M, and + indicate minor, major, and augmented triads, respectively).

Example 3–4A. Dupré, *Paraphrase sur le Te Deum*, mm. 1–10. The score is written for three staves: G, P, R; Péd.; and G, P, R. The first system includes dynamic markings *fff* and chord quality indicators *m m M*, *G*, *M*, and *+ +*. The second system begins with a measure number *5*.

Example 3–4B. Dupré, *Paraphrase sur le Te Deum*, mm. 15–22 (* indicates a diminished triad, ** a half-diminished-seventh chord).

Example 3–4B. Dupré, *Paraphrase sur le Te Deum*, mm. 15–22. The score is written for three staves: G, P, R; Péd.; and G, P, R. The score includes dynamic markings *fff* and chord quality indicators *** and ****.

In this section, Dupré uses a canonic technique for thematic presentation. He puts two *Te Deum* cells on the pedal in mm. 32 and 36, and presents the first half of verse 1 in the soprano in mm. 35–42. The same chant tune appears on the pedal, four measures apart, in mm. 39–44 (see Ex. 3–4C).

Example 3–4C. Dupré, *Paraphrase sur le Te Deum*, mm. 32–44.

The image displays three systems of musical notation for a piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below it. The first system (mm. 32-36) features a soprano line in the upper treble staff and a 'Te Deum Cell' in the lower bass staff. The second system (mm. 37-42) continues the soprano line and includes another 'Te Deum Cell' in the lower bass staff. The third system (mm. 43-48) shows the soprano line and a 'Te Deum Cell' in the lower bass staff. The text 'Te Deum laudamus' is written above the first system and below the second system.

The canonic technique is also found in section 4. In mm. 122–32, the chant tunes (verses 1 and 14) are presented in the top voice of block chords and in octave-doubling on the manual, which is imitated on the pedal. Canonic technique is also used in the rest of section 4 (see Ex. 3–4D).

Example 3–4D. Dupré, *Paraphrase sur le Te Deum*, mm. 122–32.

Among the five *Te Deum* settings in this study, Dupré's *Te Deum* contains the most regular rhythmic figures. He uses less frequent meter changes, and the changes

happen only between sections (except for section 6). The constant use of a few rhythmic motives for each section also creates rhythmic stability. The tonal center mostly stays in close keys, such as A minor, A major, F major, and also Phrygian on E.

D. Jeanne Demessieux (1921–1968)

Jeanne Demessieux was a female organ virtuoso. She became famous for her prodigious technical ability and her distinctive organ works. Demessieux's music education started at home. She studied piano with her older sister, Yolande, and her uncle, then entered the Conservatory of Montpellier in 1928, where she was awarded first prizes in piano and solfège.⁸² After moving to Paris in 1932, Demessieux met Marcel Dupré, who became a great influence on her. She first took private lessons from Dupré, then continued studying with him after entering the Paris Conservatory. Dupré trained and prepared Demessieux vigorously. Although she won first prizes in harmony (1937), piano (1938), counterpoint and fugue (1940), and organ (1941),⁸³ Dupré made Demessieux continue studying with him and refining her musical skills until 1946. She gave a series of twelve sensational recitals at the Salle Pleyel in Paris in 1946–47, which received tremendous praise from the critics.⁸⁴ After her début in Paris, Demessieux gave recitals extensively in Europe and the United States and achieved international recognition. There are sixteen recordings by Demessieux, the one of the complete organ works of César Franck being

⁸² Peggy Jane Johnson, "The Organ Compositions of Jeanne Demessieux" (DMA document, University of Cincinnati, 1994), 2.

⁸³ Jo Ewing Anderson, "The Organ Music of Jeanne Demessieux" (DMA document, University of Georgia, 1996), 7–8.

⁸⁴ *Ibid.*, 8.

awarded the National Grand Prix du Disque for 1960–61.⁸⁵ She was the *titulaire* organist at St. Esprit (1933–62) and the Madeleine (1962–68) and professor of organ at the Conservatories in Nancy and Liège.⁸⁶

Demessieux's compositions include pieces for organ, piano, other instruments, and choir and orchestra.⁸⁷ She composed eight organ works that reflect her incomparable musicality and also her flawless keyboard and pedal technique. These eight works create technical challenges for organists.

Te Deum pour orgue, Op. 11

Demessieux's "*Te Deum*" was written in 1957 or early 1958, inspired by the organ at St. John the Divine in New York City.⁸⁸ In her diary written during her American tour in 1958, Demessieux mentioned the organ and her *Te Deum*: "at the organ of St. John the Divine, I tried my *Te Deum*, inspired by this organ, and to my relief it turned out as I had intended."⁸⁹

Demessieux's *Te Deum pour orgue* is based on five verses: "*Te Deum laudamus*," "*Te aeternam*," "*Sanctus*," "*Tu Rex gloriae*," and "*Aeterna*" (verses 1, 2, 5, 14, and 21). Its structure consists of three large sections: Moderato (mm. 1–76), Andante (mm. 77–118), and Allegro (mm. 119–88). The outer sections can be further divided into

⁸⁵ Ibid., 14.

⁸⁶ Ibid.

⁸⁷ Ibid., 2.

⁸⁸ Teel, "Te Deum," 95.

⁸⁹ Christiane Trieu-Colleney, *Jeanne Demessieux: Une vie de lutes et de gloire* (Avignon: Les Presses Universelles, 1977), 207, quoted in Anderson, "Organ Music of Jeanne Demessieux," 43.

two sub-sections: Moderato (mm. 1–23 and 24–76) and Allegro (mm. 119–55 and 156–88). Each section is delineated by different chant excerpts, textures, ostinati, and textures.

The texture for the opening of this setting is somewhat similar to that of Tournemire’s *Te Deum* setting. Just as Tournemire does, Demessieux uses octaves, dense chords, and dotted rhythms in the opening (see Ex. 3–5A).

Example 3–5A. Demessieux, *Te Deum pour orgue*, mm. 1–10.

The musical score for Example 3-5A is presented in two systems. The first system is marked "Moderato" and the second "Poco rit.". The score is in 3/4 time. The right hand (RH) features dense chords and dotted rhythms, while the left hand (LH) features a staccato accompaniment with octaves and dense chords. The bottom staff shows a pedal line with a dotted rhythm ostinato.

One of the notable characteristics of Demessieux’s *Te Deum* is the use of ostinato throughout. For example, the *Te Deum* cell appears in alternating octaves in a row on the pedal, forming a pedal ostinato in m. 24. Over the *Te Deum* cell ostinato on the pedal, the whole of verse 1 is presented. She harmonizes verse 1 mostly with open fourths and fifths that emphasize the modality of the chant (see Ex. 3–5B).

Example 3–5B. Demessieux, *Te Deum pour orgue*, mm. 24–34.

The image displays two systems of musical notation for an organ piece. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two vocal lines: the upper line is labeled 'G.O. Te Deum laudamus' and the lower line is labeled 'Te Deum cell'. Both vocal lines begin with a piano (*p*) dynamic. The bass staff features a continuous eighth-note pattern marked 'sempre staccato'. The second system continues the organ accompaniment in the grand staff, with the right hand playing chords and the left hand playing a similar eighth-note pattern. The piece is in 3/4 time.

The use of ostinato is also found in other sections. The Allegro section begins with superimposed ostinati that are used for accompaniment. From m. 119, the chant tune from verse 5 is presented in various shapes in the right hand; the tune is articulated and transposed, and incorporates an octave-displacement technique. The accompaniment part consists of two different ostinati in the left hand and on the pedal. The ostinato in the left hand also contains the chant fragment “*laudamus*” (see Ex. 3–5C).

Example 3–5C. Demessieux, *Te Deum pour orgue*, mm. 119–29.

The image displays a musical score for the 'Sanctus' section of Demessieux's *Te Deum pour orgue*, measures 119–29. The score is written for three staves: a grand staff (treble and bass clefs) and a separate bass staff. The time signature is 3/4. The key signature is one sharp (F#). The score features a complex texture with multiple layers of music. A prominent feature is a continuous eighth-note ostinato in the left hand of the grand staff, marked 'ostinato (x:chant fragment)'. This ostinato is repeated in the bass staff, also marked 'ostinato'. The right hand of the grand staff contains a melodic line with various intervals and rests. The overall texture is dense and rhythmic, characteristic of Demessieux's style.

In the Andante section, verse 21 appears in two voices, where it is presented on different pitches with different note values. In m. 77, verse 21 appears in the soprano voice in the Phrygian mode on F. When verse 21 is repeated, the pedal plays the augmented verse 21 from m. 85 in the Phrygian mode on C. Although Demessieux does not alter the chant melody, the tonal center of this section is not obvious; the use of parallel fourths in the right hand and fifths in the left, as well as the Phrygian mode at in

two different pitches, do not produce a clear tonal center. Demessieux uses foundation 8' stops for the manual and Clairon 4' and flute 2' for the augmented chant melody on the pedal. The choral texture with foundation 8' stops on the manual is used as an accompaniment from m. 85 as well as a thematic presentation until m. 84. Through the colorful stops without an 8' stop on the pedal, Demessieux presents the chant melody on the pedal clearly, which is supported by the chordal texture on the manual (see Ex. 3–5D).

Example 3–5D. Demessieux, *Te deum pour orgue*, mm. 77–92.

Aterna fac cum sanctis

Pedal: Clairon 4, flute 2 (ou cymbale douce)

Demessieux's *Te Deum* exhibits contrasting characteristics: complex chromatic passages and simple modal thematic presentations are found alternately, and calm and quiet sections are surrounded by powerful and loud sections. But even while using

contrasting textures, Demessieux also shows consistency through the repetition of chant fragments and ostinatos.

Demessieux's harmonic language is polymodal and chromatic. She uses major-minor tonality, church modes, and chromatic harmonies that produce colorful dissonance. Polyharmony is also found in Demessieux's *Te Deum* setting; she writes chords in different keys at the same time. The use of tonality, modality, chromaticism, and polyharmony is found at the very beginning of the piece. The presentation of verse 1 is harmonized with major/minor and quartal/quintal harmonies. She also uses polychords in the opening presentation (see Ex. 3–5E).

Example 3–5E. Demessieux, *Te deum pour orgue*, mm. 1–5.

The tonal center of the piece is ambiguous most of the time because the piece is highly chromatic. Although the chant tune and chant fragments appear in the Phrygian mode on E several times, chromatic harmonies cause tonal ambiguity. At the very end of the piece, the final thematic presentation is in the Phrygian mode on E, and Demessieux concludes the piece with an E-major chord.

CHAPTER 4

INSPIRATION AND INFLUENCES ON HAKIM'S *TE DEUM*

Hakim composed *Te Deum* for organ in 1997, commissioned by Wolfgang Sieber (b. 1954), the organist and choirmaster of the Hofkirche in Lucerne, Switzerland. The friendship between Hakim and Sieber is rooted in Jean Langlais, of whom they were both students. Hakim and Sieber first met at Langlais' home, while Sieber was living in Paris to study with Langlais. Sieber and Hakim built up a good relationship; Sieber invited Hakim and his wife, Marie-Bernadette Dufourcet, to Switzerland, and Hakim gave recitals at the Hofkirche in Lucerne. Sieber premiered Hakim's *Te Deum* at the Hofkirche in 1997, and continues cooperating with Hakim. At Hakim's recital at the Hofkirche in September 2014, for example, Hakim played an organ duo with Sieber.⁹⁰

A. Inspiring Scripture

As mentioned in chapter 1, Hakim is a devout Christian, and the Bible is one of the most inspiring thematic sources for him. In the preface to the *Te Deum*, Hakim quotes verses from the Book of Revelation, stating that he chose the *Te Deum* Gregorian chant as a response to these verses. Chapter 7 of Revelation contains songs of praise to God by all creatures in heaven and earth, similar to the context of section 1 of the *Te Deum* chant.

After this I beheld, and, lo, a great multitude, which no man could number, of all nations, and kindreds, and people, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands;
And cried with a loud voice, saying, Salvation to our God which sitteth

⁹⁰ Naji Hakim, email message to the author, 13 May 2013.

upon the throne, and unto the Lamb. And all the angels stood round about the throne, and about the elders and the four beasts, and fell before the throne on their faces, and worshipped God, saying, Amen: Blessing, and glory, and wisdom, and thanksgiving, and honour, and power, and might, be unto our God for ever and ever. Amen. (Revelation 7: 9-12)⁹¹

B. Inspiring Musicians

Before writing his *Te Deum*, Hakim was already well aware of the other *Te Deum* settings by his predecessors discussed in the previous chapter. Among these works, Demessieux's and Langlais' *Te Deum* settings had a significant influence on Hakim's. Hakim wrote: "I read Jeanne Demessieux's *Te Deum* and appreciated its construction in relation with the structure of the text and Gregorian melody."⁹² Demessieux's and Hakim's *Te Deum* settings exhibit similarities in structure and compositional style. The composers begin their pieces with a powerful opening statement in homophonic texture with dotted rhythm, including the whole of verse 1. In Demessieux's case, verse 1 is stated twice in different keys, and Hakim presents verse 1 once. There are slow and quiet sections in the middle of both settings, forming an inverted arc form. Another compositional similarity is seen in the intensive use of ostinato in both settings: ostinato is used as accompanimental material, and figuration that characterizes and delineates each section.

⁹¹ Quoted in Naji Hakim, *Te Deum for Organ* (London: United Music Publishers, 1998), 3.

⁹² Hakim, email message to the author, 3 November 2014.

Langlais and his *Te Deum* setting provided the most inspiration to Hakim's *Te Deum*. Hakim remarked: "I had Langlais' own *Te Deum* in mind as a passionate obsession..."⁹³ Of the many works of Hakim's based on Gregorian chant, the *Te Deum*, along with *Vexilla Regis prodeunt* (1994) and *Pange lingua* (1996) form a group that parallels Langlais' *Trois paraphrases grégoriennes*.⁹⁴

Langlais' influence shows up in the melodic development technique in Hakim's *Te Deum*. Langlais separates the chant melody by inserting inverted *Te Deum* cell motives in section 1 (see Ex. 3–3A). This motive is also found in section 2. A running passage, consisting of groups of sixteenth notes, appears between the phrases of verse 29 in mm. 28–37 (see Ex. 3–3B). The use of motives between the chant phrases is in fact found throughout Hakim's *Te Deum* (see Ex. 5–13A and 5–13B in chapter 5).

Langlais' ways of treating chant melodies, particularly verse 29, *In te Domine*, inspired Hakim.⁹⁵ In Langlais' *Te Deum* setting, three different chant tunes intervene in section B; verse 29 is harmonized with parallel thirds in the right hand, verse 14 running motives in the left hand, and articulated *Te Deum* cells are introduced on the pedal (see Ex. 3–3C). A similar texture is used for the presentation of verse 17 in Hakim's *Te Deum*: the chant tune is stated in the top notes of three-voice chords in the right hand, supported by running sixteenth notes (*ostinato*) in the left hand and articulated repeated notes on Ab on the pedal in mm. 91–105 (see Ex. 4–1A).

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid.

Example 4-1A. Hakim, *Te Deum*, mm. 91-94.

91 *Toujours vif*
G. *fff*
Verse 17, Tu devicto mortis
P. *ff*
ff

93 *ff*

Hakim honors Langlais by quoting the folkloric melody from Brittany that is used in “La Nativité” from Langlais’ *Poèmes évangéliques* as the shepherds’ theme with an Hautbois stop in mm. 47-59 (see Ex. 4-1B).

Example 4–1B. Langlais, “La Nativité” from *Poèmes évangéliques*, mm. 47–59 (right-hand part only).

Les Bergers



In Hakim’s *Te Deum*, this folk tune appears on the top notes of every other alternating eighth-note chord in mm. 199–212. Hakim uses this tune once again in mm. 263–99, where the modified folk melody is stated in the top notes of four-voice chords and shortened by rests. The intervals between each note are much altered (see Ex. 4–1C and 4–1D).

Example 4-1C. Hakim, *Te Deum*, mm. 199–212.⁹⁶

Musical score for Example 4-1C, showing measures 199–212. The score is in piano notation, featuring a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of a series of chords and melodic lines in both hands, with some slurs and accents. Measure numbers 199, 204, and 209 are indicated at the start of their respective systems.

Example 4-1D. Hakim, *Te Deum*, mm. 263–81 (right-hand part only).

Musical score for Example 4-1D, showing measures 263–81 (right-hand part only). The score is in treble clef, featuring a series of chords and melodic lines. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of a series of chords and melodic lines, with some slurs and accents. Measure numbers 263, 268, 274, and 278 are indicated at the start of their respective systems.

⁹⁶ There is no pedal part in this section.

Igor Stravinsky influenced Hakim's rhythmic language. Although there is no exact quotation from Stravinsky's works in Hakim's *Te Deum*, the two composers have rhythmic characteristics in common, such as multi-meter, irregular rhythmic groups, and reiterated chords. In this study, musical excerpts from Stravinsky's *Rite of Spring* will be used to trace Stravinsky's influence on the rhythmic elements of Hakim's *Te Deum*.

Stravinsky makes irregular rhythmic groups by adding more instruments as well as accents and loud dynamics. The "Auguries of Spring; Dances of the Young Girls" section from *Rite of Spring* is an example of irregular rhythmic groups. Stravinsky repeats an eighth-note chord in the strings, adding chords played by eight horns irregularly with accent and sforzando markings. These irregular rhythmic groups create lively rhythmic pulses and increase rhythmic tension (see Ex. 4-2A).

Example 4–2A. Igor Stravinsky, *Rite of Spring*, rehearsal number 13.⁹⁷

Auguries of Spring Dances of the Young Girls
(Les Augures Printaniers) (Danses des Adolescentes)

[13] Tempo giusto Horns

Strings *mf* *simile* *sf* *sf*

A series of dense quarter-note chords is used as a link between sections in Stravinsky’s *Rite of Spring*. At the end of the “Mystical Circles of the Young Girls” section, a quarter-note chord is repeated eleven times, becoming a bridge to the next section, “Glorification of the Chosen Victim.” The use of repeated quarter-note chords as a link is also found in several places in Hakim’s *Te Deum* (see Exx. 4–2B and 4–2C).

⁹⁷ The rehearsal numbers for the musical examples from Stravinsky’s *Rite of Spring* are taken from the transcription for piano by Vladimir Leyetchkiss (New York: G. Schirmer, 1985).

Example 4-2B. Stravinsky, *Rite of Spring*, 103-5.

End of Mystical Circles of the Young Girls
(Cercles Mystérieux Des Adolescentes)

[103]

This system shows measures 103 and 104. The right hand (treble clef) features a complex rhythmic pattern with triplets and sixteenth notes, marked with a forte dynamic (*ff*). The left hand (bass clef) has a more rhythmic accompaniment with triplets and sixteenth notes. Measure numbers 3, 5, and 6 are indicated below the notes.

Glorification of the Chosen Victim
(Glorification de l'élue)

[104]

This system shows measures 104 and 105. The left hand (bass clef) plays a steady, rhythmic accompaniment of chords, marked *fff marcatis.* The right hand (treble clef) has a melodic line with slurs and accents, marked *ff* and *sf*. A dashed line labeled *8va* indicates an octave shift in the right hand.

[105]

This system shows measures 105 and 106. The right hand (treble clef) continues with a melodic line, marked *ff* and *sf*. The left hand (bass clef) provides a rhythmic accompaniment with chords and slurs.

This system shows measures 106 and 107. The right hand (treble clef) has a melodic line with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with chords and slurs.

Example 4–2C. Hakim, *Te Deum*, mm. 105–6, and 116–9.

a. mm. 105–6

Musical score for measures 105–106. The score is in 4/4 time and features three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The music consists of repeated quarter notes in the bottom staff, with complex chords and intervals in the upper staves.

b. mm. 116–9

Musical score for measures 116–119. The score is in 4/4 time and features three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The middle staff is a treble clef staff. The bottom staff is a bass clef staff. The music consists of repeated quarter notes in the bottom staff, with complex chords and intervals in the upper staves. The score includes a dynamic marking of *mp* and a rehearsal mark 'R.'.

As seen in Ex. 4–2B, Stravinsky frequently changes meters, including unevenly divided ones. Hakim treats verse 14, “Tu Rex gloriae Christe,” according to Stravinsky’s inspiration in rhythm. Hakim uses three different time signatures within a four-measure phrase: 7/8, 6/8, and 4/4. Hakim also writes repeated quarter notes in one octave in the pedal part, creating irregular pulses as well as a driving rhythmic force (see Ex. 4–2D).

Example 4–2D. Hakim, *Te Deum*, mm. 79–82.

The musical score for Example 4-2D consists of three staves. The top staff is in treble clef, the middle staff is in a middle clef (likely alto or soprano), and the bottom staff is in bass clef. The music begins at measure 79. The time signature starts as 7/8, changes to 6/8, and then to 4/4. The score features complex rhythmic patterns, including dotted rhythms and rests, and uses various accidentals (sharps, flats, naturals). The notation includes many beamed notes and rests, suggesting a dense, rhythmic texture. The piece concludes with a double bar line and repeat dots.

Grouping dissonances produced by ostinato are found in the middle of the “Glorification of the Chosen Victim” part. Stravinsky writes an ostinato consisting of four eighth notes. This ostinato creates a grouping dissonance because its downbeat does not match with those of the given meters. (see Ex. 4–2E). Hakim uses the grouping dissonance technique in his *Te Deum*, especially in the second half (see Ex. 5–10 in chapter 5). In Example 4–2D, the ostinato continues unchanged when the time signature changes. Hakim also uses a similar technique in sections 2A and 2A’ (see Ex. 5–2A).

Example 4–2E. Stravinsky, *Rite of Spring*, 114.

Stravinsky’s “Petrushka chord” is used in Hakim’s *Te Deum*. The Petrushka chord is a combination of a C-major triad and an F#-major triad, which are a tritone apart.⁹⁸

Hakim uses exactly the same chord in his *Te Deum*; the ascending and descending pattern in m. 188 is an arpeggiated Petrushka chord (see Ex. 4–2F).

Example 4–2F. Stravinsky’s “Petrushka chord” and Hakim’s *Te Deum*, m. 188.

a. Stravinsky’s “Petrushka” Chord.

⁹⁸ Donald J. Grout, *A History of Western Music*, 8th ed., ed. Peter J. Burkholder and Claude V. Palisca (New York: W.W. Norton, 2005), 822.

b. Hakim, *Te Deum*, m. 188 (manual part only).

C. Inspiring Instruments

Hakim had three organs in mind while he was composing the *Te Deum*: at the Hofkirche in Lucerne, Sacré-Coeur Basilica in Paris, and St. Paul's Cathedral in London.⁹⁹

1. Organ at Hofkirche in Lucerne¹⁰⁰

The organ at the Hofkirche was built and enlarged mainly three times by renowned organ builders. In 1640–50, Johan Geissler, an organ builder from Salzburg, built the first organ at the Hofkirche, containing two manuals, pedalboard, and 48 ranks. The organ was restored and enlarged by Friedrich Haas in 1858–62. Haas's organ had four manuals, pedalboard, and 70 ranks. Kuhn Organ Builders Ltd. expanded Haas's organ in 1972–77, adding one more manual and more stops; it is an 81-rank organ with five manuals and pedalboard. The original case and 56 ranks of Geissler's and Haas's versions of the organ are still used today.

⁹⁹ Hakim, email message to the author, 3 November 2014.

¹⁰⁰ Hoforgel Luzern; available from <http://hoforgel-luzern.ch>; accessed 5 January 2015.

Figure 4–1. The Specification of the Organ at the Hofkirche, Lucerne, Switzerland.¹⁰¹

I. Rückpositiv		III. Oberwerk	
Rohrgedackt	8′	Pommer	16′′
Quintatön	8′	Principal	8′
Principal	4′	Gedackt	8′
Kleingedackt	4′	Octave	4′
Sesquialtera II	2 2/3′	Gemshorn	4′
Octave	2′	Quinte	2 2/3′
Nachthorn	2′	Octave	2′
Quinte	1 1/3′	Terz	1 3/5′
Octave	1′	Mixture IV	1 1/3′
Scharf IV	1′	Cymbel III	1/2′
Rankett	16′	Zinke	8′
Krummhorn	8′	Schalmei	4′
Tremulant		Tremulant	
II. Hauptwerk		IV. Récit	
Principal	16′	Bourdon	16′
Gambe	16′	Principal	8′
Octave	8′	Bourdon	8′
Hohlflöte	8′	Salicional	8′
Gemshorn	8′	Voix celeste	8′
Quinte	5 1/3′	Octave	4′
Octave	4′	Flûte traversière	4′
Koppelflöte	4′	Nasard	2 2/3′
Viola di Gamba	4′	Flageolet	2′
Terz	3 1/5′	Plein jeu V–VI	2′
Octave	2′	Basson	16′
Mixture major VI	2 2/3′	Trompette harmonique	8′
Mixture minor IV	1 1/3′	Hautbois	8′
Cornet III–V	8′	Clarion	4′
Bombarde	16′	Tremulant	
Trompete	8′		
V. Fernwerk		Pedal	
Bourdon	16′	Principal	32′
Principal	8′	Octave	16′
Bourdon	8′	Subbass	16′
Spitzflöte	8′	Gedackt	16′
Octave	4′	Octave	8′
Spitzflöte	4′	Flöte	8′
Quinte	2 2/3′	Violon	8′
Octave	2′	Quarte	5 1/3′
Trompete	8′	Octave	4′
Voix humana	8′	Spillflöte	4′

¹⁰¹ The history of the organ at the Hofkirche; available from <http://www.orgelbau.ch>; accessed 5 January 2015.

Fagott	16'	Mixture IV	2 2/3'
Physharmonica	8'	Kontrafagott	32'
Clarinete	8'	Tuba	16'
Tremulant		Posaune	16'
		Trompete	8'
		Clairon	4'
		Singend Kornett	2'
Couplers			
I-II, III-II, IV-II			
III-I			
IV-III, V-III			
I-P, II-P, III-P, IV-P, V-P			

2. Cavallé-Coll Organ at Sacré-Coeur Basilica, Paris¹⁰²

The Cavallé-Coll organ at the gallery of Sacré-Coeur was originally located in Baron Albert de l'Espée's castle in Ilbarritz. The baron requested Aristide Cavallé-Coll to build the largest organ he ever made, and as a result, this organ became the third largest Cavallé-Coll organ. (Cavallé-Coll reconstructed and enlarged the previous organs at St. Sulpice and Notre-Dame that became larger than the one at Sacré-Coeur. The Sacré-Coeur organ is the largest organ among those of which he designed and built from the beginning.) Built in 1898, this Cavallé-Coll organ for the baron consisted of four manuals and pedalboard, including 70 stops and 74 ranks. Cavallé-Coll built a terraced console whose style was also used in organs at Notre-Dame and St. Sulpice. Among the four manuals, three (Positif, Récit, and Solo) were enclosed.

The baron sold back this organ to Charles Mutin, the inheritor of Cavallé-Coll's organ company, in 1903, and it was installed in Sacré-Coeur Basilica in 1914, with a new

¹⁰² See the history of the Basilique Sacré-Coeur, Paris, France; available from <http://www.musiqueorguequebec.ca/orgues/france/scoeurp.html>; accessed 5 January 2015.

organ case designed by Lucien Magne. Since the organ was housed at Sacré-Coeur, there have been three major renovations: by Société Cavaillé-Coll in 1930–31, Beuchet-Debierre in 1959–60, and Jean Renaud, completed in 1985.

Figure 4–2. The Specification of the Organ at Sacré–Coeur Basilica, Paris.

Grand-Orgue		Positif expressif	
Montre	16′	Quintaton	16′
Gambe	16′	Principal	8′
Bourdon	16′	Flûte harmonique	8′
Montre	8′	Salicional	8′
Flûte harmonique	8′	Cor de nuit	8′
Bourdon	8′	Dulciane	4′
Salicional	8′	Flûte	4′
Viole de gambe	8′	Octavin	2′
Prestant	4′	Carillon	III
Viole	4′	Cornet	V
Nasard	2 2/3′	Basson	16′
Doublette	2′	Cromorne	8′
Fourniture	V	Voix humaine	8′
Cymbale	IV	Trompette	8′
Cornet	V	Trémolo	
Bombarde	16′		
Trompette	8′		
Clairon	4′		
Récit expressif		Solo expressif	
Bourdon	16′	Bourdon	16′
Diapason	8′	Diapason	8′
Viole de gambe	8′	Flûte harmonique	8′
Flûte traversière	8′	Flûte octavante	4′
Voix celeste	8′	Octave	4′
Octave	4′	Octavin	2′
Flûte octavante	2′	Fourniture	II–IV
Doublette	2′	Cornet	VIII
Plein-Jeu	III–V	Clarinette	16′
Bombarde	16′	Cor anglais	8′
Basson-Hautbois	8′	Trompette	8′
Trompette harmonique	8′	Tuba magna (chamade)	16′
Clairon harmonique	4′	Tuba mirabilis (chamade)	8′
Trémolo		Cor harmonique (chamade)	4′
Pédale			
Flûte	32′		
Soubasse	32′		
Flûte	16′		
Violonbasse	16′		

Soubasse	16'
Quinte	10 2/3'
Violoncelle	8'
Flûte	8'
Bourdon	8'
Tierce	6 2/5'
Quinte	5 1/3'
Septième	4 4/7'
Corno dolce	4'
Bombarde	32'
Bombarde	16'
Basson	16'
Trompette	8'
Clairon	4'

Accouplements (Couplers):

Pos to G.O, Réc to G.O, Solo to G.O, Réc to Pos, Solo to Réc
G.O to Péd, Pos to Péd, Réc to Péd, Solo to Péd

Pédales de combinaison (Combination Pedals):

Appel d'anches (Reeds ON): Péd, G.O, Pos, Réc, Solo
Appel des 32' de la pédale (Pedal 32' ON) Flûte, Bombarde
Appel de la chamade (Chamade ON): Solo
Appel du Grand-Orgue (Grand-Orgue ON)
Appels des jeux de combinaison (Combination stops ON): Péd, G.O, Réc, Pos

Pédales d'expression (Expression pedals): Pos, Réc, Solo

3. Organ at St. Paul's Cathedral in London.¹⁰³

The organ at St. Paul is a notable instrument in organ-building history. It was made, modified, and enlarged by famous organ master builders, including Bernard Smith and Henry Willis. At the end of the seventeenth century, a German-born organ builder, Bernard Smith, built a three-manual organ with 27 stops at St. Paul's, the third manual of which made up a short-compass echo organ. In 1872, Henry Willis built an almost new

¹⁰³ See history of the organ at St. Paul's Cathedral, London; available from <http://www.mander-organs.com/?L=3&IDS=st-pauls-c.html>; accessed January 5, 2015.

organ that had four manuals, pedalboard, and pneumatic action. Willis kept about 200 pipes made by Smith, many of which remain today. Major and minor modifications and repairs on Willis' organ were undertaken by several organ builders, until Noel Mander reconstructed the organ in the 1970s with a new console, action, and soundboards. In 2010, St. Paul's installed a new mobile console. The present organ at St. Paul's is well known for its large spectrum of sound colors; there are various foundation 8' stops and solo stops that imitate orchestral instruments.

Figure 4–3. The Specification of the Organ at St. Paul's Cathedral, London.

<Chancel Section>			
Great Organ		Swell Organ	
Double Open Diapason	16'	Contra Gamba	16'
Open Diapason I	8'	Open Diapason	8'
Open Diapason II	8'	Lieblich gedact	8'
Stopt Diapason	8'	Salicional	8'
Claribel Flute	8'	Vox Angelica	8'
Quint	5 1/3'	Principal	4'
Principal	4'	Fifteenth	2'
Flute	4'	Cornet 17, 19, 22	III
Twelfth	2 2/3'	Contra Posaune	16'
Fifteenth	2'	Cornocean	8'
Mixture 17, 19, 22	III	Hautboy	8'
Mixture 24, 26, 29	III	Vox Humana	8'
Fourniture 19, 22, 26, 29	IV	Clarion	4'
Trombone	16'	Tremulant	
Trumpet	8'	Octave	
Clarion	4'	Suboctave	
Swell to Great		Solo to Swell	
Choir to Great			
Solo to Great			
Vth to Great			
South Choir Organ		North Choir Organ	
Contra Viola	16'	Chimney Flute	8'
Bourdon	16'	Principal	4'
Open Diapason	8'	Nason Flute	4'
Violoncello	8'	Nazard	2 2/3'
Dulciana	8'	Fifteenth	2'
Claribel Flute	8'	Blockflute	2'
Principal	4'	Tierce	1 3/5'
Gemshorn	4'	Larigot	1 1/3'

Flute Harmonique	4'	Sharp Mixture	IV
Lieblich Gedact	4'	Trumpet	8'
Flageolet	2'	Tremulant	
Sesquialtera	II	Swell to Choir	
Corno di Bassetto	8'	Solo to Choir	
Tremulant		Vth to Choir	

Solo Organ		Pedal Organ	
Enclosed:		Open Metal	16'
Open Diapason	8'	Open Diapason (Great)	16'
Viola	8'	Viola (Choir)	16'
Viola Celeste	8'	Bourdon	16'
Flûte Harmonique	8'	Principal	8'
Concert Flute	4'	Flute	8'
Piccolo	2'	Fifteenth	4'
Corno di Bassetto	8'	Flute	4'
Cor Angelis	8'	Mixture 19, 22, 26, 29	IV
French Horn	8'	Contra Posaune	32'
Tremulant		Ophicleide	16'
Octave		Posaune	8'
Suboctave		Clarion	4'
Unenclosed:		Great to Pedal	
Tuba	8'	Swell to Pedal	
Tuba Clarion	4'	Choir to Pedal	
Vth to Solo		Solo to Pedal	
North Choir on Solo		Solo Octave to Pedal	
		V th to Pedal	
		Chancel Pedal Off	

<Dome Section>

V th Manual		Pedal Organ	
Double Open Diapason	16'	Double Open Wood	32'
Open Diapason I	8'	Contra Violone	32'
Open Diapason II	8'	Open Wood	16'
Octave	4'	Open Diapason	16'
Super Octave	2'	Contra Bass	16'
Quartane	II-III	Principal	8'
Mixture	IV	Super Octave	4'
Mixture 22, 26, 29	III	Furniture 19. 22. 26. 29	IV
Contra Posaune	16'	Contra Bombarde	32'
Trumpet	8'	Bombarde	16'
Dome Diapasons on Choir		Posaune (V th)	16'
Double Tuba	16'	Clarion	8'
Tuba	8'	Dome Pedal Off	
Clarion	4'		
Trumpette Militaire	8'		
West Section			
Open Diapason	8'		
Octave	4'		

Super Octave	2'
Mixture	IV
Royal Trumpet	16'
Royal Trumpet	8'
Royal Trumpet	4'
West on V th	
West on Choir	

Hakim's *Te Deum* for organ was rearranged for orchestra by the composer. In the orchestral version, Hakim uses timpani, percussion, two harps, piano, and strings. It was published by United Music Publishers and premiered by the Münster Symphony Orchestra in 2006.¹⁰⁴

¹⁰⁴ "Works," available from www.najihakim.com; accessed 20 January 2015.

CHAPTER 5

ANALYSIS OF HAKIM'S *TE DEUM* FOR ORGAN

A. Structure of the *Te Deum*

Hakim's *Te Deum* for organ is a large-scale and highly sectional piece. When planning to compose this piece, he first analyzed the *tonus solemnis* of the *Te Deum* Gregorian chant, which furnished the basic structure of the piece.¹⁰⁵ Hakim provides brief information about the background and compositional styles of piece in the preface. He also lists the chant verses with which each section begins. The first half of the piece is divided into sections 1–5, and the second half makes up section 6 (see Figure 5–1).

Figure 5–1. Hakim, *Te Deum*, Overview.¹⁰⁶

Section	Chant Verses	Measures	Styles and Characteristics
1	<i>Te Deum</i>	mm. 1–5	Fanfare
2	Te aeternum Patrem	mm. 6–78	Litanies articulated by the Sanctus acclamations
3	Tu Rex gloriae	mm. 79–119	Irregular rhythms above a pulsed pedal
4	Te ergo	mm. 119–47	A calm episode with a canon in the pedal
5	Per singulos	mm. 148–73	Varied recapitulations of the opening fanfare
6	In te Domine	mm. 174–341	Toccata on a pedal group

Each section consists of several subdivisions with the exception of section 1.

These subdivisions are distinguished by various factors such as different chant verses, textures, tempi, registrations, and ostinati. Section 1, the shortest of the six, is an opening

¹⁰⁵ Based on email message from Hakim.

¹⁰⁶ Based on preface to *Te Deum*.

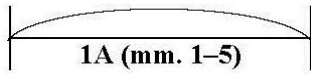
statement. The whole of verse 1 is presented without interruption or change. Hakim uses a powerful reed registration for the opening statement with Chamades 16', 8', and 4'.

Section 2 can be divided into four subdivisions: 2A, 2B, 2A', and 2B'. Hakim presents verses 2, 3, 4, 6, and 7 in 2A and 2A', and verse 5, *Sanctus*, in 2B and 2B'. Section 3 has three subdivisions: 3A, 3B, and 3A', of which 3A and 3A' are characterized by irregular rhythms and pulsed pedals, and 3B by an Alberti bass-like ostinato accompaniment.

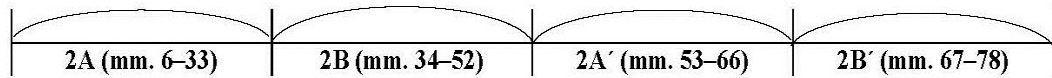
Section 4 is based on the supplication theme, and comprises two subdivisions: 4A and 4B. Hakim reduces the dynamics and chooses slower tempi in this section. Section 5, beginning with verse 24, contains two subdivisions, 5A and 5B. Hakim uses chord clusters as accompaniment materials in 5A, and articulates the chant tunes with staccato and rests in 5B. Section 6, toccata, is the longest one, and consists of several subdivisions. This toccata section is based on verse 29, and has two ostinati under the chant melody that return several times throughout. Thematic ideas found in previous sections, such as 1A and 2B, are also reused in section 6 (see Figure 5–2).

Figure 5–2. Hakim, *Te Deum*, Outline of structure of each section.

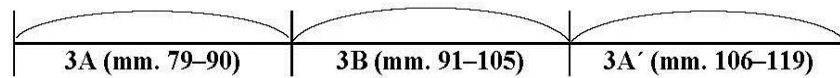
a. Section 1 (mm. 1–5)



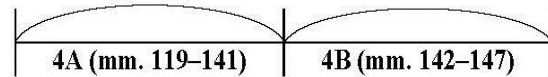
b. Section 2 (mm. 6–78)



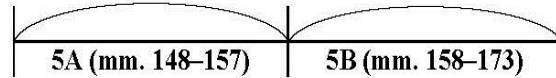
c. Section 3



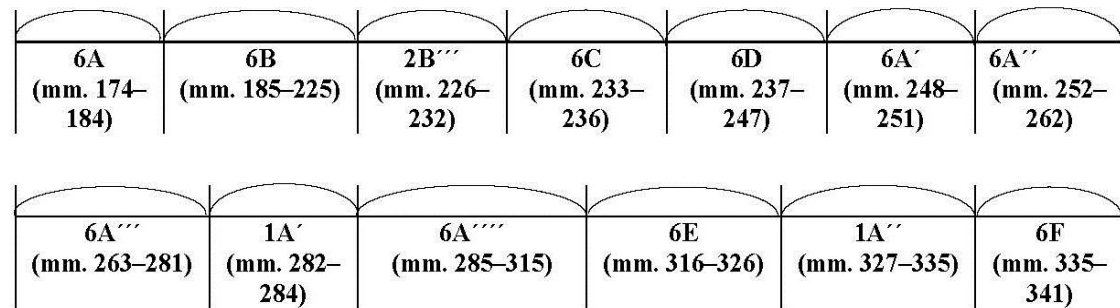
d. Section 4



e. Section 5



f. Section 6 (Toccatà)



Hakim's *Te Deum* includes the two main themes of the *Te Deum* chant, praising God and seeking His mercy. The praise theme is illustrated through dense textures, full-organ registrations, and rapid tempi. The supplication theme is expressed with soft dynamics and slow tempo. In this piece, the bright and majestic mood of the praise theme

is more emphasized than the supplication theme; the overall dynamics are *ff* and *fff*, and tempi are quite fast. Hakim uses slower tempo and soft registrations only in section 4, which is based on the supplication theme.

B. Treatment of the chant melody

Hakim presents the *Te Deum* chant tune in various ways. The number of voices used for the thematic presentation varies from two to ten. Hakim uses entire chant melodies, phrase by phrase, and also just fragments. They are treated in the following ways:

1. Theme in homophonic texture

Hakim often uses homophonic textures to present chant tunes. The chant melody appears on the top notes of chords, with or without accompaniment. Through different accompanimental materials, rhythm, and density of texture, Hakim creates various homophonic styles.

i. Theme in chordal texture without accompaniment

In section 1, the whole of verse 1 of the *Te Deum* chant is presented in four-voice chords; the chant melody is placed on the top voice and harmonized by the lower voice in the right hand. These two voices are doubled by the left hand an octave lower. The chant melody is stated without any alteration or interruption. Hakim decorates only the last note with three grace notes in m. 6. The use of sharp dotted rhythm and reed stops produces a fanfare-like sonority (see Ex. 5–1A).

Example 5–1A. Hakim, *Te Deum*, mm. 1–5.

Déclamé, avec force

G. *ff* Verse 1, Te Deum laudamus

Similar homophonic textures are also found in 4B (mm. 142–47) and 1A' (mm. 282–84). 4B consists of seven- to eight-voice chords, and the chant tune is highly modified, staying on the same pitch (G# and Ab). In 1A', Hakim adds a pedal point on C under the dense chordal texture, and the chant tune is doubled over three octaves and harmonized in parallel tritones (see Exx. 5–1B and 5–1C).

Example 5–1B. Hakim, *Te Deum*, mm. 142–47.

Lent et requieilli

R. *pp* *dolce espressivo*

Example 5–1C. Hakim, *Te Deum*, mm. 282–84.

Déclamé, avec force

G. *ff* *ff*

ii. Theme in chordal texture with ostinato accompaniment

Hakim often presents chant tunes on dense chords with ostinato accompaniment. This compositional style is found in sections 2, 3, and 6. In 2A (mm. 6–33) and 2A' (mm. 53–66), Hakim presents the chant tune on the top and bottom voices of four-note chords in the right hand, superimposing two ostinati as accompaniment in the left hand and on the pedal. The ostinato in the left hand consists of four eighth notes; the other one on the pedal, two quarter notes. The chant tune is slightly altered; Hakim changing B \sharp to B \flat .

The two ostinati also function as an introduction of each chant verse. These ostinati are played one to three measures before each chant verse is stated (see Ex. 5–2A).

Example 5–2A. Hakim, *Te Deum*, mm. 7–18.

The musical score is divided into three systems. The first system, measures 7-11, is for 'Verse 2, Te aeternum Patrem'. It begins with an 'Introduction' in measures 7-8, followed by 'Ostinato 1' in measures 9-11. The second system, measures 12-14, features 'Ostinato 2'. The third system, measures 15-18, is for 'Verse 3, Tibi omnes Angeli'. It starts with an 'Introduction' in measures 15-16, followed by 'Ostinato 1' in measures 17-18. The score includes piano (P), mezzo-forte (mf), and fortissimo (ff) dynamics, as well as a glissando (gliss.) marking. The right hand plays chords and triplets, while the left hand plays a rhythmic ostinato pattern.

The chant tune in chordal texture with ostinato accompaniment is also found in section 3. Verses 17 and 18 appear in a chordal texture with ostinato accompaniment in

3B (mm. 91–105). Hakim uses three-note chords for the chant tune and an Alberti-like pattern and pulsed pedal on A \flat for the ostinato accompaniment that is based on a pentatonic scale: A \flat –B \flat –D \flat –E \flat –G \flat . Hakim does not change the original chant melody from the *Liber usualis*. The chant melodies are written mostly in quarter notes; Hakim uses a triplet only once in m. 100, and longer-note values for the last notes of each phrase. The pedal also has an ostinato that is composed of a half-note rest and a half note on A \flat (see Ex. 5–2B).

Example 5–2B. Hakim, *Te Deum*, mm. 91–94.¹⁰⁷

Toujours vif

Verse 17, Tu devicto mortis

Ostinato 1

Ostinato 2

¹⁰⁷ The Te Deum cell (B-flat, D-flat, and E-flat) is found in the ostinato in the left hand. Hakim said “This is not conscious. However, as says Serge Nigg, ‘Avec une technique, l’inconscient est toujours logique.’”

2. Theme in octaves

Octave texture is frequently used in Hakim's *Te Deum*. In section 2, the melody of verse 5, *Sanctus*, appears in four octaves on the manual and the pedal in m. 36 with the exception of the penultimate notes of each phrase; on the top of the penultimate notes, Hakim puts an additional note a minor second higher. In verse 5, Hakim uses a developing-variation technique; the three phrases of the Sanctus melody are slightly modified with chromatic passing-tones and neighboring tones in mm. 41–42 and 47–48 (see Ex. 5–3A).

Example 5–3A. Hakim, *Te Deum*, a. mm. 35–36; b. mm. 41–42; c. mm. 47–48.

a. mm. 35–36

Verse 5, Sanctus

b. mm. 41–42

c. mm. 47–48

The image shows a musical score for measures 47 and 48. It consists of three staves. The top two staves are grouped together with a brace on the left, indicating a grand staff. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 10/8 time. The key signature has one flat (B-flat). The melody in the top staff is written in octaves, with notes marked with 'V' above them. The bottom staff provides a chordal accompaniment with notes marked with 'V' above them. The bottom staff is in bass clef and 10/8 time. The key signature has one flat (B-flat). The melody in the bottom staff is written in octaves, with notes marked with 'V' above them. The score ends with a double bar line and a repeat sign.

The Sanctus melody in octaves returns in 2B''' (mm. 226–32) in section 6. In this case, the chant tune is supported by accompaniment. Hakim places the chant tune in one octave in the right hand, and writes a chordal-texture accompaniment in the left hand and pulsed pedal on A \flat . The chords in the left hand are syncopated, creating an uplifting, lively mood (see Ex. 5–3B).

Example 5–3B. Hakim, *Te Deum*, mm. 226–32.

The musical score for Example 5-3B, Hakim's *Te Deum*, measures 226-32, is presented in three systems. The first system (measures 226-229) is marked 'Énergique' and 'fff'. It features a complex texture with multiple staves. The top staff is the right hand, the middle staff is the left hand, and the bottom staff is a separate bass line. The music is characterized by dense chords, complex rhythms, and a prominent pedal point on C in the left hand. The second system (measures 230-233) continues this texture, with the right hand playing a more active melodic line. The third system (measures 234-237) shows a change in the bass line, with the pedal point moving to a different note. The score is written in 3/4 time and includes various rhythmic values, including eighth and sixteenth notes, and rests.

The final return of the opening statement (verse 1) occurs in 1A'' (mm. 327–35). The altered chant melody appears in one octave in the right hand over a pedal point on C in the left hand with an exception of the first few notes in mm. 328 and 331. Hakim puts a long trill on the pedal point and inserts a short decorative motive on the pedal at the end of each phrase. He creates rhythmic freedom by using quintuplets, sextuplets, and septuplets as well as triplets and dotted rhythms (see Ex. 5–3C).

Example 5–3C. Hakim’s *Te Deum*, mm. 327–35.

Déclamé, avec fantaisie

327

332

fff

mf

f

fff

p

fff

3. Theme in canon

As seen in Dupré’s *Te Deum* setting, a canonic technique is also used in Hakim’s *Te Deum* for the supplication theme in section 4. Verse 20, *Te ergo*, is presented in the two melodic lines on the pedal. The leading chant melody first appears in m. 122, and is grouped into four phrases. The timing and interval between the leading melody and the following one are different for each presentation of the four phrases. The second voice is placed two or four beats apart from the leading one, and is transposed in the second half of each phrase. Hakim altered the intervals of the following voice chromatically (see Ex. 5–4).

Example 5–4. Hakim’s *Te Deum*, mm. 122–41 (pedal part only).

Verse 20, Te ergo



122

f dolce

129

135

4. Theme in alternating chords

Alternating chords are one of the most typical patterns found in French Romantic toccatas and toccata-style organ works in the late nineteenth and twentieth centuries. Representative French composers, such as Dupré, often use alternating-chord patterns. Alternating-chords is the main figuration of sections 1 and 3 of Dupré’s *Te Deum* setting (see Exx. 3–4A, B, and C) and is frequently used in his other works. In the prelude in B major from *Trois préludes et fugues*, Op. 7, Dupré begins with alternating chords and keeps using this pattern throughout (see Ex. 5–5A).

Example 5–5A. Dupré, Prelude in B major from *Trois préludes et fugues*, Op. 7, no. 1, mm. 1–5.

Animato

G.P.R. *fff*

Ped. G.P.R.

4

Hakim writes alternating-chord patterns in section 6B (mm. 185–225) of his *Te Deum*. The chant melody of Verse 29 is placed on the top notes of every other chord, and then Hakim quotes the folkloric melody from Brittany used in Langlais' *La Nativité* on these chords from m. 199 (see Ex. 5–5B and Ex. 4–1C in chapter 4).

Example 5–5B. Hakim’s *Te Deum*, mm. 185–91.

The musical score is presented in three systems. The first system (mm. 185-187) shows a piano (P.) forte (f) accompaniment with chords in the right hand and single notes in the left hand. The second system (mm. 188-190) features a right-hand (R.) melodic line with rapid arpeggiated patterns, marked forte (f), and a left-hand accompaniment marked mezzo-forte (mf). The third system (mm. 189-191) returns to the piano (P.) forte (f) accompaniment from the first system.

5. Theme with rapid arpeggiated patterns

6D, Chantant (mm. 237–47), consists of two voices, the thinnest texture in this piece.

Verse 29 is stated in half notes, each of which is supported by rapid arpeggiated patterns that form an inverted arc (descending and ascending lines). Although the chant tune is presented on the Phrygian mode in D, the arpeggiations have harmonic implications that do not fit the D-Phrygian scale. These arpeggiations include the half-diminished seventh chord and whole-tone harmonies. Hakim chooses the thinnest texture for this part,

however, the tutti registration, higher tessitura, and rapid tempo still produce a massive sound, creating a powerful and joyous mood (see Ex. 5–6A).

Example 5–6A. Hakim, *Te Deum*, mm. 237–38.

Chantant

Verse 29, In te Domine

237

238

Similar arpeggiated patterns are found in other works by Hakim's predecessors. For example, Tournemire improvised rapid ascending and descending arpeggiated patterns in his *Te Deum* setting; the unevenly divided arpeggio pattern in m. 51 is similar to the accompanimental patterns illustrated in Ex. 5–6A. In Tournemire's case, the melody is brought out on a different manual (see Ex. 3–1C in chapter 3). The fifth movement, Variations, from *Symphony for Organ* by Widor, Op. 42, no. 4 is another example. Widor writes the melody in half-note values in the top voice, and places rapid arpeggiated patterns under it. Each note of the melody becomes the first note of arpeggiated patterns, and is harmonized by major and minor triads and dominant seventh

chords. The texture, rhythm, and the way of presenting a melody and accompaniment found in this piece are similar to those of Hakim's. The use of pedal is the only small difference: Widor writes a pedal part and Hakim only a manual part (see Ex. 5–6B).

Example 5–6B. Widor, Variations from *Symphony for Organ*, Op. 42, no. 4, mm. 180–81.

The image displays two systems of musical notation for measures 180 and 181. Each system consists of three staves: a right-hand treble staff, a left-hand treble staff, and a bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The right-hand part features a melodic line with a slur over measures 180 and 181, and a rapid, descending arpeggiated accompaniment. The left-hand part consists of a simple bass line with a few notes. The dynamic marking *fff* is present in the right-hand part of both systems.

Theme with rapid arpeggiated patterns is also found in Liszt's Fantasy and fugue on the chorale "Ad nos, ad salutarem undam," S. 259 (See Ex. 5–6C).

Example 5–6C. Liszt, Fantasy and fugue on the choral “*Ad nos, ad salutarem undam,*” mm. 74–9.

6. The use of the *Te Deum* cell and chant fragment

The *Te Deum* cell and chant fragment are found a few times in Hakim’s *Te Deum*, although Hakim mostly uses whole verses or phrases from verses. (Compared with other settings discussed in chapter 3, the *Te Deum* cell and chant fragments are much less used in Hakim’s *Te Deum*.) The *Te Deum* cell appears in 5B (mm. 158–72), functioning as a conclusive pedal motive at the end of each phrase. The *Te Deum* cell first appears on the pedal in m. 161, then in m. 164 as a backward shape (see Ex. 5–7A). Hakim repeats this technique—the *Te Deum* cell in original and retrograde shapes—in mm. 168 and 171–72.

Example 5–7A. Hakim, *Te Deum*, mm. 158–64.

The image shows a musical score for Example 5-7A, consisting of two systems of piano and bass clef staves. The first system starts at measure 158, marked 'Martelé' and 'fff'. It features a complex rhythmic pattern with frequent chord changes. The second system starts at measure 162, also marked 'fff', and includes a 'tr' (trill) and a 'trillo' (trill) marking. A 'Te Deum Cell' is identified in the bass clef staff, showing a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The score concludes with a 'Te Deum cell: backwards' in the bass clef staff.

The *Te Deum* cell appears once again on the pedal in the middle of 6B (mm. 213–15). Hakim uses long note-values, changes intervals chromatically, and repeats the last note of the cell whose rhythm is similar to that of Langlais’ opening (see Ex. 5–7B).

Example 5–7B. Hakim, *Te Deum*, mm. 213–15 (pedal part only).

The image shows a musical score for Example 5-7B, consisting of a single bass clef staff. The key signature is one flat (B-flat) and the time signature is 6/4. The score starts with a 'ff' dynamic marking. The melody consists of five long notes: G2, F2, E2, D2, and C2. An arrow points to the interval between E2 and D2, labeled 'Interval changed'. The score ends with a final note on C2 followed by a rest.

In 3A (mm. 79–90) and 3A’ (mm. 106–19), Hakim emphasizes the last two notes from the chant verses; but although he presents phrases, the chant tunes are highly altered and simplified. The last two notes are much more emphasized than the other notes. Each phrase of 3A and 3A’ consists of five dense chords and pulsed pedal. Of these five

chords, the last two have descending minor third intervals that are taken from the last two notes of verses 14 to 28. (Verses 21, 22, and 23 are exceptions.) This ending interval (descending minor third) appears on thicker chords and in a higher tessitura; for these two chords, Hakim changes the number of voices from seven to ten and places them up an octave. The chant phrases are transposed in each repetition, but these last two chords stay on the same pitch with their original shape (see Ex. 5–7C).

Example 5–7C: Hakim’s *Te Deum*, mm. 79–90.

7. Highly altered chant tune

In some sections, the chant melody is highly altered, and the original melody is difficult to recognize. In personal conversation with the author, Hakim explained his way of treating the initial verse in 6E. He said “I use the original ‘contour’ of the melody and

expand it as much as possible to get the maximum expressiveness in a *fff* registration dress.”¹⁰⁸ He changes the intervals, places the tune in different parts, and uses complex rhythm (See Ex. 5–8). Hakim mentioned about the influence on 6E; “yes, Stravinsky, indeed, but this ‘quartering of the melodic line’ original variation procedure could be found also in Rimsky-Korsakov and Anton Webern’s music.”¹⁰⁹

Example 5–8. Hakim, *Te Deum*, mm. 316–19, and Hakim’s own analysis.¹¹⁰

The image displays a musical score for the piece "Te Deum laudamus". At the top, a vocal line is shown with a series of notes. Below it, the piano accompaniment is written in three staves: the upper staff is in treble clef, and the lower two are in bass clef. The score starts at measure 316 and spans three measures. The first measure is in 3/8 time, the second in 2/4, and the third in 3/4. The piano part is marked *fff* and includes a glissando in the first measure. The vocal line has a triplet of notes in the third measure. Dashed lines connect the vocal notes to the piano accompaniment, showing how the vocal melody is mirrored or analyzed in the piano part. The analysis includes annotations for triplets and multi-meter changes.

C. Rhythm

1. Multi-Meter

The rhythmic style of Hakim’s *Te Deum* is multimetric, containing frequent changes of meter. In the *Te Deum*’s 341 measures, meter changes occur no fewer than 148 times.

¹⁰⁸ Hakim, email message to the author, 24 January 2015.

¹⁰⁹ Hakim, email message to the author, 22 April 2015.

¹¹⁰ In an email message, Hakim analyzed part 6E for the author.

Hakim uses various meters including simple, compound, and unevenly divided, such as 5/8, 7/8 and 11/8 (see Fig. 5–3).

Figure 5–3. Meter Usage (in order of most frequently used)

1.	4/4	121 (measures)	5.	2/2	14 (measures)	7.	6/4	6 (measures)
2.	2/4	111		5/8	14	8.	3/2	5
3.	3/4	19		9/8	14	9.	10/8	2
4.	7/8	17	6.	4/2	8	10.	11/8	1

2. Uneven divisions of the meter and beat

Uneven divisions of the meter are often found in this piece when duple and triple meters, such as 4/4 and 9/8, are divided unevenly. For example, Hakim writes 9/8 meter in m. 6, but the motive in m. 6 is grouped into 4+5, instead of 3+3+3. (1 is equal to one eighth-note value.) A simple meter such as 4/4 is also divided unevenly. In m. 34, a motive written in 4/4 can be divided into three groups, 3+3+2. Hakim makes uneven divisions of the meter through accents and chord clusters on the first beats of each rhythmic group (see Exx. 5–9A and 5–9B).

Example 5–9A. Hakim, *Te Deum*, m. 6.

The musical score for Example 5-9A shows three staves of music in 9/8 time. The top two staves are for piano and the bottom staff is for bass. The music is marked 'fff'. Brackets below the bass staff indicate groupings of 4 and 5 eighth notes.

Example 5–9B. Hakim, *Te Deum*, m. 34.

The musical score for Example 5-9B, Hakim's *Te Deum*, m. 34, is presented in three staves. The top two staves are a grand staff (treble and bass clefs) with a 'G.' marking and 'fff' dynamic. The bottom staff is a bass clef staff with 'fff' dynamic and three triplet markings labeled '3', '3', and '2'.

Unevenly divided beats are also used in Hakim's *Te Deum*, mostly in 6D (mm. 237–47). The chant tune is stated in half notes, each of which is divided into groups of seventeen, eighteen, and nineteen thirty-second notes (see Ex. 5–6A). Uneven divisions of the beat are also used by Tournemire in his *Te Deum* setting (see Ex. 3–1C in chapter 3).

3. Changes of tempo

Hakim's indications for tempo are specific, and most also contain directions about musical expression and mood. Although there are no metronome markings, Hakim lets performers know the relationship of note-values between sections by providing specific indications, such as “♩=♩ préc.” in mm. 120 and 226. Rather than using traditional Italian musical terms, Hakim writes them in French. In many cases, these musical indications are used at the beginning of new sections and subdivisions (see Fig. 5–4).

Figure 5–4. Tempi and expression markings used in Hakim’s *Te Deum*.

Tempo and expression markings	Translated into English	Measures
Assez vif	Fairly lively	6, 53
Avec joie et bien rythmé	With joy and solid rhythm	248
Bien mesuré	Strict tempo	336
Calme	Calm	120
Céder légèrement	Slow down gradually	119
Cédez à peine	Barely hold back	173, 247
Chantant	Singing	237
Déclamé, avec fantaisie	Declaimed, with fantasy	327
Déclamé, avec force	Declaimed forcefully	1, 282
Énergique	Energetic	226
Joyeux et bien rythmé	Cheerful and solid rhythm	285
Lent et recueilli	Slow and collected (calm)	142
Martelé	Hammered	158
Sauvage et animé	Wild and animated	233
Toujours vif	Always lively	91
Vif et joyeux	Lively and cheerful	174
Vif, violent et bien rythmé	Lively, violent, with solid rhythm	34, 67, 148

4. Grouping dissonance

In section 6, Hakim uses a grouping-dissonance technique through superimposed ostinati under the chant tune. Hakim chooses a duple meter, 4/4, for 6A, 6A'', and 6A''''; verse 29 in the right hand is written in half notes whose rhythmic pulses agree with those of the 4/4 meter. The two ostinati do not, however, produce the same rhythmic pulses as those of the chant tune. The ostinato in the left hand consists of twelve eighth notes, and the other one on the pedal of three quarter notes. Therefore, the appropriate meters for the left hand and the pedal parts are 6/4 and 3/4, respectively (see Ex. 5–10).

Example 5–10. Hakim, *Te Deum*, mm. 174–77.

The musical score for Example 5-10 consists of three staves in 4/4 time. The top staff is a grand staff with a treble clef and a G-clef, containing a four-measure chordal passage marked 'G.' and '4'. The middle staff is a grand staff with a bass clef and a C-clef, containing a six-measure melodic line marked 'ff P.' and '6'. The bottom staff is a single bass clef staff with a C-clef, containing a three-measure melodic line marked 'mf' and '3'.

5. The use of rests

Rests play an important role in Hakim's *Te Deum*; a rest is placed before the beginning of each chant phrase, and also between each chant notes in several sections. In section 1, each measure begins with an eighth-note rest (except for m. 5). Eighth-note rests in the beginning of phrases are also found in 2A and its variants. Every chant phrase in 2A and 2A' is preceded by an eighth-note rest (see Exx. 5–1A, and 5–2A).

D. Harmonic Language

1. The Phrygian mode

Hakim presents the chant tune on the Phrygian mode at various pitches, and sometimes transposed within a phrase. However, in most cases, he changes the intervals of the original chant tune, and supports the tune with harmonies that do not contain characteristic features of the Phrygian mode. For example, the intervals of verse 1 remain clear in the opening statement (mm. 1–5). This is an exact transposition from the Phrygian mode in E to the same mode in C. However, the harmonization does not support the final (C) or tenor (F) of the Phrygian mode in C; the whole section (mm. 1–5) sounds

more as if it is in E \flat because of the final chord in E \flat in m. 5 (see Ex. 5–1A). Hakim changes the intervals of the original chant melody in sections 2A and 3A, and the Phrygian mode does not remain. B-flats in the melody in section 2A and F-sharps in section 3A do not belong to the Phrygian mode in E (see Exx. 5–2A and 5–7C).

2. Tonal Centers

It is not easy to single out one tonal center until the second half of the piece, because Hakim often transposes the chant melody. Although he presents the whole of verse 1 in the Phrygian mode on C in the opening statement, the tonal center is still ambiguous in section 1. Hakim harmonizes verse 1 mostly with thirds and fifths under the chant melody, which emphasizes the modality rather than tonality.

In the second half of the piece, the tenor (F) of the Phrygian mode in C becomes the tonal center. Hakim provides a hint of the F tonality in the link to section 6; the pulsed pedal in C at the end of section 5 produces a dominant sonority. Hakim also begins 6A with two ostinati in F, from which the tonic of F major is heard more clearly. The tonal center is moved up a half step to F \sharp in 6A''' through an inverted C \sharp -ninth chord in m. 260 (dominant of F \sharp) and an inverted F \sharp chord in m. 263 (tonic). Hakim brings the F tonal center back in m. 282 by putting a pedal point in C (dominant) on the pedal in 1A' (mm. 282–84) and the ostinato in F (tonic) in 6A''' (mm. 285–315). The repetition of an F-major chord and a motive in C octaves on the pedal in 6E (mm. 316–26) also accentuates the tonic–dominant relationship (see Ex. 5–11A). The piece concludes with a pedal point in F and an F-major chord with added sixth note, D. A

hexatonic collection (C–C#–E–F–G#–A) is used above a pedal point in F. Hakim writes a combination of two augmented triads in m. 339 (see Ex. 5–11B).

Example 5–11A. Hakim. *Te Deum*, mm. 316–26 (pedal part only).

316

fff

322 Tonic (F) Dominant (C)

Example 5–11B. Hakim. *Te Deum*, mm. 339–41.

339

Combination of two augmented triads (F–A–C#, C–E–G#)

340

5

3. Use of secundal, quartal and quintal chords

Major and minor second intervals are frequently used throughout Hakim's *Te Deum*.

Major second intervals are found in the inner voices of dense chords. In 3A and 3A', the five chords of each phrase contain one to three major second intervals, creating colorful sounds (see Ex. 5–12A).

Example 5–12A. Hakim, *Te Deum*, mm. 79–81 (manual part only).



Hakim also often uses quartal and quintal chords as well as secundal chords in this work. The thematic presentation in 3B is an example of mixed chords built on seconds as well as open fourth and fifth intervals. In 3B, Hakim places the chant melody in the outer voices in an octave, adding an inner voice that creates secundal, quartal, and quintal qualities. In this case, all the notes in each chord belong to the $D\flat$ -major scale (see Ex. 5–12B).

Example 5–12B. Hakim. *Te Deum*, mm. 91–94 (right-hand part only).



The accompanimental chords in the left hand in 4A are also based on second and open fifth intervals. Hakim places the Brittany folkloric melody on the top notes of three-voice chords in the left hand. The other two lower voices mostly have seconds and fifths (see Ex. 5–12C).

Example 5–12C. Hakim, *Te Deum*, mm. 120–21 (left-hand part only).

The image shows a musical score for the left hand in bass clef, 4/4 time. It consists of three measures of accompanimental chords. The first measure is labeled 'M2/P5' and contains a chord with notes G2, B2, and D3. The second measure is labeled 'P5/M2' and contains a chord with notes G2, B2, and D3. The third measure is labeled 'M2' and contains a chord with notes G2, B2, and D3. A measure number '120' is written above the first measure.

E. Other Devices

1. Use of motives

The use of motives between chant phrases is noteworthy in Hakim's *Te Deum*. Hakim employs motives constantly in one particular manner: usually placed before and between chant phrases. Hakim separates the chant phrases by using these motives. For example, he makes use of three different motives (*a*, *b*, *c*) in section 2. Motive *a* first appears in m. 6 and returns eleven times throughout section 2. In 2A and 2A', motive *a* is placed before and after the whole verses that are presented. In 2B and 2B'', the three phrases of verse 5 are separated by motives *a*, *b*, and *c*; Hakim puts motive *b* before the Sanctus phrase and motives *b* and *c* after the phrase (see Ex. 5–13A).

Example 5–13A. Hakim, *Te Deum*, motives *a*, *b*, and *c*.

The image displays three musical excerpts from Hakim's *Te Deum*. The first excerpt, labeled 'motive a (m. 6)', is in 3/8 time and consists of two staves (treble and bass clef) with a melodic line in the treble and a supporting bass line. The second excerpt, labeled 'motive b (m. 34)', is in 4/4 time and features a more complex texture with multiple staves, including a treble staff with a melodic line and several bass staves with rhythmic accompaniment. The third excerpt, labeled 'motive c (mm. 37–38)', is in 2/4 time and shows a melodic line in the treble staff and a bass line in the bass staff, with some chromatic movement and a key signature change indicated by a double sharp sign.

A similar way of using motives is found in other places in the piece. In 3B, Hakim writes two motives at the end of phrases. Chromatic ascending figuration (motive *d*) is inserted at the end of the first phrase of verses 17 and 18 in mm. 95 and 101, and these two verses conclude with a rapid arc-shaped passage (motive *e*) in mm. 98 and 104 (see Ex. 5–13B). For motive *e*, Hakim uses a pentatonic scale: $A\flat-B\flat-D\flat-E\flat-F$. Motive *e* returns in section 6. In 6B (mm. 185–225), variants of motive *e* are used six times; they are also inserted between each chant phrase (see Ex. 5–5B).

Example 5–13B. Hakim, *Te Deum*, motives *d* and *e*.

The image displays two musical excerpts. The first, labeled 'motive d (m. 95)', is written for three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one sharp (F#) and the time signature is 9/8. The melody consists of eighth and quarter notes with various accidentals. The second excerpt, labeled 'motive e (m. 98)', is written for three staves: a grand staff and a separate bass staff. The key signature has one flat (Bb) and the time signature is 4/2. The melody features a series of eighth notes with a '5' fingering indicated above several notes. The bass staff contains a few notes, including a half note with a '5' fingering.

By separating the chant phrases through motives, the thematic presentations are heard more clearly. Hakim also creates thematic unity by using the same motives constantly throughout the whole piece.

2. Chord clusters

Hakim's favoring of secundal chords is proven in the chord clusters. Based on second intervals, he writes chord clusters as motives as well as accompaniment material. Motive *b* (m. 34) consists of two minor seconds and one major second. For the three repeated chords on the pedal, he stacks second intervals: minor second–major second–minor second (from bottom to top). With these second intervals, Hakim makes trill-like

rapid patterns on the manual; the four notes on the manual (D \flat and C in the right hand, B \flat and A in the left) come from the chords on the pedal (see Ex. 5–13A, motive *b*).

Chord clusters are also found in the ostinato accompaniment. The ostinato in the left hand in 5A (mm. 148–57) consists of a four-voice sixteenth-note chord and a sixteenth note. The four-voice chord is based on close intervals: a minor third and two minor seconds. The three adjacent notes (C, C \sharp , and D) form a chord cluster, producing a crushing sound (see Ex. 5–14).

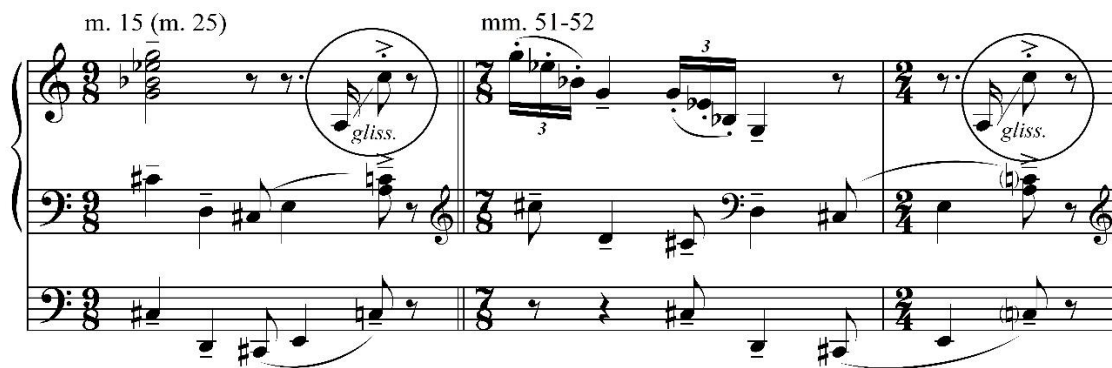
Example 5–14. Hakim, *Te Deum*, mm. 151 (left-hand part only).



3. Glissando

Hakim uses the glissando eleven times in his *Te Deum*, mostly in the variants of motive *a*. For example, the variants of motive *a* in mm. 15, 25, and 51–52 conclude with glissandi (see Ex 5–15A).

Example 5–15A. Hakim, *Te Deum*, mm. 15, 25, and 51–52.



Glissando is also used as a link between subdivisions. 6A''' and 6E are connected by descending and ascending glissandi (see Ex. 5–15B).

Example 5–15B. Hakim, *Te Deum*, mm. 315–16.

The image shows a musical score for Example 5-15B, measures 315 and 316. The score is in 4/4 time. Measure 315 shows a treble clef with a whole note chord and a bass clef with a quarter note sequence. Measure 316 shows a treble clef with a glissando marked 'gliss.' and a bass clef with a glissando marked 'gliss.' and 'G. fff'. The glissando in the bass clef is marked with a 'G.' and 'fff' and has a downward-pointing arrow. The glissando in the treble clef is marked with 'gliss.' and has an upward-pointing arrow. The score is written on a grand staff with a treble clef and a bass clef.

4. Octave displacement

Octave-displacement technique is often used in Hakim's *Te Deum*. He takes some notes from melodies and motives, and places them in different octaves. This compositional technique is mostly found in the pedal part. The melodic lines on the pedal in mm. 104–5 and 226–32 are examples. The decorative sixteenth note and three descending notes are located in one octave apart in mm. 104–5. A similar technique is applied to the chromatic descending line on the pedal in mm. 226–32 (see Ex. 5–16A).

Example 5–16A. Hakim, *Te Deum*, mm. 104–5 and 226–32 (pedal part only).

mm. 104-105 ⇒ (Repositioned)

mm. 226-232 ↓ (Repositioned)

The descending line from C# to F on the pedal at the end of the piece is another example of the octave-displacement technique. The seven chromatic descending notes are placed in a different octave, forming a zigzag motion (Ex. 5–16B).

Example 5–16B. Hakim’s *Te Deum*, mm. 340–41 (pedal part only).

mm. 340-341 ⇒ (Repositioned)

5. Pulsed pedal

Hakim often uses repeated quarter notes in one octave on the pedal, which exhibits Stravinsky’s influence. They provide a solid rhythmic foundation, and also connect sections and subdivisions.¹¹¹ The pulsed pedal in one octave is also often used in Hakim’s other compositions.

¹¹¹ Detailed analysis and musical examples are found in chapter 4.

6. Articulation

Hakim gives specific indications for articulations, such as slurs, staccatos, and tenutos. In section 2A and its variants, Hakim writes tenutos on each note under slurs. The slurs are used for grouping phrases, and tenutos for detaching each note. Hakim requests performers to slightly detach each note and chord in both hands (See Ex. 5–17A).¹¹²

Example 5–17A. Hakim, *Te Deum*, mm. 10–2.

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The time signature is 2/4. The top staff begins with a measure rest followed by a G note, then a series of chords with slurs and tenutos. A dynamic marking of *ff* is present. The middle staff has a triplet of eighth notes. The bottom staff has a series of quarter notes with slurs and tenutos.

Hakim also writes rests to articulate the chant tune. Rests between chant notes are found in 3A, 3A', 6A''', and 6A'''''. The chant tune in 3A and 3A'' (mm. 79–90 and 106–19) is separated by eighth- and quarter-note rests. In 6A'''' and 6A'''''' (mm. 263–78 and 285–310), the folk tune from Brittany and verse 29 are written in eighth notes that are also broken by eighth- and quarter-note rests (see Exx. 5–7C and 5–17B).

¹¹² Hakim, Email message to the author, 22 April 2015.

Example 5–17B. Hakim, *Te Deum*, mm. 263–6.

The musical score is written in 4/4 time. It consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a forte (*ff*) dynamic marking. The bottom staff is a separate bass staff with a mezzo-forte (*mf*) dynamic marking. The music features complex chords and a steady bass line. The grand staff has a *G.* marking above the first measure and *P.* above the second measure. The bass staff has a *mf* marking below the first measure. The score includes various chordal textures and melodic lines.

CHAPTER 6

CONCLUSIONS

Gregorian chant has been used as a thematic source by many composers throughout the history of music literature. In the late nineteenth and twentieth centuries, the beauty of chant was revived by scholars and musicians. Chant became a critical subject at the Paris Conservatory, and composer–improviser–organists wrote numerous organ pieces based on it, and paraphrased and improvised Gregorian chant tunes. The *Te Deum* was one of the most used Gregorian chant tunes by twentieth-century French composers. In chapter 3, five settings for organ based on the *Te Deum* by four French composers (Charles Tournemire, Jean Langlais, Marcel Dupré, and Jeanne Demessieux) were studied. These composers and their *Te Deum* settings inspired Naji Hakim’s *Te Deum* directly and indirectly.

The two *Te Deum* settings by Tournemire are *Improvisation sur le Te Deum* and *Fantaisie sur le Te Deum et Guirlandes alleluiatiques*, from *Cinq improvisations* and *L’orgue mystique*, respectively. *Improvisation sur le Te Deum* is characterized by the repetitions of the *Te Deum* cell in an octave texture with dotted rhythm. The full organ sound and dense texture reflect the powerful texture of the chant well. In *Fantaisie sur le Te Deum et Guirlandes alleluiatiques*, Tournemire presents the chant melody and fragments mostly in one voice as a solo voice or supported by contrapuntal accompaniments, thus emphasizing the monophonic characteristic of Gregorian chant.

The unique features of Langlais’s *Te Deum* are the contrasting textures of octave-doubling and dense block-chords, and the superimposition of different chant melodies.

Langlais uses the *Te Deum* cell in various ways; the inverted *Te Deum* cell appears on the top of dense chords inserted between chant phrases, and the cell is sometimes notated enharmonically.

Dupré's *Paraphrase sur le Te Deum* is a highly sectional piece containing the most rhythmic stability among the five *Te Deum* settings. He repeats a few rhythmic motives throughout each section, and uses less frequent meter changes. The thematic presentation in canon between voices on the manual and pedal is noteworthy.

Demessieux's *Te Deum* setting exhibits a connection from Tournemire to Hakim; the opening statements of the three *Te Deum* settings by Tournemire, Demessieux, and Hakim have one characteristic in common – verse 1 in dense texture with dotted rhythm. Other significant characteristics of Demessieux's *Te Deum* include the intensive use of ostinati and complex harmonic language throughout, which is also found in Hakim's *Te Deum*.

As his predecessors did, Naji Hakim employed Gregorian chant tunes in many of his compositions. Hakim's *Te Deum* for organ is a representative piece that sums up the legacy of French tradition of chant paraphrase. It also exhibits several influences of his predecessors, including the four composers discussed in chapter 3. Among these four composers, Langlais's influence is found clearly in Hakim's quoting of the folk melody from Brittany that is used in Langlais's *La Nativité*. Hakim was also inspired by Stravinsky, whose influence is reflected in rhythmic elements of this work. In this piece, he quotes Bible verses in the preface that help convey the meaning of the chant text clearly, and he uses the sound palette of the three organs at Sacré-Coeur, St. Paul's, and the Hofkirche to create colorful registrations.

Hakim's *Te Deum* is a highly sectional piece, and the chant tune is stated in various ways in each section. He presents the tune and chant fragments in a homophonic texture with or without accompaniment. He usually uses ostinati as accompanimental materials. The chant tune also appears in octave-, alternating-chord, and canonic textures, supported by rapid arpeggiated patterns. To maximize the effect of *fff* registration, Hakim also considerably alters the chant melody by using complex rhythm and a large tessitura.

Hakim's *Te Deum* is also a multi-metric piece, containing frequent changes of meter. He creates uplifting rhythms by using uneven division of meters and beats, and grouping dissonance. Rests between each chant note enunciate the chant tune more clearly. Hakim provides detailed tempi and expression markings in French for each section and subsection.

Hakim sets the *Te Deum* chant tune in the Phrygian mode at different pitches, frequently harmonized by secunda, quartal, and quintal chords. Although the tonal center is sometimes ambiguous because of Hakim's chromatic harmonic language, there are moments in which the tonal center appears in F \sharp ; the chant tune is stated on the Phrygian mode in A \sharp and harmonized by an F \sharp triad. An F tonality is heard clearly in the second half of the piece. Hakim creates this tonality through a tonic–dominant relationship produced by an F triad and pedal point and a pulsed pedal on C. He concludes the piece with an F cadence with an added interval of a sixth.

Hakim uses other devices, such as motives between chant phrases and throughout the piece, chord clusters, glissando, octave displacement, and pulsed pedal, which help to create his own musical language in his *Te Deum*.

Appendix A. The tonus simplex version of the *Te Deum*

1. Te De - um lau - da - mus - : te Do - mi - num con - fi - te - mur.

2. Te ae - ter - nam Pa - trem o - mnis ter - ra ve - ne - ra - tur.

3. Ti - bi o - mnes An - ge - li, ti - bi Cae - li et u - ni - ver - sae Po - te - stat - es.

4. Ti - bi Che - ru - bim et Se - ra - phim in - ces - sa - bi - li vo - ce pro - cla - mant:


5. Sanc - tus - : Sanc - tus - : Sanc - tus Do - mi - nus De - us Sa - ba - oth.

6. Ple - ni sunt cae - li et ter - ra ma - je - sta - tis glo - ri - ae tu - ae.


7. Te glo - ri - o - sus A - po - sto - lo - rum cho - rus:

8. Te Pro - phe - ta - rum lau - da - bi - lis nu - me - rus:

9. Te Mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus.




10. Te per or - bem ter - ra - um Sanc - ta con - fi - te - tur Ec - el - ci - a:



11. Pa - trem im - men - sae ma - je - sta - tis:




12. Ve - ne - ran - dum tu - um ve - rum et u - ni - cum Fi - li - um:




13. Sanc - tum quo - que Pa - ra - cli - tum Spi - ri - tum.




14. Tu Rex glo - ri - ae Chris - te. 15. Tu Pa - tris Sem - pi - ter - nus es Fi - li - us.



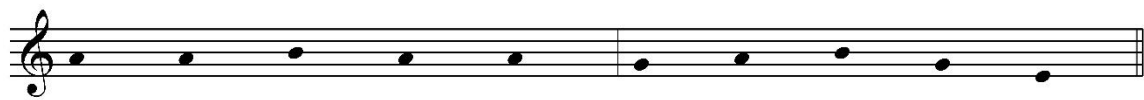
16. Tu - ad li - be - ran - dum sus - ce - ptu - rus ho - mi - nem, non hor - ru - i - sti, Vir - gi - nis u - te - rum.



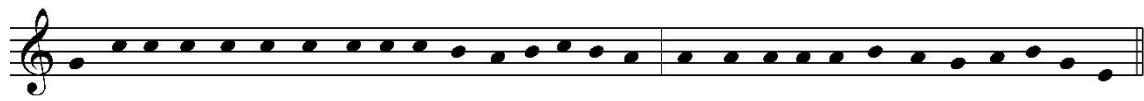
17. Tu de - vic - to mor - tis a - cu - le - o, a - per - ru - i - sti cre - den - ti - bus re - gna cae - lo - rum.




18. Tu ad dex - te - ram De - i se - des - , in glo - ri - a Pa - tris.




19. Ju - dex cre - de - ris es - se ven - tu - rus.




20. Te er - go que - su - mus, tu is fa - mu - lis sub - ve - ni, quo spre - ti - o - so san - gui - ne red - e - mi - sti.




21. Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me - ra ri.




22. Sal - vun fac po - pu - lum tu - um Do - mi - ne, et be - ne - dic he - re - di - ta ti tu - ae.




23. Et re - ge e - os, et ex - tol - le il - los us - que in ae - ter - num.



24. Per sin - gu - los di - es, be - ne - di - ci - mus te.



25. Et lau - da - mus no - men tu - um in sae - cu - lum, et in sae - cu - lum sae - cu - li.




26. Di - gra - re Do - mi - ne di - e i - sto si - ne pec - ca - to no cu - sto - di - re.



27. Mi - se - re - re no - stri Do - mi - ne, mi - se - re - re no - stri.



28. Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos, quem - ad mo - dum spe - ra - vi - mus in te.



29. In te Do - mi - ne spe - ra - vi: non con - fun - dar in ae - ter - num.

Appendix B. Specification of the Organ at La Trinité in Paris.¹¹³

Grand Orgue		Positif	
Montre	16'	Flûte	16'
Bourdon	16'	Bourdon	8'
Montre	8'	Salicional	8'
Bourdon	8'	Unda maris	8'
Flûte	8'	Flûte	4'
Gambe	8'	Prestant	4'
Prestant	4'	Doublette	2'
Flûte octaviante	2'	Piccolo	1'
Cornet V		Cornet V	
Plein jeu V		Basson	16'
Bombarde	16'	Clarinette	8'
Trompette	8'	Trompette	8'
Clairon	4'		
Récit expressif		Pédale	
Flûte	8'	Bourdon	32'
Bourdon	8'	Contrebasse	16'
Gambe	8'	Sous-basse	16'
Voix celeste	8'	Flûte	8'
Flûte	4'	Bourdon	8'
Octavin	2'	Violoncelle	8'
Voix humaine	8'	Flûte	4'
Hautbois	8'	Bombarde	16'
Trompette	8'	Trompette	8'
Clairon	4'	Clairon	4'
Pédales de combinaisons			
Appel des jeux Pédale		Octaves graves du Grand Orgue	
Tirasse Grand Orgue		Trémolo du Récit	
Tirasse Positif		Anches Pédale	
Tirasse Récit		Anches Grand Orgue	
Copula Positif sur Grand Orgue		Anches Positif	
Copula Récit sur Grand Orgue		Anches Récit	
Copula Récit sur Positif		Expression du Récit	
Grand Orgue sur machine			

¹¹³ See the history of the La Trinité, Paris, France; available from <http://faculty.bsc.edu/jhcook/OrgHist/history/hist046.htm>; accessed 5 January 2015.

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