

signum
CLASSICS

NAJI HAKIM

SAKSKØBING PRÆLUDIET

KAMMERKONCERT NO. 1

KAMMERKONCERT NO. 2

FOR CHAMBER ENSEMBLE

CONCERTO NO. 4

FOR ORGAN AND CHAMBER ENSEMBLE

Danish Chamber Players

Naji Hakim Organ

**Th. Frobenius & Sønner Organ
Vangede Kirke, Gentofte, Denmark**

NAJI HAKIM

WORKS FOR ORGAN AND CHAMBER ENSEMBLE

Sakskøbing Præludier (2005)

- | | | |
|----|---|--------|
| 1 | Mit hjerte altid vanker
<i>Always my heart wanders</i> | [2.22] |
| 2 | Nærmere, Gud, til dig
<i>Nearer, my God, to Thee</i> | [2.11] |
| 3 | O Gud, du ved og kender
<i>O God, Thou knowest</i> | [0.50] |
| 4 | At sige verden ret farvel
<i>The last farewell to life on earth</i> | [1.20] |
| 5 | Hil dig, Frelser og Forsoner!
<i>Hail You, Saviour and Atoner</i> | [2.35] |
| 6 | Den mørke nat forgangen er
<i>The gloomy night to morning yields</i> | [2.10] |
| 7 | Nu blomstertiden kommer
<i>Now the flowers are blooming</i> | [1.46] |
| 8 | Påskeblomst! hvad vil du her?
<i>Paschal Flow'r! why do you care to come forth?</i> | [1.43] |
| 9 | Op, al den ting, som Gud har gjort
<i>Arise, all things that God has made</i> | [1.43] |
| 10 | O kristelighed!
<i>O thou, image of Christ!</i> | [4.09] |

- | | | |
|----|---|---------|
| 11 | Så vældigt det mødte os først i vor dåb
<i>How wonderful, that the Word first met us in baptism</i> | [1.14] |
| 12 | Befal du dine veje
<i>Commit thy way (unto God)</i> | [2.10] |
| 13 | Kammerkoncert No. 1 (2008)
Solen skinner altid på Beirut
<i>The Sun Shines Always On Beirut</i> | [12.00] |
| | Kammerkoncert No. 2 (2010)
Kom, lad os gå til Betlehem
<i>Come, Let Us Go To Bethlehem</i> | |
| 14 | i. Velkommen igen, Guds engle små (<i>Welcome again, God's small angels</i>): Allegro | [2.44] |
| 15 | ii. Dejlig er den himmel blå (<i>Lovely is the blue sky</i>): Andante | [2.32] |
| 16 | iii. Et barn er født i Betlehem (<i>A child is born in Bethlehem</i>): Allegro | [2.56] |
| | Concerto No. 4 (2007)
<i>for Organ and Chamber Ensemble</i> | |
| 17 | i. Strømmende (<i>Streaming</i>): Ritmico | [4.58] |
| 18 | ii. Sorrig og glæde (<i>Sorrow and gladness</i>): Andante | [7.15] |
| 19 | iii. Uudslukkelig (<i>Unextinguishable</i>): Allegro con fuoco | [8.10] |
| | Total timings: | [51.17] |

DANISH CHAMBER PLAYERS
NAJI HAKIM
TH. FROBENIUS & SØNNER ORGAN
VANGEDE KIRKE, GENTOFTE, DENMARK

1 - 13 Saksøbing Præludier (2005)

for Chamber Ensemble

Flute, clarinet, bassoon, harp, violin, viola, violoncello

At the initiative of Pastor Hanne Margrethe Tougaard and of organist Flemming Chr. Hansen, the Saksøbing Church, Denmark released a CD of Danish hymns in September 2004 titled “Salmer til tiden – en musikalsk velkomst til den nye salmebog” (“Hymns for our time – a musical introduction to the new hymn book”). The **Saksøbing Præludier** of Naji Hakim are based on some of these chorales, coming within the framework of an ecumenical approach and to pay a grateful homage to the Saksøbing parish, to its organist and to its pastor. The work has been written in two versions: one for Organ and another for Chamber Ensemble.

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

‘Mit hjerte altid vanker’ develops a dancing movement around the chorale of Carl Nielsen. Chimes, melismas, aksak rhythms (3+2+2) or

toccata give the dominant colour of the cycle, emerging from the joy of Christmas. Expressive harmonies accompany the declamation of the tenor of ‘Nærmere, Gud, til dig’. In ‘O Gud, du ved og kender’ the cantus is counterpointed by a perpetual movement, an image of the confident Christian, carried by a compelling stream in the steps of Christ. ‘At sige verden ret farvel’ is an expressive, harmonic meditation full of chromaticism, facing the torments of death and the mystery of Redemption. ‘Hil dig, Frelser og Forsoner’ illustrates the loving and grateful thrust of the Christian soul towards the Crucified, Saviour and Consoler. One may figure in the perpetuum mobile of the middle section, a picture of the Eternal Joy in Christ. A relief of serenity and of light frames the majestic declamation of the tenor of ‘Den mørke nat forgangen er’. Based on a Swedish popular melody, ‘Nu blomstertiden kommer’ offers a cheerful and dancing thanksgiving, in praise to the Creator. The Easter chorale par excellence in Denmark, ‘Påskeblomst’ is paraphrased harmonically here, with an ascending cadential progression and a crescendo culminating on the splendour of the Resurrection. The overflowing joy of ‘Op, al den ting, som Gud har gjort’ takes up again the character of the initial movement of the cycle and falls within the thrust of Psalm 150: “Let

all that breathes praise the Lord”. The peaceful paraphrase of ‘O kristelighed’, conjugates the ABA form to the ornamental variation. The light writing of ‘Så vældigt det mødte os først i vor dåb’ symbolises the baptismal water and the encounter with the Beloved. ‘Befal du dine veje’ concludes the cycle in a popular and festive character, exuberant with joy.

13 Kammerkoncert No. 1 (2008)

Solen skinner altid på Beirut

(The Sun Shines Always On Beirut)

Flute, clarinet, bassoon, harp, piano, violin, viola, violoncello

To the fountain of gardens with living waters, streaming from Lebanon.

Commissioned by the Danish Chamber Players / Storstrøms Kammerensemble, which has its seat at the Fuglsang manor in Lolland.

The music is mainly based on Lebanese folk songs and songs of J.P.E. Hartmann and Carl Nielsen. J.P.E. Hartmann was the grandfather of Bodil Neergaard, who owned Fuglsang with her husband Viggo, and Carl Nielsen was a close friend of the house. The title ‘The Sun Shines Always On Beirut’ refers to a statement by Carl Nielsen: “The sun shines always on Fuglsang.”

The different songs are varied and evolve in a rhapsodic form. They appear in the following order: *Ya mayla aal ghousoun* (Oh yee that languish with the branches) [Lebanese folk song], *Nu skal det åbenbares* (Now it is revealed) [J.P.E. Hartmann, 1868], *Nassam alayna el Hawa* (Love blows over us like a breeze) [Assi and Mansour Rahbani], *Derfor kan vort øje glædes* (So our eye can be happy) [Carl Nielsen, 1920], *Dallaa ya dallaa* (How spoiled, oh how spoiled you are) [Farid el Atrache, 1915-1974], *Tunge, mørke natteskyer* (Heavy, dark night clouds) [Carl Nielsen, 1917], *Nu lyser løv i lunde* (Now lit leaves in groves) [Carl Nielsen, 1921] and *Ya teyra tiri ya hamamat* (O fly, sweet dove, fly) [Lebanese folk song].

14 - 16 Kammerkoncert No. 2 (2010)

Kom, lad os gå til Betlehem

(Come, Let Us Go To Bethlehem)

Flute, clarinet, bassoon, harp, piano, violin, viola, violoncello

Commissioned by the Danish Chamber Players/ Storstrøms Kammerensemble

The *Kammerkoncert No. 2* is inspired by Danish Christmas carols and follows the Italian concerto form in three movements – fast, slow, fast. The initial ‘allegro’ is based on *Velkommen igen*,

Guds engle små (Welcome again, God's small angels) and is developed in a song form. The middle movement, 'andante', is a set of variations on *Dejlig er den himmel blå* (Lovely is the blue sky). The finale is a bright and joyful paraphrase of *Et barn er født i Betlehem* (A child is born in Bethlehem) combining the characteristics of variation form and song form.

17 - 19 **Concerto No. 4** (2007)

Det strømmende og uudslukkelige...
(The Streaming And Unextinguishable...)

for *Organ and Chamber Ensemble*

Flute, clarinet, bassoon, harp, violin, viola, violoncello and organ.

Commissioned by Philharmonie Essen,
www.philharmonie-essen.de

Det strømmende og uudslukkelige is a concerto for organ and chamber ensemble. The title refers to the Holy Spirit as a streaming and unextinguishable source of eternal Life. The composition follows the structure of the classical concerto in three movements:

1. *Strømmende* (Streaming): Ritmico
2. *Sorrig og glæde* (Sorrow and gladness): Andante
3. *Uudslukkelig* (Unextinguishable): Allegro con fuoco

The opening movement, *Strømmende*, is based on two themes from Hakim's other works : *Det strømmende...* canon for two voices (2005), on a text by Pastor Hanne Margrethe Tougaard and *Capriccio* for violin and organ (2004). The conclusive verse of Pastor Tougaard's text *Guds Ånd er Liv* (Spirit of God is Life) is the *point de départ* of the whole concerto. The theme of the *Capriccio* is an appeal to the 'Beloved', to the image of God among us. The form combines the principles of variation and sonata, in contrasted textures and moods (energetic, singing, expressive, lively, humoristic).

The second movement, is based on the Danish hymn, *Sorrig og glæde*, folk melody (c.1670) on a text by Thomas Kingo (1681). The music here represents the opposition between life on earth and eternal Life in Heaven. The different variations of this movement (expressive, ornamental, contrapuntal), draw a general ascending evolution, whether tonal or in the tempo.

The concerto reaches its climax in the dancing and joyful conclusive movement, 'Uudslukkelig'. It is conceived as a plurithematic rondo-sonata based on Danish hymns, most of them in honour of the Holy Spirit. These include: *Du, som*

går ud fra den levende Gud; Gud Helligånd, o kom!; Kom Gud Helligånd, kom brat; I al sin glans nu stråler solen; Se, nu stiger solen. The two themes of the opening movement are recalled in the coda. The conjunction of the organ to a chamber ensemble inspires a diversity in the soloistic parts for most of the instruments.

NAJI HAKIM

Naji Subhy Paul Irénée Hakim was born in Beirut, 31 October, 1955. He studied with J. Langlais and at the Conservatoire National Supérieur de Musique de Paris – classes of R. Boutry, J.-C. Henry, M. Bitsch, R. Falcinelli, J. Castèrède and S. Nigg, where he was awarded seven first-prizes. He is a licentiate teacher in organ from the Trinity College of Music in London and won ten first-prizes at international organ and composition competitions. In 1991 he was awarded the Prix André Caplet from the Académie des Beaux-Arts. At first organist of the Basilique du Sacré-Coeur, Paris from 1985 until 1993, he then became organist of l'église de la Trinité, in succession to Olivier Messiaen, from 1993 until 2008. He is professor of musical analysis at the Conservatoire National de Région de Boulogne-Billancourt, and visiting professor at the Royal Academy of Music, London. He is a graduate of the École Nationale Supérieure

des Télécommunications in Paris, member of the Consociatio Internationalis Musicae Sacrae in Rome and Doctor honoris causa of the Pontifical University Saint-Esprit of Kaslik, Lebanon.

In 2007, His Holiness the Pope Benediktus XVI awarded Naji Hakim The Augustae crucis insigne pro Ecclesia et Pontifice, for his excellent commitment and work for the benefit of the Church and the Holy Father.



His works include instrumental music (organ, flute, bassoon, horn, trumpet, harp, guitar, violin, piano), symphonic music (*Les Noces de l'Agneau*, *Hymne de l'Univers*, *Ouverture Libanaise*, *Påskeblomst*, four organ concertos, a violin concerto), and vocal music (oratorio *Saul de Tarse*, cantata *Phèdre*, two *Magnificats*, three masses and an *Augsburger Symphonie*). Naji Hakim has created several composition and concert projects in connection with The Danish Chamber Players, including: *Concerto No. 4* for organ and chamber ensemble, 'Det strømmende og uudslukkelige...' premiered by Naji Hakim and The Danish Chamber Players at Philharmonie Essen (2008); *Festival Sommermusik på Fuglsang* (2008) with a performance of Carl Nielsen's *Commotio* for organ solo and *Concerto No. 4*, for organ and chamber ensemble, 'Det strømmende og uudslukkelige...'; *Kammerkoncert No. 1*, 'Solen skinner altid på Beirut', commissioned by The Danish Chamber Players, world premiere *Fuglsang* (2009) – at this concert Naji Hakim gave a presentation of the work in Danish and accompanied the audience in singing the different Danish melodies; and *Festival Sommermusik på Fuglsang* (2010) Naji Hakim portrait concert with The Danish Chamber Players.

www.najihakim.com

THE DANISH CHAMBER PLAYERS

Svend Melbye *flute*
Eva Aaberg *clarinet* (*Sakskøbing Præludier* only)
Martin Kejser *clarinet* (all other works)
Gunnar Eckhoff *bassoon*
Mette Franck *harp*
Jakob Westh *piano*
Stéphane Tran Ngoc *violin*
Piotr Zelazny *viola*
Miranda Harding *cello*

Founded in 1991, the Danish Chamber Players (Storstrøms Kammerensemble) has established itself as one of the leading chamber ensembles on the Danish music scene. Due to its specific combination of eight instruments Danish Chamber Players has a unique sonority and a distinct repertoire including Danish music and contemporary works in the international tradition. The group resides at Fuglsang Estate, a 19th-century castle on the island of Lolland, thus continuing the rich musical tradition of this idyllic place, where, among other composers and musicians, Carl Nielsen and Edvard Grieg frequently sought tranquillity and inspiration.

The Danish Chamber Players have worked with a number of prominent conductors, soloists and composers, and have performed with a repertoire stretching from Renaissance music to contemporary works, with small and large ensembles, and from experimental musical drama productions to the core repertoire of intimate chamber music. As a state-financed regional ensemble, the Danish Chamber Players are required to produce professional classical music at the highest level, i.e. by performing in concert, recording CDs, etc. The ensemble also undertakes a number of interesting developmental

tasks in its allotted role as a musical “dynamo”, for example by supporting the region’s local talent with training, workshops, master classes, etc. Danish Chamber Players received the Danish Music Critics Award 1996.

www.chamberplayers.dk



**Th. Frobenius & Sønner
Organ (1979)
Vangede Kirke, Gentofte**

Vangede Kirke's organ has 40 stops on 3 manuals and pedal, with two swell boxes, mechanical action and electric stops action.

Organ specification

Hovedværk

1. Principal 16'
2. Principal 8'
3. Fløjte 8'
4. Oktav 4'
5. Gemshorn 4'
6. Quint 2 2/3'
7. Oktav 2'
8. Terts 1 3/5'
9. Mixtur VI
10. Dulcian 16'
11. Trompet 8'

Svelleværk

12. Gedakt 16'
13. Rørfløjte 8'
14. Viola di Gamba 8'
15. Celeste 8'
16. Principal 4'
17. Kobbelfløjte 4'
18. Quint 2 2/3'
19. Tværfløjte 2'
20. Terts 1 3/5'
21. Mixtur IV
22. Trompet 8'
23. Oboe 8'
24. Clairon 4'

Positiv

25. Gedakt 8'
26. Quintatøn 8'
27. Principal 4'
28. Rørfløjte 4'
29. Waldfløjte 2'
30. Quint 1 1/3
31. Oktav 1'
32. Scharf IV
33. Krumhorn 8'

Pedal

34. Principal 16'
35. Subbas 16'
36. Oktav 8'
37. Gedakt 8'
38. Oktav 4'
39. Gemshorn 4'
40. Mixtur IV
41. Basun 16'
42. Trompet 8'
43. Trompet 4'

Koblinger

44. Manualkobbel HV+SV
45. Manualkobbel HV+Pos.
46. Manualkobbel Pos.+SV
47. Pdalkobbel P+HV
48. Pedalkobbel P+SV
49. Pedalkobbel P+Pos.

Tremulanter

50. Svelleværk
51. Positiv

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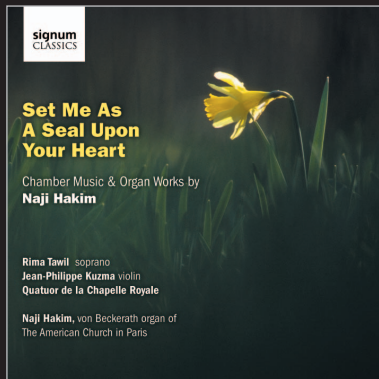
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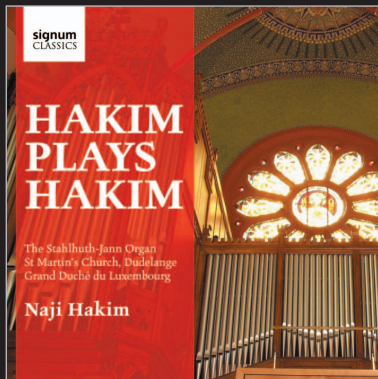
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