

Jonathan Harvey
Tombeau de Messiaen
1994

Scala Paris 2019
2019



The setup and the execution of the electroacoustic part
of this work requires a Computer Music Designer (Max expert).

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Work related information

Performance details

- Nov. 2, 1994, Royaume-Uni, Cambridge, West Road Concert Hall

Publisher : Faber Music

Detailed staff

- piano

Useful links on Brahms

- [*Tombeau de Messiaen* for piano and tape \(1994\), 9mn](#)
- [**Jonathan Harvey**](#)

Version related information

Performance date: April 6, 2019

Documentation date: April 5, 2019

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Documentalist

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Realisation

- Benjamin Lévy (Computer Music Designer)

Default work length: 9 mn

Upgrade Motivation

Version Ableton Live

Other version(s)

- [Jonathan Harvey - Tombeau de Messiaen - transfert_mustica_ftp \(April 14, 2010\)](#)

Electronic equipment list

Computer Music Equipment

- 1 Live - *Music Software* (Ableton)
v 10

Audio Equipment

- 2 Loudspeaker - *Loudspeakers*

Files

File	Type	Author(s)	Comment
Live Session	Ableton session	Benjamin Levy	

Instructions

HP Setup

Stereo Frontal sound diffusion for the tape.

The piano sound should be slightly amplified to balance the tape.

Sampling Rate

44.1kHz

performance Note

PERFORMANCE NOTE

A sound diffusionist is needed to maintain the balance. The blend of piano and DAT should be *extremely close*. The speakers could be near the piano and the piano itself amplified, though this is not essential. If the speakers are not near the piano the two channels should *not* be panned *extreme* left and right, but slightly 'in'. The piano must be A=440hz. The DAT was made in the composer's studio and consists of piano sounds tuned to twelve natural harmonic series.

J.H.

Program note

Cette pièce est un modeste hommage suite à la mort d'une immense personnalité musicale et spirituelle. Olivier Messiaen était un « protospectraliste », en ce sens qu'il était fasciné par les couleurs des séries harmoniques et leurs distorsions, y trouvant un prisme de lumière. La bande est composée de sons de piano, accordés chacun sur une des douze séries d'harmoniques correspondant à chaque note de la gamme. Le piano « tempéré », en direct, rejoint et transforme ces séries, sans jamais y appartenir, ni s'en séparer véritablement.

Jonathan Harvey, programme du concert de l'Académie d'Eté, Ircam, 20 juin 1998.

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