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CÉSAR FRANCK

INTÉGRALE DE L'ŒUVRE D'ORGUE

VOLUME I

PREFACE & COMMENTARY

Edited by Richard Brasier

With a foreword by Marie-Louise Langlais



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Dedicated to the memory of David Sanger

Mentor, colleague and friend to many

EDITOR'S NOTE

When I was first approached by Lyrebird Music to edit a new critical edition of César Franck's organ works in time for the bicentennial of his birth, I immediately considered the responsibilities that would come with taking on such a project. Franck is widely regarded as one of the most influential composers of the Romantic epoch, and many since his death have sought to preserve his legacy through recordings, visual media, books, journals, and musical editions. Only since the 1970s, thanks to important discoveries by Norbert Dufourcq and, latterly, Joël-Marie Fauquet, have we begun to garner a much clearer understanding of Franck's journey from an unsettled pianist to a master craftsman at the organ. While it has been a privilege to help advance Franck scholarship, if even just a little, there are still many questions that linger, and important sources that remain undiscovered. The very nature of our art means that certain questions simply cannot be answered. This plays into our hands perfectly as musicians, meaning that we may have knowledge of a particular subject, but be open to a variety of different interpretations, while working within the boundaries of appropriate performance practice. These parameters could not be more fitting when applied to the organ music of César Franck.

The past two years have taken me on a significant journey, exploring valuable source materials, first editions and letters in the hope of piecing together a more holistic account of Franck's organ music. Although He only composed twenty-one organ works, an insignificant number when compared to other major organ composers, the task has been no less monumental, and at times, has been demanding. It would have been impossible to have completed this assignment on my own, which is why I am so immensely grateful to a number of friends and colleagues, who have given their time so freely, particularly during the final months of preparation.

My most sincere thanks are extended to Marie-Louise Langlais, who has supported my work with an immense passion and charm. Her insights have been nothing short of invaluable. I am also thankful to Jean-Baptiste Robin, Emory Fanning, James David Christie, and Franck's descendants, Jean-Baptiste Geffroy, and Philippe Geffroy, who have been so willing to help facilitate access to some of the more prized source material. At various stages of preparation, Jesse Eschbach, William McVicker, Anne Page and Gerard Brooks have only been too happy to help answer some of my more obscure enquiries concerning instruments of the period, and their various curiosities. And last, but by no means least, a small team of people who have been willing to proofread material, spend time on the phone working through intricate passages of text, visit museums on my behalf, provide technical support, and search for the smallest of details within books that are very hard to access. They are Anthony Gritten, Jeremiah Stephenson, Richard Pinel, Gary Chapman, Frank Mento, Nico Schliemann and Antonio Granone.

My final thanks are reserved for Jon Baxendale, not only for commissioning this immense project, but also for his good sense of humour, which at times, has been so very important.

FOREWORD

Quant, un dimanche de 1966, je gravissais pour la première fois les quelques 70 marches de l'escalier en colimaçon menant à la tribune du Grand Orgue de la Basilique Sainte-Clotilde, j'étais bien loin de me douter que j'allais pénétrer dans le saint des saints de la musique pour orgue, ce qu'on appellera plus tard « L'École de Sainte-Clotilde », avec au premier chef, la figure rayonnante de César Franck, immortalisé par le splendide tableau peint en 1885 par Jeanne Rongier.

A l'orgue, ce jour de 1966, Jean Langlais officiait pendant la Grand'Messe, et à l'ouverture de la porte menant, après quelques marches descendantes, à la tribune de l'orgue, une atmosphère irréelle et mystérieuse s'imposa immédiatement à moi. Comment ne pas tomber immédiatement sous le charme de ce lieu? César Franck eut certainement ce choc et sa musique pour orgue traduit à merveille cette osmose entre une église à l'acoustique parfaite, Sainte-Clotilde, et un orgue adapté pour elle par Aristide Cavallé-Coll. Cette adaptation d'origine ne fut d'ailleurs pas sans problèmes pour le facteur d'orgues. Comment installer dans ce grand buffet en bois, haut placé, un orgue de 46 jeux relativement petit par rapport à la grande dimension de l'édifice? Là se trouve l'un des premiers mystères qui entourent l'œuvre de Franck : entre le dernier état d'avancement des travaux connu du grand orgue établi par Cavallé-Coll le 21 Juillet 1858 et l'inauguration de l'instrument le 19 décembre 1859, le nombre de jeux passa en effet subitement de 40 à 46, incluant une soubasse de 32' à la pédale, sans que le facteur en avertisse quiconque; le prix de revient de l'orgue passa ainsi de 49.960 francs en Juillet 1858 (les travaux furent administrativement terminés un mois après, en Août 1858) à la somme de 80.000 francs au final, payée intégralement par la Ville de Paris. On peut penser que Cavallé-Coll remania son orgue en fonction de paramètres qu'il n'avait pas pris en compte au départ: étroitesse et hauteur de la nef, longueur de l'église, élévation excessive de la tribune. Il sut transformer un demi-échec prévisible en un succès total grâce à des aménagements de dernière minute, faisant passer un instrument de taille moyenne en un grand instrument capable de remplir un immense vaisseau sonore.

When, on one Sunday of 1966, I climbed up the 70 or so steps of the spiral staircase leading to the organ loft of the Grand Organ of Sainte-Clotilde Basilica for the first time, I had no idea that I was going to penetrate into the Holy of Holies of organ music, which would later be called 'The Sainte-Clotilde School', with, first and foremost, the radiant figure of César Franck, immortalised by the splendid painting done in 1885 by Jeanne Rongier.

At the organ, on that day in 1966, Jean Langlais was officiating during High Mass, and upon opening the door leading to the organ loft, and after going down a few steps, an unreal and mysterious atmosphere suddenly fell upon me. How could one not fall immediately under the charm of this place? César Franck certainly had this shock, and his organ music marvellously translates this osmosis between a church with perfect acoustics, Sainte-Clotilde, and an organ adapted for it by Aristide Cavallé-Coll. By the way, the original conception was not without problems for the organ builder. How to install in this large, highly perched, wooden organ case, a 46-stop organ that was relatively small in comparison to the large dimensions of the edifice? Thereby we have one of the first mysteries surrounding Franck's work: between Cavallé-Coll's last report concerning the status of work on the Grand Organ, which he made on 21 July 1858, and its inauguration on 19 December 1859, the number of stops suddenly went from 40 to 46, including a 32' Soubasse in the Pedal, and this, without the organ builder informing anyone. Thus, the overall cost for the organ went from 49,960 francs in July 1858 (the work was administratively finished one month after, in August 1858) to the final sum of 80,000 francs, paid for entirely by the City of Paris. One might think that Cavallé-Coll reworked his organ in terms of parameters he had not taken into consideration at the beginning: the narrowness and height of the nave, the length of the church and the excessive elevation of the organ loft. He knew how to transform a predictable partial failure into a total success. Thanks to last minute modifications, he transformed a medium-sized instrument into a large instrument capable of filling an immense sound vessel.

manuscripts de chaque Choral se complétaient en fait, et que les informations ne devraient pas être dissociées.

Pour jouer une œuvre dans de bonnes conditions de compréhension, il faut disposer d'un texte manuscrit absolument complet et fiable. L'habitude qu'avait Franck de rédiger des esquisses et au moins deux versions de chacune de ses œuvres rend, aujourd'hui, cette disposition hasardeuse. Encore faudrait-il être sûr que certains manuscrits n'ont pas définitivement disparus. Il faut aussi savoir comment sonnait l'orgue de Sainte-Clotilde au temps de Franck, tant cet instrument fut le réceptacle naturel de la pensée du compositeur. Cette dernière exigence semble remplie depuis près d'un siècle à l'écoute des enregistrements de Tournemire réalisés à Sainte-Clotilde dans les années 30 par Polydor alors même que l'orgue n'avait subi que des changements mineurs. Même si la qualité de la prise de son n'est pas celle d'aujourd'hui, il est néanmoins possible de se faire une idée exacte de l'orgue, de sa sonorité et de l'exceptionnelle qualité de la boîte expressive du Récit.

A toutes ces questions, la présente édition, réalisée en 2022 sous la conduite de Richard Brasier, apporte des réponses circonstanciées, exposant tous les détails connus. Travail immense, minutieux, explicité avec la plus grande compétence, bref une édition musicologique de référence à laquelle je suis heureuse et fière d'avoir participé.

Célébrer en fanfare le bi-centenaire de la naissance d'un de nos plus grand compositeur européen, César Franck, par une édition aussi monumentale, nous le lui devons bien ...

that time — that both manuscripts of each Choral in fact complemented each other, and that the information should not be dissociated.

In order to play a work in properly informed conditions, it is necessary to have a manuscript text that is absolutely complete and reliable. Franck's habit of writing sketches and at least two versions of each of his works makes this proposition hazardous today. Still, we must be sure that certain manuscripts have not definitely disappeared. It is also necessary to know how the organ at Sainte-Clotilde sounded during Franck's tenure since this instrument was the natural receptacle of the composer's thought. This latter requirement seems to have been fulfilled for almost a century as a result of listening to Tournemire's recordings realised at Sainte-Clotilde in the 1930s by Polydor, even though the organ had undergone only minor changes. Even if the quality of the sound recording is not that of today, it is nevertheless possible to get an exact idea of the organ, its sonority, and the exceptional quality of the swell box.

To all these questions, the present edition, realised in 2022 under the direction of Richard Brasier, provides timely answers, outlining all known details. An immense work, meticulous, detailed with the greatest skill. In short, a musicological edition of reference in which I am happy and proud to have participated.

We owe it to César Franck to celebrate with fanfare the bi-centenary of the birth of one of our greatest European composers with such a monumental edition.

Marie-Louise Langlais, May 2022

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INTRODUCTION

César-Auguste-Jean-Guillaume-Hubert Franck (b. Liège, 10 December 1822; d. Paris, 8 November 1890) was one of the founding fathers of the French Romantic organ tradition. Known for his deep voice¹ and exceptionally large hand-span, he was instrumental in establishing a school of organ composition that would be carried forward into the twentieth century by Charles-Marie Widor, Louis Vierne and others.

Franck's style is unmistakable, showcasing colourful polyphony, and subtle mastery of form. In artistic terms, he was the first to see and realise the potential of the symphonic organ in France. Upon his appointment in 1851 as organist of Saint-Jean-Saint-François-au-Marais, which was home to a modest two-manual instrument by Aristide Cavallé-Coll, Franck was said to have proclaimed: 'Mon nouvel orgue? C'est un orchestre!'.²

Only ten of Franck's organ works were published during his lifetime, and it was not until 1898 – eight years after his death – that his organ music started to attract a greater following. This can be attributed in part to two concerts arranged at the Trocadéro by his pupil, Albert Mahaut, at which he performed his teachers *Douze Grandes Pièces*. It was after these performances that sales figures for printed volumes of Franck's organ music saw a substantial increase.³ The twelve pieces performed by Mahaut were those that have become known synonymously as Franck's complete organ works: *Six Pièces d'Orgue* (Op. 16–21), *Trois Pièces* and the posthumously published *Trois Chorals*. One work that did not feature in Mahaut's series of concerts was Franck's earliest published organ work, the *Andantino* (CFF 54b), which was a reworking of an earlier version for four manuals (CFF 54a).

In 1973, Norbert Dufourcq discovered the first of a series of organ works by Franck that had remained unpublished. The first of these was the [*Grand Chœur*] (CFF 49) which, dating from 1846, is Franck's earliest known organ work. During the same year, Dufourcq unearthed two early versions of the *Fantaisie* (Op. 16, CFF 53a and

CFF 53b), and a later version (CFF 53c). However, he misinterpreted the sources when preparing them for publication,⁴ which resulted in the joining together of material from CFF 53a, CFF 53b and CFF 53c, to create two different versions. Dufourcq's errors were subsequently identified and rectified by Jesse Eschbach and Robert Bates, who published the three variants in their correct forms in 1980.⁵ In 1990, Joël-Marie Fauquet discovered and published what may be regarded as Franck's largest complete early work, the [*Pièce en la majeur*] (CFF 51).⁶ It was part of a manuscript which also contained two further fragments; the [*Pièce en mi bémol majeur*] (CFF 50) and *Prière* (CFF 52). Both of these remained unpublished until 2018.⁷ The present edition is the first to incorporate the original ending of the *Final* (Op. 21).

Ambiguities in the sources, and an apparent inattentiveness during the preparation of the nineteenth century first editions have left many unanswered questions concerning the interpretation of Franck's organ music. Since his death, generations of editors have endeavoured to find solutions, with some going further by offering accounts of Franck in their own image. Earlier editions in general took a less analytical approach, while modern ones broadly seek to achieve the opposite in order to present a more accurate account of the composer's intentions.

Published during this bicentennial year of Franck's birth, the objective of this new, chronologically ordered edition spanning the three different periods of his life, combines as many elements as possible from the study of available autograph manuscripts, first editions and letters, in the hope of contributing to a more holistic evaluation, in practical terms, of his output for organ. To supplement the organ works, the edition also contains Franck's evocative early version of the *Prélude, Fugue et Variation* (Op. 18) for harmonium and pianoforte.

My sincere thanks are extended to the Bibliothèque nationale de France, the Stiftelsen Musikkulturens Främjande, Stockholm, the Morgan Library & Museum,

¹ Albert Mahaut, *L'Œuvre d'Orgue de César Franck* (Paris: 1923), p. 15.

² Léon Vallas (trans. Hubert J. Foss), *César Franck* (London: George G. Harrap, 1951), pp. 101–102.

³ Joël-Marie Fauquet, *César Franck* (Paris: Fayard, 1999), p. 346.

⁴ Norbert Dufourcq, 'César Franck et la genèse des premières œuvres d'orgue', *L'Orgue*, No. 147 bis (Paris: Cahiers et mémoires de l'orgue, 1973). See also, Norbert Dufourcq (ed.), *Pièces d'orgue inédites de César Franck*, Les grandes heures de l'orgue (Paris: Les Éditions musicales de la Schola Cantorum et de

la Procure générale de musique, 1973).

⁵ Jesse Eschbach and Robert Bates (eds.), *César Franck – Fantaisie für Orgel in drei Versionen* (Bonn: Rob. Forberg Musikverlag, 1980).

⁶ Joël-Marie Fauquet (ed.), *Pièce pour Grand Orgue (1854)* (Paris: Editions du Marais, 1990).

⁷ Christiane Strucken-Paland (ed.), *L'Œuvre intégrale pour orgue et pour harmonium* (Kassel: Bärenreiter, 2018).

New York, and individuals, for facilitating access to valuable source materials, and for assisting in many enquiries pertaining to them. My gratitude is also extended to Marie-Louise Langlais, for imparting so freely her deep knowledge of César Franck's organ music; Emory Fanning and James David Christie, for affording access to manuscripts in their possession, and to Jean-Baptiste Robin, for his role in liaising directly with the descendants of Franck, who have kindly agreed to make available manuscripts of the *Trois Chorals* in their possession. It would be remiss not to mention the numerous friends and colleagues who have offered their wisdom and encouragement throughout the entire process of preparing these volumes. To this list can be added all previous and current scholars of Franck's music, whose own work has been a constant source of inspiration.

Richard Brasier, Upminster (May 2022)

TIMELINE

The early years

- 1822 Born at 24 Place Saint-Pierre, Liège⁸, on 10 December to Nicolas-Joseph Franck (1794–1871) from Gemmenich, and Maria Catharina Barbara Frings (1788–1860) from Aix-la-Chapelle (Aachen). The date of Franck's birth was not lost on his pupil and biographer, Vincent d'Indy, who opened his 1906 study with the following statement: 'On December 10, 1822, the very day upon which the giant of symphony, Ludwig van Beethoven, put the finishing touches to the manuscript of a work which he justly regarded as his most perfect masterpiece – the sublime Mass in D minor [*Missa Solemnis*] – a child was born into the world destined to become the true successor of the Master of Bonn, both in the sphere of sacred music and in that of symphony'.⁹
- 1827 The Franck family move to 499 rue Table-de-Pierre.
- 1831 Enters the Conservatoire royal de Liège, where he studied piano with Jules

Jalheau, harmony with the director, Joseph Daussoigne-Méhul, and solfège with the organist of Saint-Denis, Dieudonné Duguet.¹⁰

- 1834 Composed his first piano and chamber compositions, while also winning first prizes in piano playing and music theory at the conservatoire.
- 1835 Undertook his first public performance as a pianist in Liège, and a short tour arranged by his father, whose intention was to try and establish a career for his son as a child prodigy. Stayed in Paris with his father from May until the end of the year at 33 rue Joubert. He took lessons in harmony and counterpoint from Anton Reicha, in piano from Pierre-Joseph-Guillaume Zimmerman, and in composition from Hippolyte-Raymond Colet.
- 1836 The Franck family relocate to 22 rue de Montholon in Paris, where they remain until 1841. César will live in the city for the rest of his life. His harmony and counterpoint teacher, Anton Reicha, dies in May.

The Paris Conservatoire and early career

- 1837 A busy concert schedule leads Franck to Jean-Henri Pape's piano salon, where he made acquaintances with a number of renowned musicians including Charles-Valentin Alkan, and Franz Liszt, who would later become Franck's patron and lifelong friend. Admission to the Paris Conservatoire is confirmed in October after his father was granted French citizenship. He becomes an official member of Zimmerman's piano class and is accepted into Aimé-Ambroise-Simon Leborne's counterpoint class.
- 1838 Competed for the first prize in piano on 2 August, which included a performance of Johann Nepomuk Hummel's *Klavierkonzert* (Op. 89 no. 3) and some sight-reading which Franck, unprompted, transposed down a minor third (E♭ – C).¹¹ The transposition was viewed as against the regulations, but as Franck was so far ahead of his fellow competitors, in order to set him apart, a Grand Prix d'Honneur was proposed to the jury

⁸ At the time of Franck's birth, Liège (like Gemmenich) was a part of the Netherlands. It was not until the Belgian Revolution of 1830 that Gemmenich and Liège both became a part of Belgium.

⁹ Vincent d'Indy (trans. Rosa Newmarch), *César Franck* (New York: Dover, 1965), p. 29.

¹⁰ Franck's earliest training was as a pianist. Organ was not taught at the conservatoire, but it is certainly possible that Duguet could have introduced Franck to it, and maybe even have given him some lessons.

¹¹ Léon Vallas (trans. Hubert J. Foss), *César Franck* (London: George G. Harrap, 1951), pp. 27–28.



Fig. 1: César Franck at age 23 (1845).
Image by René Berthelot, journalist for La République du Centre.
(Image: © Roger-Viollet)

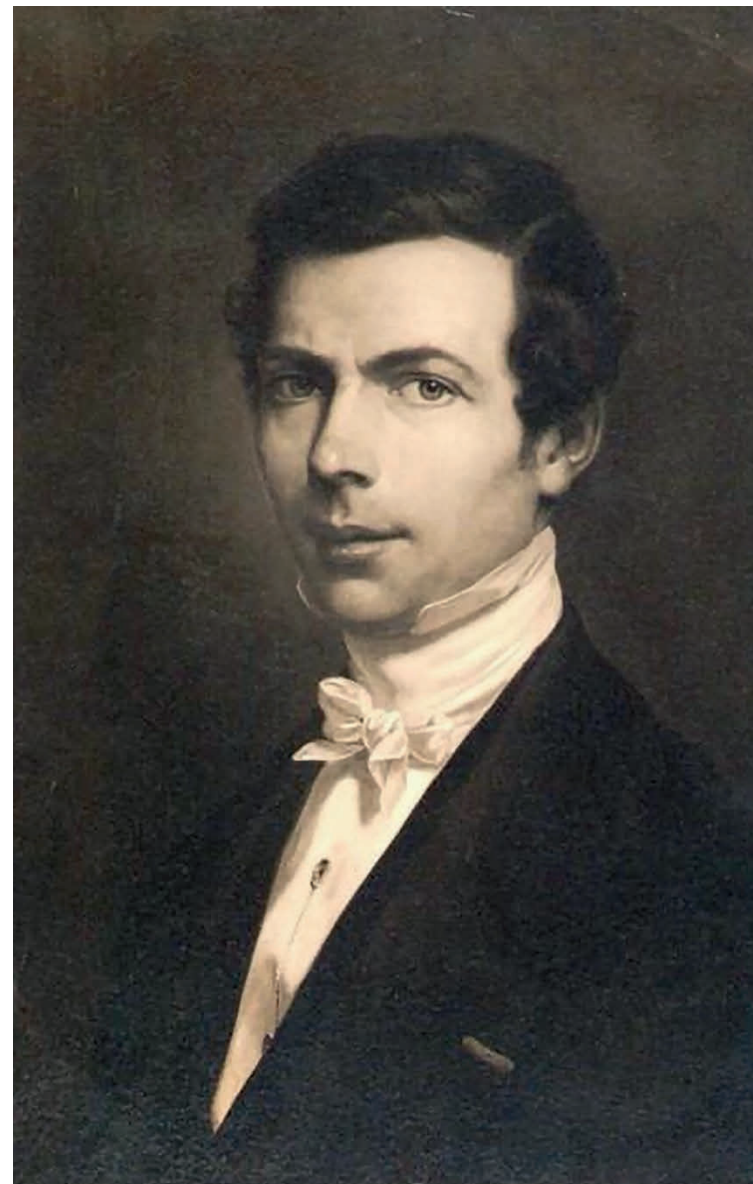


Fig. 2: Aristide Cavaillé-Coll at age 25 (c. 1836).
Portrait by Claude-Jules Grenier.
(Image: Bibliothèque nationale de France. Reproduced with permission)

by the Conservatoire Director, Luigi Cherubini. Franck starts offering private piano lessons at the family home in order to provide financial support.

- 1839 Accepted into the composition class of Henri-Montan Berton.
- 1840 Awarded first prize in counterpoint and fugue in July and is accepted into the organ class of François Benoist in the autumn.
- 1841 Awarded second prize in organ playing in July. Étienne-Jean Pastou, a professor of ensemble singing and one of the jurors, made the following comments concerning Franck's performance: 'Chorale – bass fair, upper parts excellent. Fugue – some good points at the beginning but often poor in the working out'.¹² The Franck family move to 6 rue Trévise.
- 1842 Franck's father is keen to further his son's career as a piano virtuoso, so withdraws him from his studies at the conservatoire on 22 April. The family returns to Belgium for a period of around 5 months. They then move back to a new apartment in Paris, 43 rue Laffitte, where Franck offered private lessons in piano, harmony, counterpoint and fugue. These lessons continued to be his family's only means of income, so he had to supplement them by teaching in various institutions around Paris.¹³
- 1843 Publication of *Trois Trios Concertants* (Op. 1) for piano, violin and violoncello, which Franck dedicated to the Belgian King Leopold I. Subscribers included Liszt, Meyerbeer and Donizetti. He undertook a concert tour of Belgium and Germany, including stops in Brussels, Aachen and Liège. Franck failed to achieve the success he had anticipated from these engagements and returned to Paris in December.
- 1844 The Franck family move to another apartment at 15 rue La Bruyère.
- 1846 Franck becomes engaged to one of his pupils from the boarding school at

rue des Martyrs, Eugénie-Félicité-Caroline Saillot-Desmousseaux, which results in a falling-out with his father. He leaves his parents' flat in the autumn¹⁴ and abandons his career as a virtuoso, focusing on his work as a piano teacher. After living with his fiancée's friends at 239 rue du Faubourg Saint-Martin, Franck moves to 45 rue Blanche. 27 October sees the completion of his first known organ work, [*Grand Chœur*] (CFF 49).

- 1847 Obtains the post of *organiste accompagnateur* at Notre-Dame-de-Lorette, which held the distinction of being home to Aristide Cavallé-Coll's first instrument in Paris. While it is likely that Franck may have had some access to this instrument of four manuals, he was employed to play the two-manual orgue de chœur by Jean-Antoine Somer, which was situated behind the high altar.
- 1848 César Franck and Félicité Desmousseaux are married at Notre-Dame-de-Lorette on 22 February. They had four children, of which only Georges and Germain survived infancy. Their wedding day shared an important date in the history of France, as it also saw the beginnings of a revolution that deposed King Louis Philippe and brought Napoleon III to power as President of the Second Republic. Later in the year, the Franck family move to 69 rue Blanche.
- 1851 One of the curates of Notre-Dame-de-Lorette, Abbé Dorcel, is appointed as pastor of Saint-Jean-Saint-François-au-Marais, which was home to a modest two-manual organ by Cavallé-Coll. Dorcel appointed Franck to the post of *organiste titulaire*, although it is unclear whether this occurred at the time of his own appointment, or later. Franck's move acted as the catalyst for a productive period of composition. Previous titulaire organists of this church include the last two members of the Couperin family dynasty: Gervais-François Couperin, and his unmarried daughter, Thérèse-Célestine.

¹² Léon Vallas (trans. Hubert J. Foss), *César Franck* (London: George G. Harrap, 1951), p. 32.

¹³ These had to be programmed around his conservatoire curriculum and included a *pensionnat* (girls boarding school) on the rue des Martyrs near his home; another at Auteuil; a public school, Collège Rollin (42 rue des Postes); the Augustinian College of the Assumption (234 rue Faubourg Saint-Honoré); and the Jesuit College of the Immaculate Conception, a school for advanced ecclesiastical

studies (26 rue de Vaugirard). Rollin Smith, *Playing the Organ Works of César Franck* (New York: Pendragon Press, 1997), p. 5.

¹⁴ Letter to Franz Liszt dated 4 September 1846 'Jes vous annonce (*sic*) grande nouvelle: depuis le mercredi 26 août je suis mon maître'. Joël-Marie Fauquet (ed.), *César Franck. Correspondance* (Sprimont: Mardaga, 1999), p. 49.

1852 Franck is present at the inauguration recital by Jacques-Nicolas Lemmens of Cavaillé-Coll's new instrument for Saint-Vincent-de-Paul. Also present were Charles Gounod, Alexandre-Pierre-François Boëly, Charles-Valentin Alkan, and François Benoist.

First public engagements as an organist

1854 M and Mme Franck were among the guests at the wedding of Aristide Cavaillé-Coll and Catherine Adélaïde Virginie Blanc at Notre-Dame-de-Lorette on 4 February. 19 May saw the completion of the [*Pièce en la majeur*] (CFF 51), which was probably composed for the inauguration on 26 May of the new instrument by Pierre-Alexandre Ducroquet at Saint-Eustache. L'Association des artistes musiciens had originally engaged Louis-James-Alfred Lefébure-Wély, François Benoist, Alexandre-Charles Fessy and Johann Peter Cavallo to play, but the list of performers was then suddenly changed to Jacques-Nicolas Lemmens, Cavallo, Auguste Bazille and Franck. This would probably have been Franck's first major appearance as an organist before a wider public, and the *Revue et Gazette musicale de Paris* noted that he was heard in a 'carefully composed and energetically performed Fantaisie'.¹⁵ Franck also improvised at the event. Three weeks after the concert, Franck was shortlisted for the post of *organiste titulaire*. He was unsuccessful, however, with the church authorities appointing Édouard Batiște instead.

1856 Performance on 13 July at the ateliers of Aristide Cavaillé-Coll, which included the first version of what would later become the *Fantaisie* (Op. 16). Franck also improvised, and possibly played the four-manual version of the *Andantino* (CFF 54a). The organ had originally been intended for the Cathédrale Saint-Michel in Carcassonne and was unique in that it had two swell departments, both of which were expressive. It had been erected at

the ateliers of Cavaillé-Coll for at least a year following the *Exposition Universelle* (1855) and was demonstrated by well-known organists on a number of occasions. A notice circulated following Franck's performance said the following: 'Before he delivered to the Bishop of Carcassonne the fine organ he has built for the Cathedral in that city, Mr. Cavaillé-Coll decided to have it played one more time for the many admirers of that admirable instrument. The player, the excellent organist Mr. César Franck, displayed all its rich tonal resources, first in a scholarly performance of his excellent austere compositions, and then in brilliant improvisations'.¹⁶ Following the death of Alexandre-Charles Fessy, Franck is recommended for the post of *organiste titulaire* at Saint-Roch by Cavaillé-Coll, but is not successful.¹⁷

Sainte-Clotilde

1857 Another performance on the Carcassonne instrument (now destined for Cathédrale Notre-Dame de l'Assomption, Luçon) on 25 April, in which Franck shared a programme with students from the École Niedermeyer. He was appointed as the first *maître de chapelle* at the newly consecrated Sainte-Clotilde, which was situated in a very elegant part of Paris, but with the smallest parish.¹⁸ It would be another two years before Cavaillé-Coll's new instrument is finally installed due to a change in the design. Two temporary instruments were loaned to the church to cover this period. The dedication service for Sainte-Clotilde took place on 30 November, although the music was not conducted by Franck.¹⁹ He becomes involved in the restoration movement for Gregorian chant by publishing organ accompaniments for the five-part, three-volume *Chant Grégorien: restauré par le R.P. Lambillotte*.²⁰

¹⁵ *Revue et Gazette musicale de Paris* (26 May 1854), p. 175. Translated by Rollin Smith in *Playing the Organ Works of César Franck* (New York: Pendragon Press, 1997), p. 12.

¹⁶ Fenner Douglas, *Cavaillé-Coll and the French Romantic Tradition* (New Haven: Yale University Press, 1999), p. 107.

¹⁷ Letter from Cavaillé-Coll to Franck dated 30 November 1856. Joël-Marie Fauquet, *César Franck, Correspondance* (Sprimont: Mardaga, 1999), pp. 58–59.

¹⁸ The posts of *maître de chapelle* and *organiste titulaire* (from 1859) would have been poorly paid, and the size of the parish meant that there would not have been many weddings or funerals to help boost

Franck's income.

¹⁹ The music was, in fact, directed by Jules Pacheloup, who led a choir and orchestra of young conservatoire students for the elaborate ceremony. The programme included a march by Adolphe Adam, a prelude by Bach, O salutaris by François Auber, an Ave Verum by Palestrina, a Dominum salvum with quartet, choir and orchestra, and, finally, the Laudate from the Gloria of a Mass by Ambroise Thomas. Rollin Smith, *Playing the Organ Works of César Franck* (New York: Pendragon Press, 1997), p. 13.

²⁰ César Franck, *Chant Grégorien: restauré par le R.P. Lambillotte, Accompagnements d'Orgue* (Paris:

1858 Georges Schmitt publishes the *Andantino* (CFF 54b) in volume four of the anthology *Musée de l'Organiste*. Franck appoints Conservatoire student Théodore Dubois as his *organiste accompagnateur* and takes delivery of a Pleyel pédalier (pedal piano) on 28 February for practice purposes. He was so pleased with the new instrument that he wrote to tell the company's director, Auguste Wolff, that 'it surpasses my expectations; the sound of it is as full and mellow as possible'.²¹

1859 Franck begins composing *L'Organiste*²² during his August/September vacation. Following the completion of Cavallé-Coll's instrument at Sainte-Clotilde, Franck is appointed *organiste titulaire*. The first two performances on the new organ were given by Louis-James-Alfred Lefébure-Wély: the first was a private demonstration for Empress Eugénie's sister, the Duchess of Alba, and other ladies of the imperial court; the second was a society wedding performed by the Bishop of Carcassonne on 29 September. The inauguration recital was shared between Franck and Lefébure-Wély on 19 December. The programme was published as follows:²³

Improvisation	Lefébure-Wély	
Mater amabilis	Chœur de Sainte-Clotilde	Mozart
Improvisation	César Franck	
Sancta Maria	Chœur de Sainte-Clotilde	Haydn
Improvisation	Lefébure-Wély	
Prélude et fugue en mi mineur	César Franck	J.S Bach
Improvisation Symphonique	Lefébure-Wély	
Improvisation-Final	César Franck	

The *Improvisation-Final* could have been the work that was later published as *Final* (Op. 21) in 1868. Franck composed a new ending before it was published and dedicated the work to Lefébure-Wély. There are conflicting



Fig. 03: Église Sainte-Clotilde à Paris (1857).
Colour engraving by Max Berthelin.

Librairie Adrien Le Clere et Cie, 1857).

²¹ Robert James Stove, *César Franck, His Life and Times* (Lanham: Scarecrow Press, 2012), p. 94.

²² A collection of 63 (of a projected 100) pieces for harmonium that were composed over a number of

years. They were published after Franck's death by Enoch in 1892.

²³ Marie Escudier, 'Actualities', *La France musicale* (December 25, 1859), p. 566.

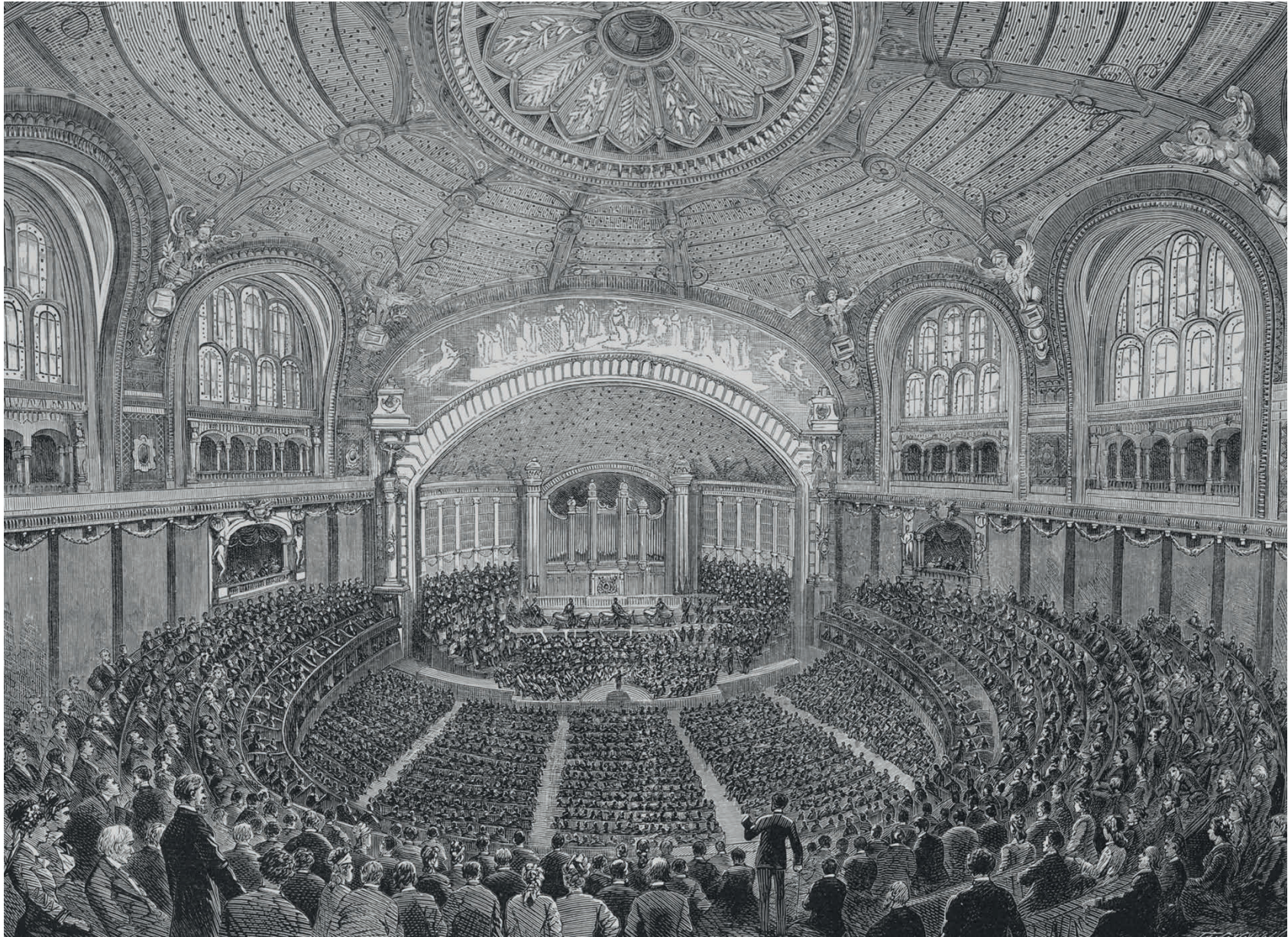


Fig. 11: Palais du Trocadéro (Salle des Fêtes).

Engraving by Auguste Trichon

Simon de Vandière, *L'Exposition Universelle de 1878 illustrée* (Paris: Calmann Lévy, 1879. Image courtesy of Brown University Library, RI.)

Jeux de combinaison

7. **Quinte** 2 ^{2/3}'
8. Doublette 2'
9. Plein-Jeu harmonique III-VI
10. Basson 16'
11. Trompette 8'
12. Cromorne 8'

III. Récit-Expressif (56 notes, C-g''')

Jeux de fonds

1. **Quintaton** 16'
2. Flûte harmonique 8'
3. Cor de Nuit 8'
4. Viole de Gambe 8'
5. Voix Céleste 8'
6. Flûte octavante 4'
7. Carillon I-III
8. Basson-Hautbois 8'
9. Voix humaine 8'

Jeux de combinaison

10. Octavin 2'
11. Cornet V
12. Basson 16'
13. Trompette 8'
14. Clairon harmonique 4'

IV. Solo (56 notes, C-g''')

Jeux de fonds

1. Bourdon 16'
2. Diapason 8'
3. Flûte harmonique 8'
4. Violoncelle 8'
5. Flûte octavante 4'



Fig. 12: The console of the Cavallé-Coll organ for the Salle des Fêtes of the Palais du Trocadéro, on which Franck premiered his *Trois Pièces* on 1 October 1878.

Photography by Agence Rol. 20 March 1926.

(Image: Bibliothèque nationale de France. Reproduced with permission)

Handwritten musical score for page 22. The page contains six systems of music, each with two staves. The notation is dense and includes various note values, rests, and dynamic markings such as *ppp*. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score for page 23. The page contains six systems of music, each with two staves. The notation continues from the previous page and includes similar complex notation and dynamic markings. There are some handwritten annotations and corrections throughout the score.

SOURCES

Manuscripts, letters and other items of interest linked to César Franck are desirable among private collectors, so we are fortunate that a significant quantity of source material has been preserved thanks to the endeavours of Franck's descendants and various institutions.

Following his death, Franck's personal archives passed into the possession of his widow, née Félicité Desmousseaux, and then his eldest son Georges. A portion may have also been given to his other son, Germain. Some of the archives were then subsequently inherited by Franck's granddaughter, Thérèse Chopy-Franck.

Between 20 December 1946, and 20 June 1947, Thérèse Chopy-Franck donated some¹ of the archives that remained in her possession to the Bibliothèque nationale de France, which included the following organ works:

Pastorale, Op. 19 (Cons. Ms. 8562)

Prière, Op. 20 (Cons. Ms. 8563)

Fantaisie, Op. 16 with both early versions (Cons. Mss. 8564/1 and 8564/2) and *Andantino* (Cons. Ms. 8564/3)

A further variant of *Fantaisie*, Op. 16 was discovered between pages 4 and 5 of a Maeyens-Couvreur first edition of the same, which is archived under the call number Rés. F 1418.

[*Grand Chœur*] (Cons. Ms. 8571)

[*Pièce en mi bémol majeur*], [*Pièce en la majeur*] and *Prière* (Cons. Ms. 8620/1)

Separate from the Chopy-Franck archive, *Prélude, Fugue et Variation*, Op. 18 for harmonium and pianoforte (Cons. Ms. 1835) was initially owned by Charles Malherbe, and later Vincent d'Indy, who donated the manuscript to the Bibliothèque du Conservatoire.

A decision was made on 30 October 1935 to consolidate the archives of the Bibliothèque du Conservatoire and the Bibliothèque nationale de France, although

¹ Thérèse Chopy-Franck also owned and retained manuscripts of the *Trois Chorals*.

² The building has since been sold, and no longer hosts the collections of the Bibliothèque nationale.

³ For a more detailed analysis, see François-Pierre Goy, 'Le traitement du fonds César Franck au département de la Musique de la BNF ou deux catalogues pour un même fonds', *Fontes*

this did not occur before 1 January 1937. It wasn't until 1964 — following the construction of a new library — that the collection was physically transferred to the Bibliothèque nationale.² Despite their merger, the Conservatoire's index cards remained in use for much of the Franck archives.³

In addition to the archives of Thérèse Chopy-Franck, further important sources have been acquired and preserved by the Bibliothèque nationale de France, and institutions in Sweden and North America. Privately owned sources have also kindly been made available for study.

The engraver's copy of *Final*, Op. 21 (Ms. 22410) was acquired by the Bibliothèque nationale at auction on 16 December 1992.

The two works from *Six Pièces d'Orgue* for which the main sources are located outside of the Bibliothèque nationale are:

Grande Pièce Symphonique, Op. 17. The engraver's copy is archived at the Stiftelsen Musikkulturens Främjande, Stockholm (the Nydahl Collection), under the catalogue number Ms. 880212. It was acquired in 1977, after formerly appearing in 1955 under number 122, in the autograph catalogue of Nicolas Rauch in Geneva.

Prélude, Fugue et Variation, Op. 18 for organ is held at the Morgan Library & Museum in New York (Ms. 114499) as part of the Robert Owen Lehman collection.

Trois Pièces were donated to the Bibliothèque nationale in 1984 by Madame de la Glandière, who acquired them at auction on 1 December 1943 for a realised price of 68,488 francs.

Fantaisie Idylle pour orgue (Ms. 20151/1)

[*Cantabile*] (Ms. 20151/2)

Pièce Héroïque pour orgue (Ms. 20151/3)

These three manuscripts are performance scores, which include registrations for the organ at the Trocadéro. Many details are absent (including the published

Artis Musicae, Vol. 62, no. 2, April-June (International Association of Music Libraries, Archives, and Documentation Centres, 2015), pp. 78–91.

ending of the *Pièce Héroïque*) compared to those found in the first editions. The location of the engravers' copies of *Trois Pièces* is at present unknown.

The sources for *Trois Chorals* are spread more widely, with at least eight of the nine manuscripts still privately owned:

The complete pencil sketch of *Choral I* was formerly owned by the French pianist, Alfred Cortot. After his death in 1962, it was acquired by Robert Lehman, who then loaned it in 1972 to the Morgan Library & Museum in New York (Ms. 114491). The engraver's copy is still kept within the Franck family, and is currently owned by Jean-Baptiste Geffroy. The location of the fair copy is currently unknown.

The incomplete pencil sketch and engraver's copy of *Choral II* are currently located in Middlebury, Vermont, and are owned by Emory Fanning. These were acquired at Sotheby's, London, in November 1980. The fair copy in ink, with some registration indications in Franck's hand, was auctioned (lot 24) on behalf of Sylvie Chopy to James David Christie (Boston, MA) on 28 November 2017 for a realised price of £35,000 at Sotheby's.

The incomplete pencil sketch of *Choral III* is currently located in Middlebury, Vermont, and is owned by Emory Fanning. The fair copy in ink is still kept within the Franck family, and is currently owned by Jean-Baptiste Geffroy. The engraver's copy was auctioned (lot 1147) on behalf of an unknown person(s) to James David Christie (Boston, MA) for a realised price of €45,500 at the Drouot auction house, Paris, on 20 June 2018.

EDITORIAL POLICY

The manuscript sources form the nucleus of this edition. There are several publications of Franck's organ music in circulation, all of which differ in their approach, but for the purposes of this study, only first editions have been consulted, with later editions examined and cited when necessary. All relevant source materials are acknowledged in the commentary.

The purpose of this new edition is to provide a practical and modern performing edition that is sympathetic to the intentions of the composer. A study of the sources reveal that Franck could produce untidy work that was strewn with errors, erasures and alterations (particularly during his early years), and scores that show

a greater level of refinement. Ambiguities in the manuscripts and first editions have inevitably led to different editorial interpretations of Franck's organ music and myriad unanswered questions. Manuscripts that were reworked for publication or used for performance succeed in obscuring matters further.

Editorial interventions here plug gaps in detail, improve legibility, find practical solutions where necessary, and correct errors that were overlooked when the earlier editions were engraved. The edition is based on a thorough scrutinization of all available known sources, with the editor's decisions based on his knowledge and understanding of the music as a scholar and performer. Further musical examples are also provided to broaden performers' insights into Franck's compositional process. In the case of *Andantino* (CFF 54a and CFF 54b) where indications for both three and four-manual instruments are given, each version has been discussed separately.

The following guidelines have been adopted for this edition:

Text

- editorial titles are indicated using square parentheses (e.g., [*Fantaisie*])
- the catalogue of Joël-Marie Fauquet (CFF) is cited for works which have not been assigned an opus number. Where relevant, all catalogue numbers are listed in the order in which they were assigned (e.g., *Pastorale*, Op. 19 / FWV 31 / CFF 99)
- manual indications have been justified throughout the edition but have been cited in their original form in the commentary. Manual indications appear between the r.h. and l.h. staves if both hands play on the same manual. Linear manual and pedal indications and registration indications are set in bold type
- registration indications have been standardised throughout, with shorthand abbreviations completed editorially (e.g., Voix hum[aine]). Franck's irregular use of 'pieds' or 'p.' is often untidy and has no bearing on the music. With the exception of bar 139 of *Fantaisie* (CFF 53c), for reasons that will become clear, such references have been suppressed. Pitch lengths are set in bold, and irregularities concerning upper, and lower-case type have been standardised
- English translations of registrations and manual indications in the first editions of the *Trois Chorals* have been transferred to the critical



- 121 Ms.: \downarrow F \sharp and \downarrow C \sharp between beats 2–3 in the pedals have been erased. \circ F \sharp in the l.h. (\circ beat 2), and chord of F minor 7 in the r.h. (\downarrow beat 2) have been erased:



- 122 Ms.: octave \downarrow F \sharp s in the l.h. (\downarrow beat 1), and \downarrow F \sharp in the pedals (between beats 2–3) have been erased. B \flat s in the r.h. and l.h. (\downarrow beat 3) have been erased. A \sharp accidental in the lower voice of the r.h. (\downarrow beat 1) is absent:



- 123 Ms.: B \flat in the pedals (\downarrow beat 1) has been erased. \circ E \flat has been erased – the note is set between the staves, and it is not entirely clear whether it belongs to the r.h. or l.h. Speculatively, it is possible that it belonged to the l.h., and was later erased, with a \downarrow B \flat and C \sharp added later to form octaves with the notation of the same in the r.h. Cautionary C \sharp 's in the inner voice of the r.h., and the upper and lower voices of the l.h. (\downarrow beat 3) are absent:



- 124 Ms.: rhythm dots in the r.h. are absent. The chord in the lower voice of the l.h., and the pedal B \flat last for three beats. It is likely that the r.h. chord should also last for three beats, with the inner parts moving between 128–130 Ms.: \circ . chords in the r.h. and l.h. are notated in the centre of the bar
132 Ms.: \circ symbol in the pedals is absent

[Pièce en la majeur] CFF 51

- C1 F-Pn, Cons. Ms. 8620/1
C2 Joël-Marie Fauquet (ed.), *Pièce pour Grand Orgue (1854)* (Éditions du Marais, Paris, 1990)

See CFF 50 for details concerning the manuscript. [*Pièce en la majeur*] CFF 51 is dated 'Fin. le 19 Mai 54' after the final bar of music (p. 21).

Ms.: title [*Pièce en la majeur*] is editorial

- 1 Ms.: time signature is present in the r.h. staff only. Manual indication (3^e clav.) is written above the r.h. staff. There are upward and downward stems attached to each \downarrow beat in the l.h., indicating two separate voices. It could be that either the upper or downward stems of \downarrow beats 2–4 were an afterthought, as the presence of \downarrow and \uparrow rests creates an erroneous third voice
3–4 Ms.: the tie in the upper voice of the l.h. (A \sharp – A \sharp) is editorial. This has been referenced against bb. 1–2. There are upward and downward stems attached to each \downarrow beat in the l.h. of b. 3, indicating two separate voices. It could be that either the upper or downward stems of \downarrow beats 2–4 were an afterthought, as the presence of \downarrow and \uparrow rests creates an erroneous third voice

44 Ms.: A \sharp in the pedals (♩ beat 3) has been erased and replaced with an F \sharp . F \sharp in the lower voice of the l.h. (♩ beat 4) has been erased and replaced with an A \sharp :



45 Ms.: C \sharp in the upper voice of the l.h. (♩ beat 1) is tied to the C \flat in b. 44 (♩ beat 3). The C \sharp in b. 45 was formerly a C \flat , with Franck later changing it to a \sharp without erasing the tie. E \flat in the r.h. (♩ beat 1) has been erased. E \flat in the lower voice of the r.h. (♩ beat 2) has been erased. Cautionary C \sharp in the r.h. (♩ beat 2) is editorial. C \sharp and E \flat in the lower voice of the l.h. (♩ beat 2) have been erased:



47 Ms.: A \flat in the lower voice of the l.h. (♩ beat 2) has been erased. ♯ rest in the lower voice of the l.h. (♩ beat 3) has been erased:



52-53 Ms.: tie in the l.h. (A \flat - A \flat) is absent. This has been referenced against the r.h. of the same

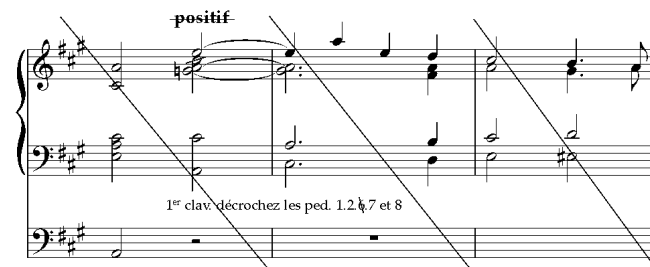
54 Ms.: chord of A major in the l.h., and A \flat in the pedals (♩ beat 3) have been erased:

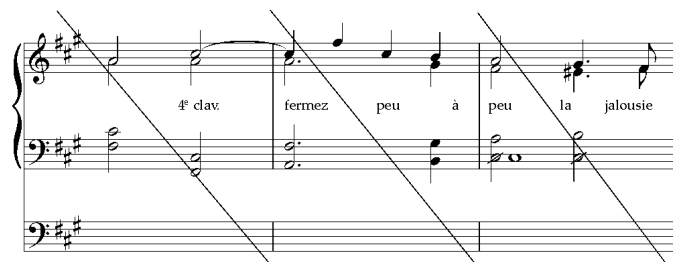


55-56 Ms.: there are numerous erasures, with original notations in ink that have been crossed out and replaced with new material. There are two erroneous ties in r.h. of b. 55 which are linked to b. 54 but are not attached to a common note. Tie in the lower voice of the r.h. of b. 55 (A \flat - A \flat) is editorial. This has been referenced against the l.h. of the same. *rit.* - - - is written between the l.h. and pedal staves. The erased B \flat in the lower voice of the r.h. of b. 55 (♩ beat 4) was probably done in error, and has been reinstated in parallel with the l.h. The pedals of b. 56 were originally notated in octaves, with the upper voice then erased:



57-62 Ms.: six bars of material notated after b. 56, then crossed out in their entirety. b. 57 of the finished version continues at the top of p. 13:





57–58 Ms.: the key signature and clefs have been reinstated in b. 57. *a tempo* in b. 57 is editorial. The pedals were originally notated in octaves, with the upper voice then erased

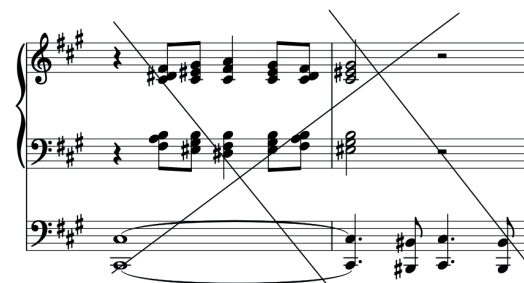
59 Ms.: C# and Gb in the l.h. (♩ beat 1) have been erased. This chord included an A#, which was merged into the new chord. New notation is written in pencil. The Eb and A# are the only notes of the new chord to include rhythm dots. The dots for the F# and C# have been added editorially. Ties are absent in the lower voice of the r.h. (Bb, F# – Bb, F#) between bb. 59–60. These have been referenced against the l.h. (the Bb tie does not feature in the final version – see illustration of b. 60) – but was not erased by Franck). ♩ beat 1 in the pedals was originally notated in octaves, with the upper voice then erased:



60 Ms.: numerous heavy erasures. Rhythm dots in the l.h. (♩ beat 1) are absent. Cautionary Ab accidentals in the inner voice of the r.h. (♩ beat 2) and the upper voice of the l.h. (♩ beat 1) are editorial. ♩ beat 3 of the pedals was originally written in octaves, with the upper voice erased. A possible interpretation of this bar can be seen in the following illustration:



62–63 Ms.: the key signature and clefs are not written in the score from this point. Two bars of material were notated after b. 61, then crossed out:



64 Ms.: lower cautionary B# accidental in the pedals (♩ beat 4) is absent

66 Ms.: E# accidental in the l.h. (♩ beat 1) is absent. Cautionary G# accidental in the l.h. (♩ beat 1) has been deleted

67 Ms.: lower cautionary B# accidental in the pedals (♩ beat 4) is absent

70 Ms.: D# and F# in the l.h. (♩ beat 3) have been erased and replaced with F# and Ab:



75–78 Ms.: = rests in the r.h. and pedals are absent

79 Ms.: the key signature and clefs have been reinstated. ♩ chord (F# and Ab in the r.h., and C# and F# in the l.h.) have been erased. = rests in the r.h. and l.h. have been added editorially. *pp* is written directly over the pedal