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A RECONSTRUCTION OF AUTHENTIC PERFORMANCE PRACTICE IN SELECTED ORGAN WORKS OF CÉSAR FRANCK FROM HISTORICAL SOURCES AND RECORDED PERFORMANCES.

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ABSTRACT

This study is an investigation of the performance practice observed by organists when recording the organ works of César Franck against the criteria of score, instrument and tradition. Based on these findings, a more informed reconstruction of the interpretations and manners of performance employed by the composer and his contemporaries is obtained.

To this end, within the context of a new stage of organbuilding in France established by Cavaillé-Coll in the 19th century, the predominant elements of Franck's range of sound are identified through an examination of the autograph manuscripts (registered for a variety of instruments) as well as of the earliest printed editions. Franck's consistent approach to registration is corroborated by the accounts of his critics and pupils. Furthermore, these sources clarify Franck's position within the two prevailing styles of interpretation with regard to other parameters such as rubato, tempo and articulation. On the basis of documentation and oral tradition the formation and development of the subsequent interpretations are traced, and their legitimacy discussed.

Within this framework, recorded performances by thirteen organists - spanning six decades - are compared and discussed, using three representative works, namely the Fantaisie Op.16, the Cantabile and Choral no 3. These recordings reveal an extraordinary range of interpretations which are categorised either as 'objective/ geometrical' or as 'subjective/ vitalist'.

The conclusion shows that a strict adherence to the registrations specified by the composer or the closest approximations thereof are necessary conditions for a performance to be regarded as 'authentic'. By contrast, the quest for an authoritative interpretation with regard to other

parameters points to the need for a flexible rather than an objective approach. Specific instances where the necessary legato articulation would be inappropriate are identified.

These findings could provide for both musicologists and performers a more structured and authentic approach to the three works discussed in detail, and possibly to all thirteen major pieces that constitute Franck's oeuvre.

DECLARATION

I declare that this dissertation is my own, unaided work. It is being submitted for the degree of Master of Music in the University of the Witwatersrand, Johannesburg.

It has not been submitted before for any degree or examination in any other University

C.J.EDGECOMBE
31 March 1995

PREFACE

My interest, developed over several years, in organs, organ music and performance practice has led me to investigate this fascinating topic in more detail. Many organists, being unaware of the characteristics of the organs for which Franck composed, and being also unaware of the performance practices of his time, fall into the trap of basing their interpretations on the editions of the music that are most readily available. These interpretations are often no more than personal transcriptions of the composer's intentions. It become apparent that there was a need to find a definitive approach to interpretation which would serve as a pragmatic guide.

The diversity of instruments and interpretations displayed in the recordings suggested the need to investigate the composer's context, style and intention. Unfortunately, the 'Franck tradition' has not been documented in any detail. However, a reconstruction of the historical and contextual parameters through an examination of the recordings is possible. Since the documentation of even the earliest interpretations reveal a variety of interpretive styles, it was necessary to establish the accuracy with which the composer's style and intentions were received by his pupils and also by subsequent generations. The growth of the historically-informed performance practice movement and its influence on interpretation necessitated an examination of the recordings and statements made by performers of later generations who claimed to have inherited and researched the composer's style. Although there are numerous recordings of individual Franck works and frequent live performances, it seemed logical to discuss only intégrale (i.e. 'complete') recordings in which the performer's choice of instrument and overall approach to the repertoire could be more accurately assessed. However, one exception has of necessity been made in the case of Charles Tournemire, Franck's pupil and successor at Sainte-Clotilde.

Aufführungspraxis as evidenced in the recordings was, however, only one aspect which had to

be considered. A brief review of the critical reception awarded to the recordings was also undertaken. A more detailed investigation into this particular aspect was, unfortunately, beyond the scope of this study. There was a need also to obtain copies of the autograph manuscripts and recordings. This necessitated an intensive study tour of Europe. It was at this point that I managed to contact the performers and relevant musicologists and present them with long lists of questions. Almost every respondent replied. To these outstandingly helpful and patient people I owe a debt of gratitude for their encouragement and willingness to help.

I wish to acknowledge with grateful thanks the kind assistance of the following persons without whom this study would not have been possible:

- Dr R B Walton, my supervisor, for many hours of patient guidance
- Professor S C Zondagh, a pupil of both Dupré and Litaize, whose expert knowledge in this field was conveyed to me during organ lessons
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- Dr David Sanger
- Michael Murray
- Jennifer Bate
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- Gordon Stewart
- Dr Karen Hastings

Unless otherwise indicated, all the French translations have been made by either the author or my colleague, Vicky Short. When certain passages of the original French are cited, the English translation appears in parenthesis. When, as for example in Chapters 6, 7 and 8, explanations of the French registration instructions are supplied, these appear within square brackets. Reference to a range of sources on the subject has revealed a number of different spellings with regard to stop-names and organ divisions: original spellings have purposely been retained in this text. Since the English term 'reeds' is not the full translation of the French term *anches*, the original French term has been retained.

Franck published two works for organ entitled Fantaisie. The first, composed in 1863, was Franck's first major organ work and forms part of the Six Pièces. It is frequently referred to as 'Opus 16' or accorded the suffix 'en Ut' (*in C*). In this study, however, the composer's original published title is retained. The later work, of 1878, is the first of the collection entitled Trois Pièces. It is most frequently referred to as the Fantaisie en La, a title that is adopted in this study.

Appendix A contains the specifications of the organs associated with César Franck: those discussed in Chapter 3. The specifications of organs referred to in Chapters 5 - 8 are listed in Appendix B. These are the instruments upon which the recorded performances were played. A chronological catalogue of the composer's organ works is supplied in Appendix C.

The 'Harvard' system of reference has been adopted. All sources supplied with page references are listed in the Bibliography. However, any sources lacking citations generally indicate recorded material and are therefore listed under 'Discography'. The details of all personal correspondence are omitted from the Bibliography as they are quoted and acknowledged in full in the text. Unless otherwise stated, all the musical examples are taken from the earliest Durand editions.

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CHAPTER ONE

INTRODUCTION

The organ is, of course, a mechanical instrument and therefore lacks touch-sensitive characteristics, unlike most other musical instruments. Furthermore, each organ is unique, and few organs have remained unaltered during their periods of existence. Consequently the techniques of registration, touch, articulation, rubato and tempo assume increased importance. Since these parameters are definable to some extent, it is possible for performance practices to be reconstructed, provided that adequate relevant documentation has survived.

The purpose of this study is twofold. Firstly, it is a comparative study - using the above parameters - of selected recorded performances of some - not all - of the organ works of César Franck. Secondly, it sets out to reconstruct, as far as is possible and by means of the examination of the recordings, the performance practice that should be applied to the organ works of this famous Belgian-French organist-composer.

Since an examination of this kind is necessarily complex and detailed, this study is limited to three characteristic organ works, the Fantaisie Op.16 (1863) from the collection Six Pièces, the Cantabile (1878) from Trois Pièces and Choral no 3 (1890) from Trois Chorals. Contrasting in nature and material, they represent the three creative periods of Franck's composition for the organ.

A reconstruction of César Franck's style and intentions, like most studies of 19th-century composers, is complicated by the concept of 'improvisation' in which the performer would not be absolutely bound to the score. It is equally difficult to provide documentation for other parameters, such as tempo rubato.

Unfortunately, Franck left no published writings other than the preface he supplied to his organ accompaniment of Louis Lambillotte's *Chant Grégorien* (1858). Consequently there is insufficient first-hand evidence of the composer's performance style and incontrovertible descriptions about Franck's performance style are extremely rare. In the course of this research, it was necessary to consult as many of the available sources as was possible to unearth the sparse information. These included historical treatises, descriptions of historical instruments and instrumental techniques, evidence extracted from the autograph and printed versions, as well as the historical background of the composer with accounts of his playing style by his contemporaries. In addition to this, the recorded performances were then examined in an attempt to isolate those performance practices which correlated with the historical evidence and therefore most applicable to the works of César Franck.

Until the growth of the historical performance issue - a much favoured sub-discipline of 20th-century musicology - it was incorrectly assumed by early 20th-century scholars that the performance practices of the Romantic era had continued unaltered into the present century. It had been thus felt that close examination and documentation thereof were unnecessary. Grout opined in 1957 that 'Historical Musicology, like Original Sin, has given everybody a bad conscience.' He continued to talk of 'the [illegible] of the days of innocence ... when people did not bother about the orginal tradition, but simply assumed that the practice of their own nineteenth century was the universal rule and proceed to apply it accordingly' (1957:312).

As a result, the study of performance practice in the 19th century is still in its infancy. Since the 1980s, fortunately for the present study, most research into the field of 19th-century organ music has developed around César Franck. Since Franck's death in 1890, disagreements have arisen between pupils, scholars and performers of his works, each claiming to have inherited and conserved the authentic style of Franck performance. The performer's lineage as student is

now four, five or more generations removed from the composer's; as Marie-Claire Alain has written: 'the vastly differing interpretations lead one to reflect on the fallibility of human memory'(1969). Consequently, original and consistent documentation of the performance practices most suitable for use in the organ works of Franck does not exist. We are therefore left with a primary problem on the interpretive level. In cases such as this, performers have little choice but to 'rush in' where cautious musicologists have feared to tread. Taruskin has written:

> While generations of scholars chew over Mendel's seven pages of problems, what is the performer who wants to sing some Josquin des Prez to do? Wait until all the evidence is in and all the articles are published? He will probably never open his mouth (1988:202).

The performer interested in recapturing the spirit of Franck interpretation can perform only according to the knowledge available at the time, however scanty and inconclusive it may be. This problem is compounded by the knowledge that even if documentary evidence detailing the 'Franck tradition' did exist, all its complexities and nuances would be impossible to record comprehensively on paper. Although any study can be only an attempt to document the inexpressible, it is deserving of serious attention.

Apart from journal articles by various authors and a paper presented in 1990 by Dr Marie-Louise Jaquet-Langlais in which a comparative study of the French editions was made, the only 'textbook' guide to Franck interpretation published to date is that of Rollin Smith; this appeared as recently as 1983. In this pioneering study of Franck, Smith examined the extant references to Franck as organ student, organist and organ teacher written by those who knew him, who had heard him and had studied under him. Smith also made a study of the organ at Sainte-Clotilde. In an attempt to establish the performance practice of Franck it would be difficult to attempt to supersede Smith's work. Far from challenging any part of his research, this study acknowledges a great debt to his compilation of valuable references and quotations. On the subject of interpretation, Smith concluded that the recordings and detailed performance instructions left by

Charles Tournemire, 'provide an inestimable milestone on the path toward an authentic interpretation of the organ works of César Franck' (1983:104). Tournemire, however, never recorded all of Franck's works; those which he did record were regarded as being 'more Tournemire than Franck' (Jaquet-Langlais, Correspondence:01/06/1994). Jaquet concludes that Tournemire's recordings rarely agree with other performances which may also be considered as being in the Franck 'tradition'. The aim of both studies is therefore the same, but the parameters of this study embrace other extant recordings believed to be in the Franck 'tradition'. Its purpose is also to distinguish the surviving genuine practices from those affected or even corrupted by changing tastes and current fashion.

It is unfortunate that recording techniques were not sufficiently advanced by the end of the 19th century to enable recordings of Franck's works to be made at that time. However, even the ability to record is not a complete substitute for the live performance. Paul Henry Lang calls music 'the most perishable of the arts [which] cannot be put under glass in a museum' (Neumann,1982:vii). There is a sense of collective sharing between performer and audience which is impossible to recreate. The process of recording can also not replace the sheer spontaneity of a live recital. The additional nervous strain involved in creating an immutable chronicle through recording means that much vitality is lost in the transference of reality to recording. The recording of Franck's works by Langlais, for example, is less 'emotional' and more straightforward than usual because he found the exercise uncongenial (Jaquet-Langlais,ibid). Even the recordings by Tournemire represent only a sample of his style because he, like Chopin, never played the same way twice. In addition, Madame Tournemire recalled her husband's dissatisfaction with his recording (Lord,1975:3). In this sense, all the recordings under discussion in this study are essentially 'unauthentic' in that they are unchangeable and, moreover, are recorded in the absence of an audience.

Despite its drawbacks, the ability to record has been of incalculable value to both the performer and the scholar as, of course, would be the case with other genres of music. The existence of recordings on pianola rolls and 78 r.p.m. records provide the only remaining detailed artefacts which preserve the various surviving traditions of artists of the past and, with the latter technique, also the sounds of the instruments on which they recorded. For example, the sound of Franck's organ at Sainte-Clotilde is preserved on the recordings by Langlais and Tournemire, made in 1930, just one year before it was irreversibly altered and its sound tragically lost. These historical recordings, as well as those made more recently, therefore deserve close scrutiny.

FRANCK AND HISTORICALLY-INFORMED PERFORMANCE PRACTICE

César Franck's musical style seems to embrace at once both the progressive and the conservative. On the one hand he has become the acknowledged father of the French organ symphony and, with Liszt, the forerunner of the technique of thematic transformation. Yet, at the same time, the qualities of moderation and balance usually associated with Classical composers are evident in his work, inviting comparison with Beethoven, Brahms and Saint-Saëns (Bernstein,1952:379). Franck's music also demonstrates a love for the complex part-writing techniques of fugue and counterpoint not usually associated with the French composers of this period. His admiration for the music of Bach has even caused him to be referred to as a 'German Kapellmeister mistakenly strayed into the age of Edison' (Davies,1970:2). Franck's music often looks back even further in that it reflects his preference for the modal harmonies of 16th-century Gregorian chant. It can be no coincidence that he found his inspiration in the organ at Sainte-Clotilde, the first neo-Gothic church in Paris; nor that his teaching was to sustain the great educational enterprise of the Schola Cantorum, which originally concentrated on the revival of traditional church music. Sumner observed:

> It is particularly apt that Franck served at a church dedicated to the Queen of the Francks, who converted her husband to Christianity in the fifth century. It is equally satisfying to note that the church of Sainte-Clotilde is in the

> Archdeaconate [*sic*] of Sainte-Géneviève, the saint and social-worker who championed the coming of Clovis and his queen (1934:240).

In his admiration for the music of the early masters, Franck played a considerable role in the overall resurgence of interest in the music of the past. This, in its turn, led to the publication of several scholarly editions. Composers such as Brahms, Tchaikovsky, Saint-Saëns and d'Indy edited early music. Such retrospection was characteristic also of other arts in the Romantic era.

In its wake the spirit of neo-Classicism thrived; the newly-found respect for the works of the early masters, foreshadowed in the 19th century, led eventually to an increased consciousness of performance practice.

During the last two decades of music-making the development of the 'authenticity' movement has become a powerful feature of the international musical scene. The search for original methods and styles of performance has brought about a momentous upheaval and change in the history of musical performance in our listening habits and in our approach to music and tradition in performance. Never before has there been such concern to reach beyond the score in search of the lost traditions of performance. It is only in the last twenty years that the attitude expressed so boldly by Wanda Landowska, herself a teacher at the Schola Cantorum: 'You play Bach *your* way, I'll play Bach *his* way', has gained general acceptance (Haskell,1988:175).

The performance practice movement, of course, found its original focus in the early musics of the Middle Ages, Renaissance and Baroque. Until 1969 'performance practice' was defined in the *Harvard Dictionary of Music* as being:

> the study of how early music, from the Middle Ages to Bach, was performed and the many problems connected with attempts to restore its original sound in modern performance ... in the period after Bach the problems of performance practice largely disappear, owing to the more specific directions of composers for clearly indicating their intentions (Apel:658-9).

This now outdated definition has been replaced in the *New Harvard Dictionary* by the more general observation:

> the conventions and knowledge that enable a performer to create a performance.

This definition also acknowledges the need for an examination of the differences between notation and intention. It also recognises the need for an examination of repertories ever closer to the present day (Randel,1986:624). The definition expanded to encompass Mozart and Haydn and soon also included the nineteenth century, starting with Beethoven, Schubert and Schumann. Overall, however, there has been little reflection or discussion on the motives behind the 20th-century revival of earlier repertories, instruments and practices. Dreyfuss refers to this as a 'conspiracy of silence', naming *The New Grove Dictionary of Music and Musicians* (1980) as one of the offenders.

It is outside the scope of this study to argue the ethics and merits of the movement associated with the concept of *Aufführungspraxis*. This debate has raged with increasing vigour since Nikolaus Harnoncourt wrote a statement of his views in 1954 ('Zur Interpretation Historischer Musik'). It gained momentum with the recordings made in the late 1960s by Harnoncourt, David Munrow, Gustav Leonhardt and other pioneers of early music; it still continues unabated. A deeper insight into this contentious issue, which is more often concerned with what authenticity is not, than what it is, can be gained from the writings of Landowska, Dolmetsch, Dart, Donington, Kenyon, Harnoncourt, Le Huray, Dent and others.

The aim of this study, in seeking to establish the authentic sounds of the music, stems from the sincere belief that these sounds lead the listener closer to authentic meanings, namely, the original meaning its creator invested in the music and the composer's real intention. Meaning, as

Tomlinson has written, is contextual: 'the meaning of any one act deepens as we broaden and enrich the context in which we perceive it' (1988:118). Hindemith wrote in *A Composer's World*:

> All the traits that made the music of the past lovable to its contemporary performers and listeners were inextricably associated with the kind of sound then known and appreciated. If we replace this sound by the sounds typical of our modern instruments and their treatment we are counterfeiting the musical message the original sound was supposed to transmit. Consequently, all music ought to be performed with the means of production that were in use when the composer gave it to his contemporaries (1953:157).

Of course, the difficulties involved in obtaining the original instruments or constructing replicas are obvious, but they have never been beyond our reach. The neo-classical movement was particularly fruitful when applied to the organ. Several new instruments were built which provided the tonal palette and balance among divisions which were at Bach's disposal when he wrote his great organ works, thereby allowing his musical intentions to be properly realized. The performance practice movement has informed us that it is perfectly possible, nay necessary, to respect the Baroque repertoire played within a historical and instrumental context. As Robert White noted: 'we have come to feel that anything less than this is an insult to genius' (1962:8). Similarly, it is obvious that the privilege should then also be extended to all composers, especially those of the French Romantic era whose works are inextricably intertwined with the masterpieces of Cavaillé-Coll. In attempting to reconstruct the performance practice of César Franck it is vital that one thus extends to this composer the privilege of genius and allow him to determine his own orchestration. Part of the answer thus lies in the use of old instruments, through which the expressive possibilities foreign to them, and therefore to the composer, are thereby renounced. The employment of 'original instruments' is, however, only an outward sign of authenticity. The determining parameters in a performance are those of articulation, phrasing, tempo and rhythm. These, as Dreyfuss has described, 'do not remain metaphysical universals beyond the grasp of history but emerge as weapons that force Mainstream culture to confront its own historicity' (1983:304).

But in what ways should, and how can this study attempt to unravel the purpose of this historical investigation? Contact with the past is obviously impossible. Historical truth is an elusive concept which is relative in nature and cannot be objectively described in terms of the absolute. If these facts of history defy authentic definition, how much more so is the temporal art of music which is, of its essence, empirically unascertainable. Peter le Huray has written: 'Vaughan Williams once compared a page of music to a railway timetable. This page, he said, tells us no more about the living experience of the music than the timetable tells us about the sights to be enjoyed during the journey' (1990:1). While trapped within the present musical system of notation, composers will never succeed in giving definitive form to a piece, however precisely it is realised, because the notation of music is visually communicated it is judged aurally. In a performance art such as music, the notes in the score are only symbols for living musical sounds, they remain an outward manifestation which have not yet become music. Firstly the distinction between written note and intended sound has to be defined. As Dart stated: 'first of all we need to know the exact symbols the composer used; then we must find out what these signified at the time they were written; and lastly we must express our conclusions in terms of our own age' (1954:14).

Thus the authenticity of the actual score is of less importance than the manner in which it is interpreted by the performer and presented to the listener. This fact is especially important in this study of interpretation of Franck's work. The minimum requirement of an authentic Franck performance is more than the simple use of the most accurate score and thereby getting the notes 'right'. To scholars of the authenticity movement, the establishment of an accurate musical text is only the first step. It is then necessary to discover and implement those details of interpretation which the composer thought too vague, or too obvious to write down. That these details of interpretation play a vitally important role in Franck interpretation is confirmed in this study, through the examination of recorded performances. It is also apparent that, with regard to

certain specific parameters, strict adherence to the score results in an 'unauthentic' performance.

It is an acknowledged assumption that once composers have written their music, they have no real alternative but to 'let go' of it, and it is then up to posterity to do what it wants with it. It is the founding principle and assumption of this study that posterity is more likely to understand the composer's meaning and intention if it knows, is appreciative of and respects the composer's original intentions. The issue of authorial intention is not an easy one. Is it necessarily true that 'The birth of the reader must be at the cost of the Author'? (Barthes,1977;148)

Any attempt at reconstruction through the composer's eyes can exist only through the researcher's eyes. Historical understanding is authentic only in so far as the historian is able coherently to reconstruct the context which surrounded his subject. In order to succeed, one must withhold the influence of subjective present experience. Tomlinson proposed a general rule: 'authenticity in historical thought is a product of the historian's ability to dissociate two meaningful contexts that he himself has created: his own and his subject's' (Kenyon,1988:120). This seems an impractical requirement for any historian or performer. Kenyon has explained the difficulty:

> How convincingly, to borrow Will Crutchfield's telling phrase, can a historical performer assume a floppy-disk mentality in which various style complexes stand ready for use in the brain? (1988:16)

Koopman continues:

> Interpretation is the weakest part of 'authenticity' - it's still *your* personality who's playing and conducting. You use *your* brain, your heart, and information which you have to interpret for yourself (1990:681).

The complete negation of the performer's own personal style is obviously impossible to attain and is probably undesirable. Performances have to be strong. Whether authentic or not, they have to be technically and interpretively convincing on their own terms. Gustav Leonhardt wrote

in the notes to his recording of the Brandenburg Concertos: 'If one strives only to be authentic, it will never be convincing. If one is convincing, what is offered will leave an authentic impression' (Kenyon,1988:6). It is always naive to assume that the use of historical instruments and a supposedly historically faithful manner of performance will ensure an authentic musical performance. A historically interesting performance which is technically correct might not be musically satisfying. It does, however, seem that an approach which respects the composer's intentions and attempts to re-create the sound-world which he had in mind is more likely to result in a 'good' performance than one which does not.

It is also vital to have a strong intuitive feeling about the music itself, as well as real insight, taste and stylistic feeling. 'Taste' and 'stylistic feeling' are only attainable through a profound understanding of the composer's context, so that the 'intended' music is reflected without undue self-consciousness. If all these criteria are met we may have a greater assurance that an authentic style is present and that the performer's individuality is not negated. After following this path, in the end one can only hope that the more one attempts to understand the spirit of the music and the time, and the more one lives with it, the more one will understand it. This approach is shared by Landowska who, when asked on what she based her interpretations, answered:

> By living intimately with the works of the composer I endeavour to penetrate his spirit, to move with an increasing ease in the world of his thoughts ... the goal is to attain such an identification with the composer that no more effort has to be made to understand the slightest of his intentions to follow the subtlest fluctuations of his mind (Kenyon,1988:147)

Stravinsky, who was averse to 'interpretation' and convinced that an 'objective' manner of performance was required to realise its purity, wrote:

> It is the conflict of these two principles - execution and interpretation - that is at the root of all the errors, all the sins, all the misunderstandings that interpose themselves between the musical work and the listener and prevent a faithful transmission of its message (Kenyon,1988:181).

The idea of faithful transmission represented in the term 'authenticity' has resulted in endless acrimony over its moral and ethical overtones; it has become less of a description than a stamp of approval for commercial propaganda. Unfortunately, despite the misleading impression that it implies the 'wisdom of Jehovah [*sic*]', there is no satisfactory substitute (Koopman,1990:681). Even the more acceptable terms: 'historically-accurate', 'historically-aware' or 'historically-informed' are reasonably accurate, but they all carry offending antonyms, implying comparison and a concluding value judgement.

CONCLUSION

It is obvious, therefore, that any interpretation of a musical score is in a sense 'subjective' and that the question of interpretation, subjective or otherwise, varies from age to age depending on the prevailing musical thought, practice and taste and on certain inherited traditions. Wilfred Mellers reflects: 'All we can meaningfully know is what music means to us in our current time and place' (1995:93). The performers under review belong to several generations of organists whose approach to performance and the 'ideal' interpretation often vary considerably. The present historically-informed performance movement may be only part of a passing fixation with 'ideal' products and processes. Many authors, notably Richard Taruskin, believe that the success of the movement is based more on its novelty value than on any authenticated and firm foundational evidence:

> A multiplicity of styles is always available in the present, of which some are allied more with the past and others with the future ... only when the present becomes the past and the future becomes the present can we see which was which (Taruskin,1988:156).

However, without denying modern performers their freedom of choice, it can be convincingly argued that there is little excuse for ignoring issues of authenticity when performing, and especially when recording, the works of Franck. Despite the lack of consistent evidence, several of Franck's autograph scores are extant, along with accounts of his performances, teaching

methods, organ specifications, a recording by his pupil Charles Tournemire and even some photographs - a veritable gold mine in comparison with the slender evidence surviving from earlier eras.

Understanding the ethos of 19th-century music, in which style and sonority are as indispensable to its proper understanding as the notes themselves, is just as pertinent as would be the case for the Middle Ages (Brown,1989:339).

CHAPTER TWO

HISTORICAL BACKGROUND (i): THE ORGAN IN 19th-CENTURY FRANCE

2.1 THE ORGAN IN FRANCE AFTER THE REVOLUTION

The golden era of the Classical organ builders, which culminated in the work of François Henri Cliquot (1728-1790), ended with the French Revolution of 1789. For the next half-century the standard of organ building and performance in France declined. The revolution itself had much to do with this lack of interest since many excellent organs were destroyed during the uprising, and because music, in the form of patriotic hymns and march tunes, had become focused upon the expression of national pride. From 1792 some churches were closed to Christian use and their organs, if lucky enough to escape being vandalised, left to rot or broken up to make bullets for guns, were just as useful for 'awakening and inspiring a holy love of the Fatherland' (Williams,1980:13 / 761). Organ music had become trivial, often consisting of improvisations on popular airs, with depictions of battles and thunderstorms played at the most solemn moments of the mass (Murray,1985:46). Widor wrote that the organs of this period possessed 'incomplete keyboards, anaemic wind supply, voiceless foundation stops, and screaming reeds', and that the organists who played them seemed, with few exceptions, 'musicians without brains, performers without fingers'(ibid). As a result, the French organ and organ music in the period between the Revolution and the early nineteenth century were unremarkable. Composers were more interested in composing for the concert hall and the salon.

The revival of organ playing in the mid-nineteenth century coincided with a greater interest in the symphony orchestra. Most of the musical world began to revolve around the orchestral medium that, according to Charlton (1989:413-19), would have included saxhorns, violas d'amore, ophicleides, cornets, a basset-horn and 'any number of other instruments that even the most avid concert-goer of today would fail to recognise' (Holoman, 1989:330). Just as Liszt translated symphonic orchestral music

into both the pianistic and organ media, so the new French romantic composers began to do the same, especially in terms of the organ. Even as early as 1795 in fact, J.H. Knecht propounded the idea of the organ as a kind of one-man orchestra, and slowly the organ underwent its own metamorphosis. The classical organ yielded to the demands of the romantic composer-organists and was succeeded by the symphonic organ. This new organ, large in volume and sound, had expanded 'in proportion to the new noise of industrialised urban life' (Holoman,1989:324). Many historical instruments underwent renovation and rebuilding due to this prevailing sentiment; instruments were revoiced and new manuals added in the attempt to increase the volume of sound. Several contracts were sponsored by the government in a political move to win back the favours of the Church (Davies,1970:73n).

2.2 ARISTIDE CAVAILLÉ-COLL AND CÉSAR FRANCK

It was the inventive genius of Aristide Cavaillé-Coll who, by his skill in voicing and adroitness in recognising the value of the Barker-lever, raised the standard of French organbuilding and transformed it during this period of transition. Cavaillé-Coll preserved and expanded certain features of the late 18th-century organs while introducing characteristic modifications. Within thirty years of his completion of his first major instrument, at Saint-Denis in 1841, he achieved an almost unrivalled position as the nation's most eminent organ builder. Martin Neary has written:

> The more I play Franck's organ music, the more I realise how dependent it is on the instruments for which it was written - the organs perfected in the second half of the nineteenth century by Aristide Cavaillé-Coll (1983:19)

Aristide Cavaillé-Coll (1811-1899) was the most celebrated member of an established family of organ builders and musicians famous for their work in Languedoc and Barcelona, Spain. He commenced his formal training in the classical tradition of building and voicing derived from the techniques of the former master builders of Germany, Holland, France, Scandinavia, Spain and Italy, and was to evolve and develop this tradition with the creation of some five hundred instruments, all displaying the unique Cavaillé-Coll qualities (Howard,1986;17). In 1834, at the age of twenty-two, Aristide was

granted his first major contract for the Abbey Church of Saint-Denis in Paris. This instrument was completed in 1841. The success of the Saint-Denis organ caused Napoleon III to commission the young Cavaillé-Coll to rebuild many of the most important instruments in France. The excellent craftsmanship and materials as well as the spacious designs, careful planning of the several chest levels and complicated actions of his instruments became famous, not only throughout France, but also in many other countries (Goodrich,1917:6). By the time of his death in 1899, he had built or rebuilt most of the important organs of France and several in other parts of the world. The result, as Ruth Sisson observed, was a standardisation of organ design unparalleled in the history of the instrument (1989:59).

Nineteenth-century organists trained on French Classical instruments had to adjust to the new instruments during this period. Benoist, Franck's organ teacher at the Paris Conservatoire, bridged both periods of organ playing without exemplifying either. He remained, until his death in 1878, essentially a conservative, classically-oriented organist. By the time the innovations in organ playing, introduced by Lemmens and Hesse, made themselves felt in the 1850's, Franck, had already completed his formal training on the older instruments. When he took up his third organ post, at Sainte-Clotilde, he found that he had much to learn with regard to effective pedalling and registration on the Cavaillé-Coll organs.

One of the first organists to come to terms with the new organs was the widely respected Belgian, Nicolas-Jacques Lemmens. He contributed to the creation of a new school of organ-playing through his skilful registration and pedal technique. Lemmens was to persuade Cavaillé-Coll to equip his keyboards with fifty-four notes and pedal boards with thirty notes, and to also encourage him to incorporate more mixture stops for the better performance of Bach's organ works.

Franck was twenty-three when he met Cavaillé-Coll, but it was only in 1848, three years after Franck had been appointed assistant organist at Notre-Dame-de-Lorette, that their correspondence concerning organs began. Franck's working association with the Cavaillé-Coll organs began at the end of 1851. The Abbé Dancel, vicar of Notre-Dame-de-Lorette, was transferred to Saint-Jean-Saint-François and took Franck with him as organist. Cavaillé-Coll had installed his 1844 Exposition organ there five years previously.

Franck's appointment to Sainte-Clotilde in 1857 was probably due to Cavaillé-Coll himself, who had already approved Lefébure-Wély's appointment to La Madeleine in the 1840's, possibly Cavallo's to St-Vincent-de-Paul and Widor's to Saint-Sulpice in 1870 (Douglass,1980:108). The new Cavaillé-Coll instrument in Saint-Clotilde was dedicated just before Christmas in 1859. Franck retained the organ post at Sainte-Clotilde for over thirty years, composing the Six Pièces and the Trois Chorals with this particular organ in mind; in fact he remained there until his death in 1890. During this time he also participated in the inaugural Récital of almost every important organ in Paris, including the inaugural recital of the Cavaillé-Coll organ in the Palais du Trocadéro, for which he composed the Trois Pièces.

2.3 THE STANDARD CAVAILLÉ-COLL ORGAN

The French Romantic organ began to develop in the 1840's largely through the efforts of Cavaillé-Coll. Some important work was, however, done in the preceding decades. In the 1820's and 1830's the Englishman, John Abbey, rebuilt several organs from Rheims to Caen, incorporating the improved English bellows-with-magazine, Venetian Swell and refined voicing. At the same time the French builders, Doublaine and Callinet, came under the Walker influence with their free reeds, double pedal-boards and general specification. But it was Cavaillé-Coll who was the true creator of the French Romantic organ, and his influence on English, German and other French organ-builders was considerable.

One of the most important aspects of Cavaillé-Coll's work was the high degree of standardisation in terms of layout, action, specification and timbre. The importance of this degree of standardisation and its widespread implementation can scarcely be over-estimated, since its effect on the French school of organ composition, organ-playing and improvisation was considerable. The Cavaillé-Coll console was copied with only slight variation by other builders and thus became practically the 'French standard console' (Whitworth,1928:18). In carefully registering their compositions for printing, organ composers were assured of the desired effect on almost any Cavaillé-Coll or similar instrument.

Each of Cavaillé-Coll's instruments was originally tracker-action. The larger instruments were equipped with a Barker pneumatic machine which 'assisted' the mechanical key action. Thus, when several manuals were coupled together, the touch was easily manageable, making a more virtuoso style possible. Whitworth wrote of the mechanism:

> Many possibilities were opened up, both in the matter of combinational device, and also in the development of a more perfect manual and pedal technique. The old trouble of heavy touch in a large organ passed away for ever, and now it was possible to couple three, four, or even five keyboards together without increasing the weight of touch (ibid).

The order of the keyboards differed from those of foreign builders. A typical instrument included some or all of the following departments, in the order from lowest to highest manual position: 'Grand-Choeur', 'Grand-Orgue'(I), 'Bombarde', 'Positif'(II), 'Récit-expressif'(III), and 'Pédale'.

ILLUSTRATION 1.

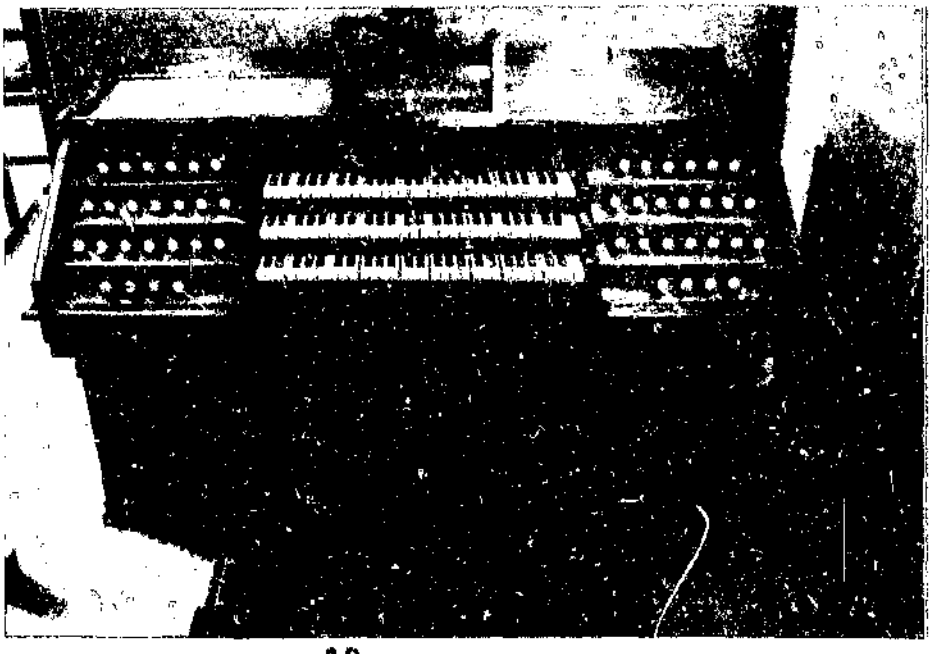
SAINTE-CLOTILDE,

PEDALBOARD





ILLUSTRATION 2. SAINTE-CLOTILDE, ACCESSORIES



The range of each manual was extended to fifty-six notes, and, for the feet, the impractical row of pegs was replaced by the long keys of the German pedalboard, facilitating a new virtuosity and the use of the heel (Dufourcq in Smith, 1983:49). This pedalboard was straight, flat and was not arranged radially, not even in the length of the short sharp-keys (Illustration 1). Several iron levers were placed immediately above the pedalboard. They were usually divided into four groups, namely, *Tirasse* (Pedal couplers), *Anches* (Reed and mutation ventils), *Copula* (Couplers), and *Tremolo* (Tremulants) (Illustration 2).

Above the pedalboard were located – at the far right – the expressif pedals which controlled the enclosed Récit division. Occasionally one or more of the secondary divisions were also under expression. These divisions were enclosed within walls and shutters which were considerably thicker than those made by other builders. Of the proposed shutter system which he designed for the church of Saint-Roch, Paris, Cavaillé-Coll wrote:

> The new swell box ... would have one set of shutters placed in front of the other, on order to better block sound transmission when the box was completely closed. These two shutter systems would open progressively with the same expression pedal, however, the inner shutters would open a little before the other shutters so that the volume would increase gradually and evenly. This would be accomplished by means of a single lever arm without any additional mechanism (Cavaillé-Coll in the *ISO Yearbook*,1992:124).

The lever or pedal, on the right-hand side of the pedalboard, was held by the organist's foot. This lever could be hooked into position thus permitting only open, closed or half-open positions. It was from the 1870s that Cavaillé-Coll began to introduce a balanced expression-pedal. The balanced expression-pedal of Franck's original console visible in Illustration 2 was installed before the console was replaced in 1933. A close examination reveals the groove and three slots of the original lever system (Brink and Peeters,1983:38).

The ability to control the Swell shutters played a vital role in shaping not only the expressiveness of an individual melodic line but also in balancing the dynamic between whole divisions. It is important to remember that in late 19th- and 20th-century French organ music, traditional Italian markings were used most often to indicate the position of the expression-pedal on French organs. For example, *pp* would mean that the box was closed; *mf*, that it was open halfway; and *ff* that it was fully open. Within this system, *fff* was the only dynamic symbol which indicated a change in registration. It denoted a tutti registration with the swell box open.

In each division, Cavaillé-Coll grouped various ranks on to one of two different chests: the foundations (*jeux de fonds)* which included the Hautbois and the Voix humaine on one, and the reeds, mixtures and mutations and some 4' and 2' stops (*jeux des anches*) on the other. Each chest would have its own wind supply and each could be controlled by a valve (ventil) that admitted wind only when required, thus allowing a registration to be prepared and added very speedily. This resulted in a 'block-registration' technique. Ellingford describes this technique as 'the use of blocks or combinations of stops, for whole sections at a time' (1929:152). These registration changes were usually only effected at points of rest or punctuation in the text. Since the ventils, couplers and swell boxes were controlled by the feet, the organist could produce a general crescendo without removing his hands from the keyboard, thereby eliminating the need for an assistant. The ventil system of Sainte-Clotilde, for example, is given in Table 1. The ranks printed in the bold face are printed in red on the console. They all belong to the *jeux des anches*, and are brought into play by the indication *appel des anches*, for each manual and pedal separately.

TABLE 1 : SAINTE-CLOTILDE VENTIL SYSTEM

PÉDALE	**Quintaton 32', Contrabasse 16', Flûte 8', Octave 4', Bombarde 16', Basson 16', Trompette 16', Clairon 4'.**
GRAND ORGUE	**Montre 16', Bourdon 16', Montre 8', Flûte harmonique 8', Gambe 8', Prestant 4', Octave 4', Quinte 3', Doublette 2', Plein Jeu, Bombarde 16', Trompette 8', Clairon 4'.**
POSITIF	**Bourdon 16', Montre 8', Bourdon 8', Flûte harmonique 8', Gambe 8', Salicional 8', Prestant 4', Flûte octaviante 4', Quinte 3', Doublette 2', Plein jeu harmonique, Trompette 8', Cromorne 8', Clairon 4'.**
RÉCIT	**Flûte harmonique 8', Bourdon 8', Viole de gambe 8', Voix céleste 8', Flûte octaviante 4', Octavin 2', Trompette harmonique 8', Basson-hautbois 8', Voix humaine 8', Clairon 4'.**

The tonal aspects of the Cavaillé-Coll instruments were of equal importance to their mechanical innovations, for it was in his concepts of tonal design that the 'symphonic organ' was born. One of Cavaillé-Coll's greatest achievements was the organ's ability to express gradations in volume from soft to full organ without compromising tone quality. This was partially achieved by the coupling mechanism which allowed the entire organ to be played from one keyboard. His use of the foundation stops, with Trumpets and Clarions in every division, meant that it was also possible to increase or decrease the volume smoothly using the ventil system. The resultant basic timbre was therefore preserved at each dynamic level, and unwanted abrupt changes of tone-colour were circumvented. Thus, with the underlying principle aimed at achieving blend rather than individuality, the character of the instrument was homophonic rather than polyphonic.

The various manuals differed in strength rather than in quality. The Positif, usually unenclosed, acted as a second Great, although based on 8' pitch as opposed to the Great's 16' pitch. The Récit division was usually placed at the back of the organ and thus tended to have a softer tone.

Among the plethora of foundation stops which dominated the specification of every manual, and formed the basis of Romantic registrations, Cavaillé-Coll offered at least the minimum of a Montre 8', Gambe 8', Flûte harmonique 8', and Bourdon 8'. The foundation string ranks, borrowed from German organs, such as the Quintaton, Viole de gambe, Salicional and Violoncelle gave an 'edge' to the sound. These string stops were of a larger scale and closer in character to a quiet diapason (Goodrich,1917:53). These 8' foundation stops eventually replaced most of the classical mutation stops such as the Nasard, Larigot and Tierce that did not conform to the Romantic aesthetic.

The old Fournitures and Cymbales were also gradually reduced in number, and those that remained were of lower pitch.

The Barker system also allowed the builder to increase both the pallet size and the wind pressure without affecting the key action. The large pipe-scaling typical of Cavaillé-Coll organs (especially in comparison with the scale of the French Classical instruments) could thus be supported.To the French Classical tradition of building, Cavaillé-Coll was able to add overblowing stops, both flue and reed, an innovation that he had first applied to the organ at Saint-Denis in 1841. The overblowing stops included Flûtes such as the Flûte harmonique 8', the Flûte octaviante 4' and the Octavin 2'. These harmonic flutes lent themselves satisfactorily to combination in ensemble, were vividly imitative of their orchestral counterparts and produced a foundation sonority quite full in tone.

The individually timbred reeds of the Classical organ were replaced by the aggressively bright Cavaillé-Coll reeds which blended together to increase the power of the tutti. The strength of the reeds and the treble stops was increased above the 80 - 95mm wind pressure common for the foundations and bass stops. They were, however, much less powerful than the reeds of present-day organs. Few of the originally voiced Cavaillé-Coll reeds exist today, since many were revoiced early this century. Cavaillé-Coll often applied three different wind pressures to the pipes of a single rank.

This was achieved by dividing the soundboard into three sections, each with its own wind supply. Since treble pipes tended to be weaker than those lower in the compass, they were put on higher pressure wind to compensate. On some instruments Cavaillé-Coll even doubled the number of pipes, i.e. two per note in the top octave.

Besides the old reeds such as the Cromorne, and the Trompette, some newly-invented free-reed ranks, including the Voix humaine, Clarinet and English horn, were introduced with the intention of imitating orchestral instruments. The new stops which were added also included the 'sensitive' Voix céleste and Unda maris.

Finally, this innovative builder also enriched and enlarged the pedal division with several 16' foundation stops, a feature that became a part of standard organbuilding practice.

CONCLUSION

The Cavaillé-Coll organ, of standardized design and distinctive sonority, inspired and made possible the music of the greatest French organ composers. Franck, Widor, Dubois, Guilmant, Bonnet, Dupré, Mulet and Vierne were all stirred to compositional greatness by these instruments which were, in turn, made famous by the masterpieces they inspired.

Any attempt to separate the inspiration from the medium can never achieve anything other than an inaccurate transmission of the musical message, frequently to the point of impeding and obscuring the original vision and intentions of both composer and builder.

Cavaillé-Coll's colossal achievement is best summed up by the following quotation:

> Cavaillé-Coll was able to sense so accurately the direction in which music of every nature would be likely to evolve in the course of the romantic era. In so perceiving, and through scholarship, scrupulous labour, unremitting tenacity of purpose, and with a fine disregard for material reward, he was able to become the salvation of a musical genre which had been all but strangled in France by revolution and vicious anticlericalism (Howard,1987).

CHAPTER THREE

THE HISTORICAL BACKGROUND TO AND DOCUMENTATION OF FRANCK'S PLAYING

3.1. REGISTRATION PRACTICE

The documented press-releases and reviews of Franck's organ performances, extensively quoted in Smith (1983), all draw attention to the composer's ability to exploit the tonal resources of the organ. They not only provide a clue to Franck's approach to registration in his own works but also bring into prominence the influence of registration on his improvisations. Saint-Saëns maintained that improvisation was the only real way to exploit the timbral resources of an organ (Smith,1983:5n).

In Chapter Two the various standardised features of a typical Cavaillé-Coll organ were described. However, because no two organs are the same, Franck's registrations naturally disclose the idiosyncrasies of the organs on which he performed, composed, and with which he became familiar throughout the course of his life. It is appropriate at this point to discuss the extant documentation of Franck's registration techniques on the organs at Notre-Dame-de-Lorette, Saint-Jean-Saint-François du Marais, Saint-Michel, Sainte-Clotilde, Saint-Sulpice and the Trocadéro. The specifications of these organs are to be found in Appendix A.

NOTRE-DAME-DE-LORETTE

In 1846, at the age of twenty-four, Franck was appointed organist at Notre-Dame-de-Lorette. The organ comprised forty-seven stops, three manuals and pedal. Built between 1833 and 1838 it was one of the earliest Cavaillé-Coll organs; its character, more in accordance with the eighteenth-century aesthetic, was reflected in a specification which contained several mutations and mixtures (Jaquet,1978:24). It was for this instrument that Franck wrote his Pièce en si

bémol majeur. Although there are only a few indications for registration in this work, those that exist anticipate the registrations that Franck would designate for the later symphonic organs. Dufourcq wrote that 'Franck seemed unaware of the plein-jeu, the comet, the special reeds: he seemed only to know about the oboe, trumpet, vox humana and clarinet' (in Jaquet,1978:29).

SAINT-JEAN-SAINTE-FRANÇOIS DU MARAIS

Cavaillé-Coll's reinstalled 1844 Exposition organ was a modest instrument; it possessed only eighteen stops, two manuals and pedal. It was, however, built along more orchestral lines. Franck was so enchanted with the sonorities of this instrument that, when asked for his opinion, he exclaimed 'My new organ? It is an orchestra!' (Davies,1970:73).

SAINT-MICHEL, CARCASSONE

This four-manual instrument was exceptional in that it boasted a Grand-Récit as well as a Petit-Récit among its divisions. In 1856 Franck demonstrated the organ, which was destined for the Cathedral of Saint-Michel, Carcassone, but which was still on show in the Cavaillé-Coll organ factory. The autograph manuscript of the Fantaisie, performed at the demonstration, bears two registrations: that written at the top of the first page of music which corresponds to the organ of Saint-Michel, and that written for a three-manual instrument. This latter is preserved on a small piece of paper which was pinned to cover the previous registration when the work went to the publishers. These two autograph registrations are reproduced below:

ILLUSTRATION 3. AUTOGRAPH REGISTRATION OF THE FANTAISIE Op.16 FOR A FOUR-MANUAL ORGAN

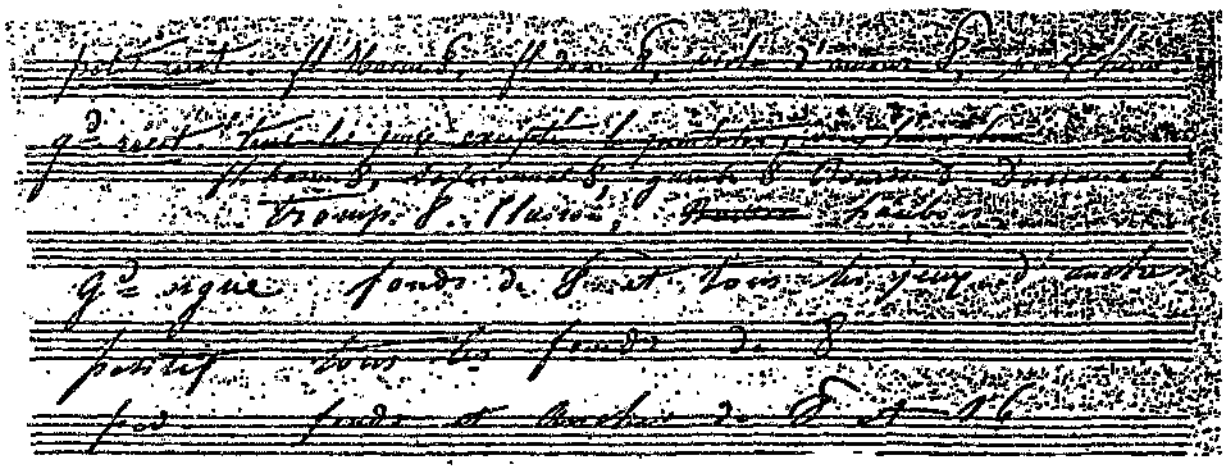
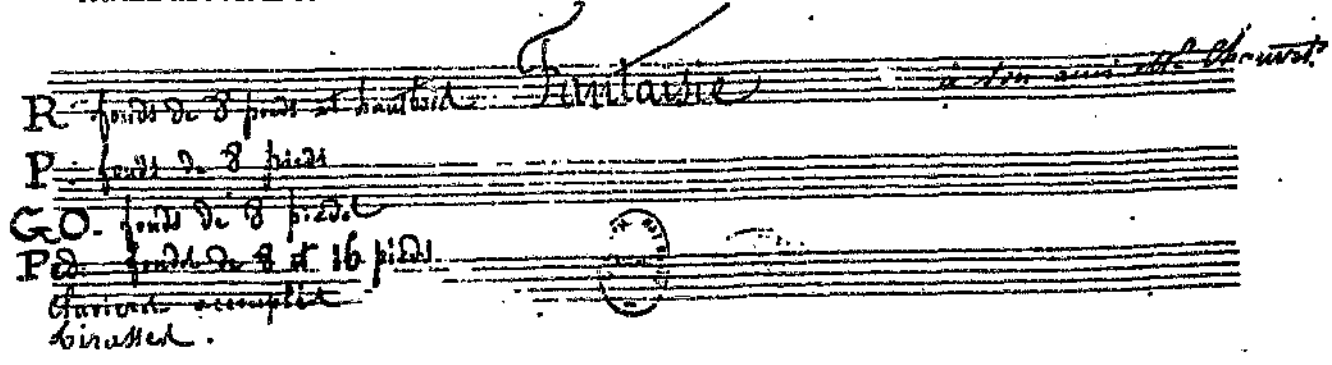


ILLUSTRATION 4. AUTOGRAPH REGISTRATION OF THE FANTAISIE Op.16 FOR A THREE-MANUAL ORGAN



The registration marked at the beginning of the work for the four-manual organ was indicated by the composer as follows:

Petit-Récit:	Flûte harmonique 8'
(expressif)	Flûte douce 8'
	Viole d'amour 8'
	Voix humaine 8'

Grand-Récit (expressif)	Flûte harmonique 8' Salicional 8' Gambe 8' Bourdon 8' Dulciane 8' Trompette 8' Clarion 4' Hautbois 8'
Grand-Orgue:	Fonds de 8' et tous les jeux d'anches
Positif:	Tous les fonds de 8'
Pédale:	Fonds et anches de 8' et 16'

In his published registration for the final version, Franck preferred a 'standard' organ of three manuals whose specification reminds one of Sainte-Clotilde. The printed registration is as follows:

Récit:	Fonds de 8 pieds et Hautbois
Positif:	Fonds de 8 pieds
Grand-Orgue:	Fonds de 8 pieds
Pédale:	Fonds de 8 et 16 pieds
Claviers accouplés	
Tirasses	

Smith, assuming that the latter specification was intended for Sainte-Clotilde, has listed the actual stops requested above as:

Récit:	Flûte harmonique 8', Bourdon 8', Viole de gambe 8', Basson-Hautbois 8'
Positif:	Montre 8', Flûte harmonique 8', Bourdon 8', Gambe 8', Salicional 8'
Grand-Orgue:	Montre 8', Flûte harmonique 8', Bourdon 8', Gambe 8'
Pédale:	Contrebasse 16', Flûte 8'
Couplers:	Récit to Positif, Positif to Grand-Orgue
Pédale couplers:	Grand-Orgue to Pédale, Positif to Pédale

All three specifications are essentially the same though the specification for the four-manual instrument has a slightly fuller complement of 8' foundations and reeds on the Récit. In all the registrations Franck retained the combination of the Hautbois with the Trompette and flue stops of the Récit. Although it may have been necessary to bolster the Récit division of Sainte-Clotilde with the 'edge' of the Hautbois, its incorporation into the registration of the large Trocadéro

instrument is merely evidence of Franck's fondness for this specific 'orchestral' timbre which is specified in ten of his thirteen major organ works. It is one of the sonorities immediately associated with Franck and its importance is expressed by Roth in the notes supplied with his recording:

> Franck is one of those composers whose works you identify the moment you hear the first metres [*sic*], because he created a very individual idiom by using highly characteristic melodic and harmonic turns of phrases. Considering that the components which are essential for registration possess a very specific character as well, you can rightly talk about a 'tonal universe' (1991).

Along with the registrations of the Trois Pièces discussed later, the Fantaisie provides us with one of the few examples wherein we may examine the extent to which the composer modified his own registrations for performance on different instruments. In this way it is possible to determine to what extent we can re-register his pieces in order to approximate the composer's red timbre. Smith has advised: 'should performers wish to modify the registration, they should modify it only so far as Franck himself did' (1990/I:55,56).

SAINTE-CLOTILDE

The Cavaillé-Coll organ at Sainte-Clotilde was relatively small in comparison with its larger brothers at Saint-Sulpice, Saint-Eustache, Notre-Dame, Saint-Denis and the Trocadéro.

The console had three manuals of 54 keys each and a pedal board of 27 notes. The arrangement of the stop-knobs followed the traditional layout: horizontal rows of terraced jambs on either side of the keyboards. Likewise, the pedalboard was flat and parallel. On the console, the keyboards were closer together. However, rapid manual changes and the technique of 'thumbing' were difficult on this console because the overhang between the keyboards was less than on today's organs. This console was replaced when the organ underwent a rebuild in 1932. Originally owned by Tournemire, it was later donated to Flor Peeters and now resides in

the Vleeshuis Museum in Antwerp. Brink and Peeters published a detailed report on the measurements of the console in 1983.

In Franck's time the c. in at Sainte-Clotilde had no Récit to Grand-Orgue coupler. However, because of the action, if the Récit to Positif was coupled and the Positif to Grand-Orgue coupler drawn, then the Récit to Grand-Orgue sound would have resulted. This explains why Franck never mentions the Récit to Grand-Orgue coupler in his registrations.

According to Marchal:

> The Grand-Orgue and Positif, in addition to having almost identical specifications, were almost the same degree of loudness and were on the same level inside the organ. The Positif's function was as a kind of secondary Grand-Orgue and this explains in part, some of Franck's registrations (Baldwyn,1973:13).

The Positif division was situated at the front of the case in the centre. The Grand-Orgue, divided on either side of the Positif, was also at the front. As noted by Marchal, the two divisions were alike in timbre and in volume. In the recordings of Franck's organ oeuvre - primarily in those by Sanger and Stewart - the effect the lack of a Positif division equal to the Grand-Orgue had on the interpretations on certain foreign instruments was considerable. It is sometimes possible to make up for the loss of power on the Positif division by incorporating the stronger reeds of another manual, usually the Bombarde.

The Récit division was situated behind the Positif. It was partly because of its position and specification - it had neither Mixture, 16' pitch nor Principal 8' - that Franck consistently used the Hautbois with the 8' flues in order to establish some clarity and to heighten the effect of the swell pedal when the Récit was coupled to the other manuals, allowing the dynamic nuances to be followed. Adding the Hautbois to the *fonds* is an essential part of Franck's orchestration. David Sanger has reminded us that on present-day organs, where the Récit division is situated further

forward and lower in the organ case, the sound is more direct. On organs such as these the addition of the Hautbois in combination for solo purposes, for example in the Andantino, Pastorale, Prélude, fugue et variation and the closing section of the Cantabile, should be carefully considered when attempting an approximation of the Saint-Clotilde sound (1992:113). If its timbre is any stronger than that of a strong Gambe its addition may be inappropriate. The strong neo-Baroque Oboe stops should not be drawn. Similarly, care should be taken in such pieces as the Cantabile where the Hautbois and Trompette are initially drawn together with the foundation stops.

The quiet and smooth quality of the Récit Trompette harmonique 8' at Sainte-Clotilde is well documented and its strength is said to approximate only that of a Hautbois on any other organ. When the combination of Hautbois with Trompette is requested, the substitution of the latter with a Gambe might more accurately compare in timbre to the effect of the Trompette/Hautbois combination at Sainte-Clotilde. Marchal recalled:

> The Récit on Franck's instrument was very small, sounding very well when the box was open, but when closed the reeds would disappear behind the foundation stops of the other manuals. The Trompette of the Récit was almost a Hautbois, of very great finesse and flexibility (Baldwyn,1973:13).

However, after taking these considerations into account, it should be remembered that Franck rarely altered the combination of Hautbois with Trompette even when he performed on other organs. He never allowed a stop to sing out alone. One should, therefore, attempt to maintain the timbres that the composer himself so consistently favoured.

During Franck's tenure as organist of Sainte-Clotilde the pedal division was small in comparison to the manual division. However, the Contrebasse 16' and Basse 8' provided a sufficiently strong foundation. The quality of these stops can be observed in the Tournemire and Langlais

recordings on this organ. In order to approximate this strength of timbre performers should consider additional pedal stops as demonstrated in the Alain recording.

A peculiar feature of the pedal division was the lack of a 16' Bourdon for which the Soubasse 32' or Contrebasse 16', drawn alone, had to suffice. Of this division, the American organist Lynnwood Farnam, after visiting the organ in 1923, wrote:

> It beat me how, with three 16-ft flues on the manuals and two powerful 16-ft reeds on the pedal, there could be only one 16-ft flue pedal stop - an Open Flûte ... I find, however, that it was so, and curiously enough the solitary flute answers the purpose so well that, so far as I could hear, there was little wrong in the matter of balance (Farmer,1923:544).

THE PALAIS DU TROCADÉRO

This great Oriental palace was built in 1878 to house the Universal Exhibition. In the central Festival Hall was a 5000-seat circular auditorium and on the stage a 86-stop Cavaillé-Coll organ. This was the first large organ erected in a concert hall in France; to inaugurate it an ambitious series of fifteen organ recitals was advertised. Guilmant, Gigout, Dubois, Widor, Saint-Saëns, Franck and several other of the city's most prominent organists performed at these recitals. Franck premiered the Trois Pièces during his recital; the autograph manuscript bears the registrations for this four-manual organ. Franck's Récit combinations were not only a result of necessity but also of choice. In the manuscripts used for his performances on the Trocadéro organ Franck always registered the solo voice with a combination of stops. It is inconceivable that the solo stops on an organ of the size and scale of the Trocadéro organ would have required strengthening. Yet in the manuscripts they are never drawn by themselves. Despite the missing proof-copies of the Trois Pièces, a comparison of the earliest published registrations with the Trocadéro registrations shows that Franck's registrational combinations remained essentially the same.

In comparing the specifications of the two organs, Smith has observed that 'the similarities between the two are striking, the Trocadéro's additional ranks being the ten-stop Solo division, comets, mixtures, 16' stops on the Récit and very large Pédale' (1990/g:68). He also noted that, although Franck had a greater variety of stops available to him on the Trocadéro organ, he preferred not to use the 16' flue and reed stops of the Récit. Franck also treated the Solo section like other divisions - drawing several 8' stops together and preparing the *Anches*. He also specifically excluded the heavy Contre-Bombarde 32' from his registrations. In short, Franck treated the Trocadéro organ merely as a larger version of his own at Sainte-Clotilde.

SAINT-SULPICE

After Lefébure-Wély died in 1869, Widor and Franck found themselves competing against each other for the post at Saint-Sulpice. Aristide Cavaillé-Coll, whose influence was such that he could effectively choose the titulaires of his instruments, and Gounod (as mediator) settled on Widor as Lefébure-Wély's successor. Widor was at that time only twenty-five years of age. Although Cavaillé-Coll was a profound admirer of Franck's, it is said that he wanted Franck appointed as Professor of Composition at the Conservatoire instead (Cavaillé-Coll,1929:126). Jaquet has explained that Franck was attracted to the 101-stop five-manual organ at Saint-Sulpice because it was of a much larger scale than his own 46-stop organ, whose voicing was delicate and refined (1978:22). It is possible that, in applying for the prestigious post of Saint-Sulpice, Franck was attempting to appease either his wife or his father. The latter had wanted his son to pursue the more exciting career of a virtuoso pianist rather than that of a sober parish organist.

As the registration of *fonds & anches* 16' - 8' - 4' on all the manuals proves, the Final (1859) was obviously composed for a larger instrument than that at Sainte-Clotilde which had neither

fonds nor *anches 16'* on the Récit. It is conceivable that Franck had the organs of Saint-Michel or Saint-Sulpice in mind during its composition. It should be remembered that the famous organ at Saint-Sulpice underwent major restoration between 1857 and 1862. Franck must have known of the refurbishment. Jaquet has posed some interesting questions: had Franck dedicated the Final to Lefébure-Wély anticipating that Lefébure-Wély would become *titulaire* of Saint-Sulpice? Had he known that he would, in 1859, dedicate the organ at Sainte-Clotilde with Lefébure-Wély and at that recital play his Final? (1978:26) Similarly the monumental proportions of the Grande Pièce symphonique, composed one year after the restoration was completed, might also have been intended, as Langlais believed, for the organ at Saint-Sulpice.

It is possible that Franck applied for the post at Saint-Sulpice because he had yet to identify completely with his instrument at Sainte-Clotilde; it is recorded that he also applied for the post of organist at La Madeleine, whose organ was smaller than his own. However, by the time he was appointed as Professor of Organ at the Conservatoire, it seems that he no longer wished to move. It was at this time that Franck remarked to his parish priest: 'If you knew how I love this instrument! It is so supple to my fingers and so responsive to my thoughts' (d'Indy,1922:42n). The Cardinal of Paris told the Curé: 'You have a marvellous intercessor there, my son. He will bring more souls to God then we can' (Steed,1990:281).

Sainte-Clotilde is, in fact, an historic church because of its organist; around Franck there gathered 'la bande à Franck': a circle of pupils and admirers who frequented the organ loft every Sunday to hear his artistry. In admiration, they affectionately referred to their mentor as 'Père Franck'. Later, he was to be called 'Pater Seraphicus'.

CONCLUSION

The above discussion shows that Franck registered all the organs with which he was familiar in essentially the same way. All of Franck's major organ works composed at different times and for different organs show fundamentally identical directions, confirming that he did not change his registration procedures.

Franck has been accused of writing for the orchestra as if it were an organ and vice versa. However, since the development of the romantic organ had, as its basis, the symphonic sound, one might say rather that:

> Franck registered his organ works in accordance to the normal orchestration practice of the time: the warm tone of the string section, the flutes combined with the rest of the woodwind, the sudden imposition of the bright brass tone-colour on the rich, dark background of the other choruses (Alain,1969).

In each of his organ works Franck's abundant use of the foundation stops (*fonds de 8'*) makes it clear that this combination was fundamental in much the same way that strings are fundamental to an orchestra. The frequent combinations of different families of tone-colour constituted an effort to create subtle differences in colour. Marie-Claire Alain has reminded us that even in his orchestral works Franck mixed the flute, oboe and violin timbres (Correspondence:3/10/1994).

Overall, Franck's registrations in both his autograph and published scores reflect an adherence to the general organ registration practices of his era. His preference for the various combinations of two or more 8' stops of the same of different families of tone was also shared by contemporary German, English and American organists (Leupold,1989:381). As observed in the registrations of the three works discussed, the term *fonds de 8'* on the Positif division at Sainte-Clotilde would have incorporated the Montre 8', Flûte harmonique 8', Gambe 8' and Bourdon 8'. On the Récit division the Flûte harmonique 8', Bourdon 8', Viole de gambe 8' would have been drawn, and on the Grand-Orgue the Montre 8', Flûte harmonique 8' and Gambe 8'.

The *fonds de 8'* are required in nine of Franck's thirteen major organ works, absent only from those scored very quietly (Pastorale, Cantabile), very brilliantly throughout (Final) or without registration (Pièce pour Grand-Orgue 1954). White described the function of the *fonds de 8'* as:

> Providing the middle level from which one goes down to single flutes or voix célestes, up through 4-ft stops, mixtures and the successive reed choruses of Récit, Positif and Grand-Orgue ... clearly the fonds were the foundation of Franck's musical thinking at the organ (1962:8).

Other registrations in general use at the time have been listed by Leupold as:

> Flute 8' and string 8' (for cantabile pieces, this was very common); soft reed 8' with an additional soft flute 8', strong 8' or flute 4' (for a gentle solo); diapason 8' and flute 8' (for a fuller, rounder tone); and diapason 8' or string 8' and a flute 16' (for a serious effect) (1989:381).

An examination of any of Franck's registrations clearly also agrees with this prevailing registration practice.

3.2 INTERPRETATION OF OTHER PARAMETERS

Of Franck's performance style only limited evidence exists. We must therefore rely on the writings of Franck's students and contemporaries in order to attempt a reconstruction of the historical background and nature of his performance practice.

THE SPIRIT OF FRANCK'S PLAYING

In the later 19th century, under the 'Carnival Empire' of Napoleon III, Paris was a melting pot of cosmopolitan influences, all of which centered around the spectacular performances staged at the old Opéra Theatre. Here operas were frequently guilty of the sin of excess - relying for success on lavish costumery, complicated sets and bel canto singing. The prospects for the more serious fledgling musician were therefore limited. One could either compromise and join the wave of commercialism or risk financial ruin. Franck's music was a reaction against the superficiality of the era in which the bourgeois congregations of fashionable churches were entertained with operatic arrangements and dramatic effects by organists such as Lefébure-Wély, Cavallo, Simon and Durand. Franck's personal integrity and retiring personality led him into the humble role of teacher and church musician. He shouldered a heavy load of students, travelling from one institution to another for a very modest remuneration (Davies, 1973:12). It must surely have been a relief for him to have been able to retreat into the quiet sanctity of the organ loft. While his music should be appreciated for its lack of ostentation and overbearing sentiment, it in no way lacks emotional content. Derepas comments that: 'Franck belongs to that part of the French temperament ... good sense, clear reason and moral equilibrium' (in d'Indy,1909:81).

It is not surprising, then, that his music is characterised by a certain simplicity, transparency, moderation and logic. These qualities were obviously a result of the unassuming character of the man himself. D'Indy describes Franck's salient features as incorporating 'untiring assiduity in

work, modesty, [and] a fine artistic conscientiousness' (1922:66). His playing displayed similar characteristics: Davies commented that:

> Franck's own playing, even after he had absorbed the lessons of his flashier contemporaries, was marked by an exceptional degree of constraint. He played brilliantly without abandoning one whit of his concern for the musical ideas he was expressing, steering a middle course between virtuosity and unobtrusiveness' (1970:78).

Franck and his followers were thus able to stem the tide of virtuoso organists who, in attempting to emulate the virtuosity of Lemmens, had lost sight of basic musical values and lapsed into exhibitionism and bravura through their abuse of the many sonorities available on the new organs. Vierne wrote of Franck's playing:

> Never any combinations just for their own sake, never any feats of skill customary among the acrobats desirous of dazzling the gallery; only a constant concern for the dignity of his art, the nobility of his mission, for the fervent sincerity of his sermon in sound (1970:23).

RHYTHMIC THEORIES AND RUBATO

Within this framework, however, Franck can be placed within the liberal school of thought with regard to the parameter of rubato. Leupold has written: 'the liberals advocated more exploitation of the emotional element and made much greater and freer use of rubato' (1989:378). As discussed in Chapter Four, other 'liberal' French organists included Liszt and his followers and Franck's students who included Mahaut, Tournemire, Bonnet and Lemare.

Ton Koopman, the distinguished performer and pedagogue renowned for his work in the sphere of performance practice, has exclaimed: 'I'm astonished at the way even good organists play César Franck: they make it sound so joyless, so unromantic! Listen to the piano rolls from around 1900 - completely different from today's intellectual style of playing. No violinist would ever play the Franck Sonata as coolly as organists play the organ music' (1990:679).

During the Romantic era, the importance of the concept of articulation based on a note's position in the measure became less important. Instead of the metre dictating the rhythmic stress, the melodic shape of the phrase came to dictate a new stress curve; the climax of a phrase often being the arc. However, the emphasis was achieved not only by dynamic shading but also by agogic emphasis. Leupold has observed that 'since the point of greatest stress is usually near, or at, the very end of the phrase, the large metric unit that is created is basically iambic in character (weak-strong). The dynamic curve of a basic iambic character was then extended to all levels from the larger units of the phrase and the period down to the short motif ... at the level of the beat, the upbeat was slurred with a gradual crescendo (and possible rhythmic elongation) into the downbeat. The objective of this anacrusic concept of phrasing was to create an illusion of greater rhythmic movement (1989:380).

Leupold has documented two types of rubato employed by the keyboard musicians throughout the Classical and Romantic eras:

- Free (or structural) rubato, where the melody and the accompaniment deviate from a strict tempo simultaneously (ritardando and accelerando).
- Melodic rubato, where the accompaniment keeps strict time and the melody is allowed to fluctuate, at times rushing ahead or dragging behind in an excessive 'vocal' manner with the two parts periodically coinciding at structurally important points (1989:378)

The use of both types of rubato became more frequent as the era progressed, although the exploitation of free rubato seems to have been more prevalent.

During the course of the era, free rubato came to be regarded as an increasingly important part of the performer's art, particularly by the liberals. The terms 'rallentando', 'ritardando', 'accelerando', 'rubato' and 'expressivo' were all used to designate free rubato, although organists also freely employed it where there was no direction (Leupold,1989:379). The term

'crescendo' or its indication came to imply accelerando, particularly in association with a rising line (ibid).

TOUCH

The adoption of legato touch was, for at least the last century and until the mid-20th century, favoured by most as the ideal touch for the organ repertoire. A tradition of true legato playing was first established as early as the mid-18th century by certain German organists, notably Wiedeberg and Laag. This view was held not only by most German organists but also considered as the 'ideal' for pianists and instrumentalists alike. In the pursuit of legato finger substitution was commonly practised.

In addition to their novel approach to registration and pedalling (see Chapter Two), Lemmens and Hesse are also credited with the successful introduction of legato articulation into France in the mid-19th century. In their recitals and in Lemmens' *École d'Orgue*, extensive use was made of finger, thumb and pedal substitutions, glissandi and legato finger crossings. Like the earlier German organists Waag and Wiedeburg, they embraced the technique of tying notes common to successive chords.

Hesse played 'accurately and without haste, obtaining his effects without a trace of exaggeration' (Davies,1970:76). Hesse had been a pupil of Forkel who, in turn, had been a disciple and biographer of J.S.Bach (Scherers,1984:7). Both Hesse and Lemmens were also credited as being the motivators behind the Bach cult which sprang up in France and elsewhere towards the end of the century. Lemmens's friendship with Cavaillé-Coll resulted in the organbuilder's construction of organs on which the performance of all the Bach repertoire might be practicable. With his debut recital in Paris at Saint-Vincent-de-Paul in 1852, Lemmens was to launch a whole new school of organ playing. In the audience at that concert were Franck, Benoist, Boëly, Widor

and all the organists of Paris. Widor's assessment of the performance was 'to the artists present ... a revelation' (Murray,1985:46). Lemmen's astounding manual and pedal technique was without the dramatic flamboyance of the post-Revolution organist; he played with restraint and economy of gesture, wasting no energy. In his recitals Lemmens demonstrated a much greater use of the heels than had previously been the practice. Franck, accustomed to the octave-and-a-half pedalboards at both the Conservatoire and Saint-Jean-Saint-François, and the pedal board at Notre-Dame-de-Lorette which was little better, was also to begin working at his pedal technique, buying a pedalier on which to practise at home (Smith,1983:30).

Franck was already thirty years old by the time Lemmens and Hesse arrived in Paris; apart from his pedal technique, his formal training was essentially complete by that time. Franck's legato playing was described as being 'indifferent and arbitrary because he, being a brilliant concert pianist, tended to use a pianist's fingering'. Dupré believed that Franck played 'like any one else of his time, with approximate legato and approximate observance of note-values' (Murray, 1985:48). This was confirmed in a biography of Franck by Maurice Emmanuel published in 1930. An avid admirer of Franck, Emmanuel was also the choirmaster at Sainte-Clotilde from 1904-1907 and Professor of History of Music at the Conservatoire from 1909.

In the programme notes supplied with her recording Alain wrote: 'legato playing was made into a rule by Widor according to Lemmens' precepts and not by Franck' (1969).

However, with the knowledge that Franck had attempted to improve his pedal technique, it is not unreasonable to assume that he, like most other organists who heard Lemmens, was envious of what Widor describes as his 'immaculate' legato and attempted its imitation. (Murray,1985:46). This absolute legato was promoted in Lemmens's organ method *École d'orgue*, parts of which had been available in France since 1850. Vierne notes that by the time

the full publication appeared in 1862, the method, which provided several manual and pedal exercises designed to aid the student in a smooth legato touch, was readily accessible (Smith,1983:41). Lemmens wrote in the preface 'the legato style, which is so characteristic of the organ, presents the greatest difficulties; substitution of the fingers is the least means to solve them ... sometimes, in order to play all the parts smoothly, it is indispensable to glide with the same finger from one key to another, but in such a manner that the continuation of the sound is unbroken (1920:ii).
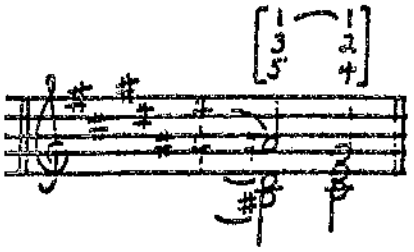
Dufourcq wrote that Franck could reach a twelfth with one hand (1949:151). For this reason, as Hastings has reminded us, some aspects of legato playing would thus have been simpler and more natural for him than for most organists (1987:51).

The writings of Franck's students and contemporaries support the desirability of this legato touch. Vierne wrote:

> Legato playing is best suited to the organ for, by the very essence of the instrument, the evenness of all the notes in the same register quite naturally calls for precisely connecting these notes one after another'(Smith,1990/a:55).

More recent research by Hastings has indirectly also confirmed the legato manner. In her article entitled 'New Franck fingerings brought to light' (1990:92) Hastings made a transcription of editorial markings made in 1887 by Franck for a Braille edition of Bach's organ works for the National Institute for the Young Blind. From the frequent fingerings indicating substitution, finger crossings, pedal and manual glissando, as well as some fingerings demanding a combination of these elements, Hastings concluded that the legato touch was favoured by Franck for the performance of Bach's works for the organ. She added that it is not unreasonable to assume that Franck also played his own compositions in a similar manner. Based on this premise

Hastings gave an example in which a thumb glissando from a white to a black key is suitable. She suggested the fingerings for the left hand in m.10 of the Cantabile should be:



(1990:100).

This specific fingering combination is also given in Dupré's edition of this work.

The abundance of phrase markings in Franck's organ works attests to the possibility that legato was Franck's standard style of articulation. When voices have contrasting phrasings, two separate phrase-marks are used on the same staff. When the voices move with the same rhythm there is a single phrase-mark: the implication is that all voices on the staff are affected by that phrasing. However, the most unequivocal evidence regarding the legato touch is evidenced in Franck's own fingering and pedalling markings. Although only a few markings are notated in the autograph manuscripts, these reveal Franck's obvious concern for a legato performance. Of the several authentic fingerings marked in Choral no 2 Hastings noticed only one fingering which could not be performed legato (1987:50). Franck left three sets of pedallings, all of which employ both toe and heel and can easily be performed legato (Smith,1983:31).

In passages where absolute legato is difficult to achieve Hastings has advised:

> The performer should consider whether it would have been physically possible for Franck to have played the written passage legato and, if not, should retain a break whenever he would have made one (preferably in the least conspicuous place if there is a choice)(1987:55).

This discussion on legato is concluded with quotes from Jaquet and Hastings:

> Franck doubtlessly played in a connected legato fashion but probably did not have the precision of the great legato which was Widor's favourite dogma. Perhaps Franck played arpeggios with his left hand from time to time, like a

pianist. As no-one can really be sure of this, it is better to avoid it (Jaquet,1978:41).

Hastings concurs:

> It is difficult to imagine how a man with hands each capable of spanning a twelfth could ever actually need to arpeggiate. Franck's extensive pianistic background may have crept into his organ playing in the heat of improvisation, but this most certainly does not mean that he would have condoned arpeggiation in one of his organ compositions (1987:52).

REPEATED NOTES
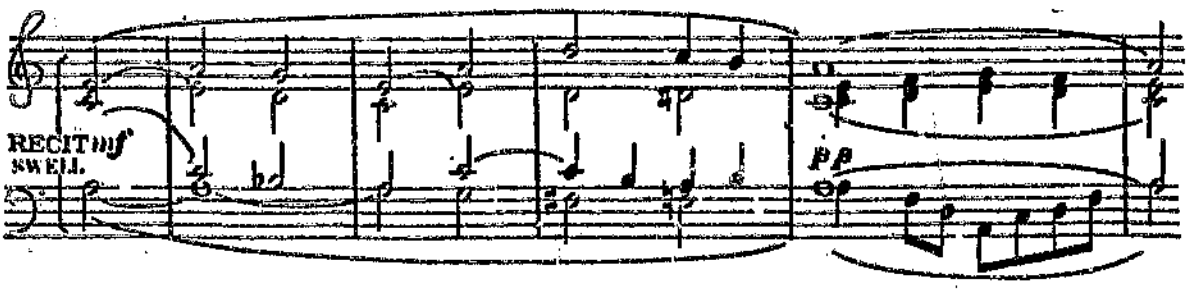
Allied to the concept of legato touch is the manner in which the examples of repeated notes found in the works of Franck should be performed. Alain wrote:

> It is true that Franck played smoothly without bothering to give clear articulation to repeated notes (1969).

'COMMON NOTES'

The 'common-note' controversy takes two forms, namely: common notes formed by two consecutive notes of the same pitch in adjacent voices; and the common note created by a shorter note-value reaching unison with a sustained voice. Both types are evident in the following musical example:

Choral no 3 mm.30 - 35



Franck left the following instructions regarding the first form of 'common notes' (so-called *notes communes*) in his preface to *Chant Grégorien:*

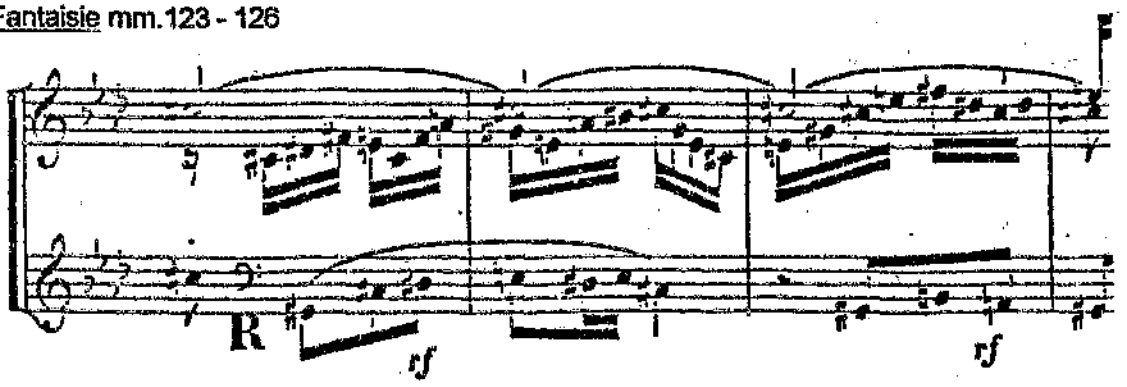
> When a note is common to several consecutive chords, it must be tied as it is part of the harmony (Smith,1990/e:296).

Franck's fingering of the Bach works, although supportive of a general legato touch, does not conclusively support his statement: fingerings indicative of both the repetition and non-repetition of common notes may be found.

However, the German organists Waag and Wiedeberg both recommended that all notes common to successive chords should be tied when playing chorales (Leupold,1989:375). By the middle of the 19th century it had become customary to tie the common notes found in hymns and chorales. The non-repetition of common-notes was held as the norm by Franck's contemporaries Guilmant, Widor, Vierne and Tournemire (Smith,1990/e:297).
Franck left no instructions concerning the performance of the second common-note problem i.e. the common note created by a shorter note-value reaching unison with a sustained voice. Two approaches are documented by his contemporaries and students. On the one hand, Widor and Tournemire (1936:18) spoke against breaking before the short note and, on the other, Guilmant, Vierne, Dupré, Langlais and Jaquet (1984:1) were in favour of articulating before such a note (Hastings,1990:98).

Smith has argued that, in m.124 of the Fantaisie (see below), the sustained C-sharp in the right-hand should not be repeated because the upper voices are imitating two flutes and that any repetition of the held note would result in the loss of harmonic interest. As there seems to be no agreement on this point, it must therefore be left to the individual performer to decide whether the Guilmant-Vierne-Dupré-Langlais procedure or a strict following of the text is to be followed.

Fantaisie mm.123 - 126



TEMPO

Franck left no specific (i.e. metronomic) markings to guide the future interpreter of his music in the choice of suitable tempi. As a result, there is a great variety displayed in the recorded performances (see Chapters Six, Seven and Eight).

Despite the lack of specific information and the differences displayed in the recorded performances, there are other lines of investigation which one may follow in order to establish the most accurate and authentic tempo suitable for each individual work. The first line of investigation must obviously be the text itself. A reliable edition having been selected (see Chapter Five) and the composer's tempo indications examined, certain broad tempo schemes may be determined. Because Franck's compositions generally rely on the 'cellule génératrice' method, they are usually quite unified in terms of material and tempo. The most oft-quoted example of this is in Choral no 3. The sections of this work bear the indications : 'Quasi-Allegro' and 'Le double plus vite, mouvement du commencement' (twice as fast, therefore the same speed as the first section). The latter marking clearly means that the Adagio should be played half the speed of the movements flanking it i.e. so that the semiquaver notes of the Adagio section equal the quaver notes of both the beginning and final sections. Flor Peeters wrote:

> Therefore there is no reason at all to change the form and construction through a personal and arbitrary tempo (1971:42).

Within these broad tempo schemes, changes in mood and speed, according to the nature of the material, were customary. Wagner encouraged a continual adjustment of tempo so that each theme could be accorded a tempo appropriate to its character and mood (Millington,1992:353). Similarly Reger, one of the liberal school, continually adjusted his tempi in his organ-roll recordings of his free works.

CONCLUSION

Despite the limited evidence which exists of Franck's performance style, the writings of his students and contemporaries have expedited the identification of important principles of performance practice in Franck's organ works. Since the death of the composer, the foundations of the various schools of Franck interpretation have been laid by teachers and performers who respected these principles as well as by others who doubted their validity. The formation of these traditions of interpretation and the exact nature of the elements of performance practice discussed above constitute the subject of the following chapters.

CHAPTER FOUR

THE APPROACHES TO INTERPRETATION DEMONSTRATED BY SUBSEQUENT GENERATIONS

This chapter outlines the various traditions of interpretation which originated with Franck's organ students. These traditions have continued, in one form or another, right up to the present day. Most of the performers discussed in this study can lay claim to having themselves had direct contact, in the form of lessons, with the inheritors of the traditions. As a result, their own performances exhibit similar distinguishing features and they, in turn, have themselves imparted this knowledge to others through their teaching and recorded performances.

Of the various traditions of interpretation Jaquet has written:

> The testimonies of Franck's students agree on certain points, but disagree on others and have given rise to new and different styles of interpretation - often quite radically different when examined in detail (1978:6).

Since we are relying on these conflicting traditions of interpretation to establish an unknown quantity, extreme caution must therefore be taken before they can be accepted as reliable evidence. The writings and recordings left by Franck's pupils and other performers should be viewed realistically, i.e. as a subjective and very human witness whose testimonies should be questioned in terms of authorial background and style of performance. Marcel Dupré's declaration in *Méthode d'Orgue* (n.d.:74) regarding his inheritance of the 'correct' tradition of Bach interpretation, through Forkel, Hesse and Lemmens, yields a sufficiently ominous warning. The reliability of the sources is a subject for separate study and can only briefly be undertaken here.

Although most of the performers recorded from the same source i.e. from the earliest Durand editions, the examination of the recorded performances completed in the following chapters revealed different styles of interpretation of the same score, thereby confirming Jaquet's

observation. We must accept from the outset that, in spite of all endeavours to uncover the truth, Franck's exact style of playing, and the way in which he would have preferred his works to be performed will always be a matter for speculation. Alain has already mentioned something of the marked differences apparent in the performances, and research efforts will always be further hampered by these differences. Furthermore, the identification of the different schools of interpretation has been complicated by the ease with which modern-day performers are able to travel around the world to attend masterclasses, seminars and receive tuition, often from several different teachers. This sometimes results in a mix of interpretational styles and is therefore difficult to document. Although, in most cases, pupils continue the basic style of interpretation taught to them, it would be naive to attempt to define their inheritance in a clear-cut manner since students often disregard their 'inherited' styles of teaching, electing to retain only certain elements. In such cases, performers often supplement their knowledge with information gleaned from other sources. Marie-Claire-Alain represents a case in point. Although a pupil of Marcel Dupré, she rejects his edition of the Franck works and rejects also the other traditions of interpretation because of their inherent contradictions. Although branching away from the Dupré tradition, Alain has not directly conflicted with her master's ideal; Marcel Dupré did not intend his pupils to become his imitators. Murray suggests that it was perhaps within this context that he wrote:

> If you speak of music, the phrase 'heritage of the past' is thoroughly misleading. At least you must perceive that heritage as a living force in our midst, like a lovely garden we have inherited from our forbears and which we now cultivate ourselves, and not like a wilted flower pressed to dry between the pages of a book. It is always the same garden - yet with variations in the strength of its foliage and in the cycle of its seasons (1985:126).

Just as Dupré was to mould a generation of performers, Alain effectively founded her own style of interpretation which has, in turn, formed what may be called the 'modern French' tradition. Her teaching has formed the stylistic foundation for a generation of modern performers.

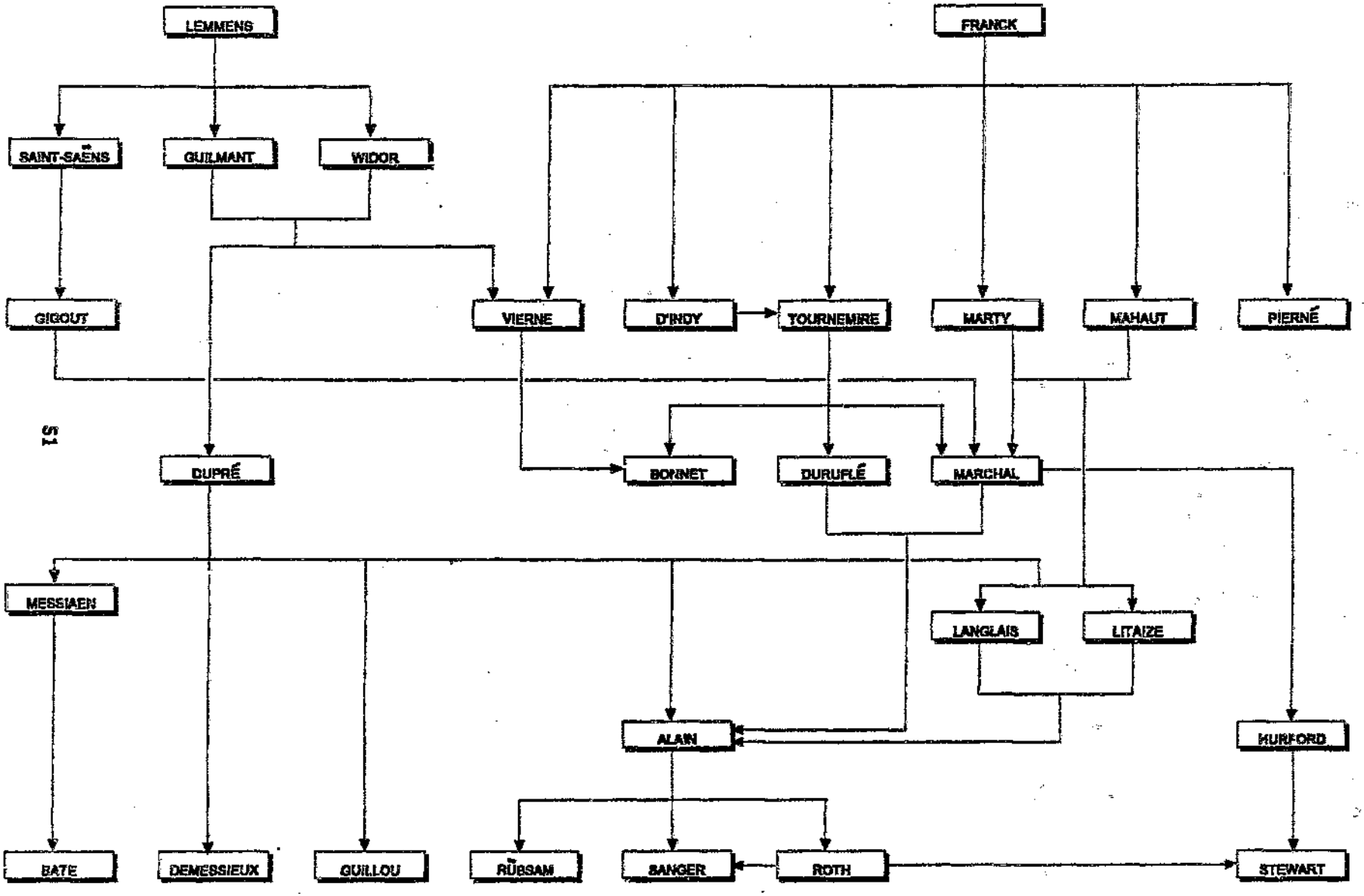


ILLUSTRATION 5. PUPIL-TEACHER AND COLLEGIAL RELATIONSHIPS

The diagram on the previous page (Illustration 5) depicts the teacher-pupil and other collegial relationships from Franck to the present time. The performers mentioned are those most frequently associated with Franck interpretation and those who have recorded the complete works of César Franck. From the diagram one may observe that all the performers stem from two conflicting traditions. The first tradition, in which a steady rhythm in maintained as an element of expression through form, is personified by Felix-Alexandre Guilmant, Charles-Marie Widor, Gabriel Pierné and Marcel Dupré. The other, which advocates a more flexible rhythm, is represented by Charles Tournemire, Adolphe Marty, Albert Mahaut, Jean Langlais and André Marchal. (Jaquet has acknowledged a further tradition represented by Charles Tournemire {again} and Maurice Duruflé but since Duruflé left no recordings of any of the Franck organ works it is difficult to confirm this statement.)

Based on the recordings it is evident that these two traditions have been perpetuated by modern performers. The differing approaches to interpretation have been referred to by some as 'classical' and 'romantic'. These terms have not been adopted in this study. They have come to embody several concepts simultaneously and, as a result, demand constant definition. The interpretive approaches are, instead, referred to as the objective/geometrical approach and the subjective/vitalist approach respectively, as given below.

TABLE 2 : REPRESENTATIVES OF THE TWO BASIC STYLES OF INTERPRETATION

OBJECTIVE / GEOMETRICAL	SUBJECTIVE / VITALIST
Guilmant	Tournemire
Widor	Marty
Pierné	Mahaut
Dupré	Marchal
Sanger	Langlais
Murray	Demessieux
Bate	Alain
Stewart	Roth
	Isoir
	Rübsam
	Guillou

These terms can be associated with specific time periods: the subjective/vitalist approach is considered characteristic of the Romantic era, the objective/geometrical approach of the 20th century. They were also employed in a recent comparative study by Daniel Leech-Wilkinson in which pairs of recordings (one 'authentic' and one not) of music ranging from Gregorian Chant to Schubert were assessed. He was able to report that:

> In every case ... the stylistic contrast between the earlier and the 'authentic' performance is essentially the same. The earlier performance - in accordance with the fashions of its time - shows greater variation of dynamics, speed and timbre, amounting to a performance which is more 'emotional', more a personal 'interpretation' of what the performers believe the composer to be 'saying'; while the more recent 'authentic' performance is characterised by a relatively uniform tempo and dynamics, a 'clean' sound and at least an attempt to avoid interpretive gestures beyond those notated or documented as part of period performance practice (1984:14).

The objectivist/geometrical school of interpretation may be traced back to the pupils of J.S.Bach, and continued into the 20th century. Early organists who favoured the straightforward approach to tempo with little exploitation of rubato included the following Bach students: J.C.H.Rinck (in his later years), J. Schneider and J.G. Schneider. Hasse, Lemmens, Mendelssohn and his circle, Rheinberger and his followers, Merkel, Brahms and Loret followed later. Of the performers most often associated with the interpretation of Franck, Guilmant, Widor, Saint-Saëns, Gigout, Pierné and Dupré were all to follow this school. The Guilmant-Widor-Pierné-Dupré tradition and the contemporary 'English' tradition are all part of this more conservative style which cautions against the excessive use of the swell pedal and favours more straightforward performances in which rubato plays a small part.

Guilmant was the first to travel to Brussels to study with Lemmens in 1857, and was twenty years old at the time. Widor followed in 1863 at the age of nineteen. Widor's absorption of the Lemmens' tradition became quite evident when he succeeded Franck as the Professor of

Organ at the Conservatoire in 1890. Whereas Franck had taught composition and improvisation more than repertoire or technique, Vierne recalled that Widor prodded his students into becoming impeccable executants with each bar of each piece dissected over and over until he was satisfied (Murray;1985:50). Widor's tenure as Organ Professor lasted for six years, and was so successful that Vierne was led to remark that the French organ school:

> was being built up again under the most brilliant conditions. The strict discipline of its training was an accepted fact, people submitted to it naturally and the results were splendid' (Murray,1985:50).

When in 1896 Widor relinquished his post as organ Professor to accept a chair in composition, he recommended Guilmant as his successor, whose strictness, scholarship and veneration for Lemmens equalled his own. Dupré, having taken lessons for ten years from Guilmant and for seven from Widor, wrote:

> These two great virtuosos, these two founders of the French organ school, who caused Bach to be known and loved in France, who maintained the most ardent imagination for their master Lemmens, and who regarded each other with profound esteem (showed in the philosophy that underlay their art) not the slightest difference between one and the other'(ibid:44).

It seems that both men were to regard Dupré as the heir to the tradition they had established after Lemmens' precepts. Dupré recalled that: 'These two great masters formed me and brought me up as if I were their own child' (ibid:44). Dupré's wife wrote of her husband's appointment as organ professor in 1926: 'He is proud to think that he is the successor of César Franck, Widor and Guilmant at the Paris Conservatoire' (ibid:116). Dupré himself wrote:

> I just followed the path which had been opened by my master, trying to put into practice the precious methods I had been privileged to learn from him (ibid:117).

Dupré, in keeping with the Lemmens' tradition, and in accord with the reaction against the earlier era's extreme 'emotionalism', took care to banish all traces of Romantic expression from his performances. Although they were to be no means cold or mechanical, a more reserved form of expression was dominant. Jehan Alain referred to Dupré as 'a champion of strict metronomic organ playing' (Schauerte,1987:224n). Dupré felt that he had also inherited the Franck tradition

through Guilmant. Guilmant, having heard Franck perform his own Six Pièces in 1875, also spent time in 1878 with Franck. Together with Widor and Saint-Saëns they performed and discussed the nine pieces already published. Thus Guilmant was exposed to the older generation of performers who, although influenced by Lemmens, had their own freer, more flexible performance styles. Dupré spent the years 1907 - 1908 at Meudon with Guilmant, studying all the works of Franck. He wrote that what he learned under Guilmant was in accordance with the indications he received in 1917 from Gabriel Pierné, Franck's pupil and immediate successor at Sainte-Clotilde (Dupré:1955:xii). Murray continues: Dupré was thus convinced that he had inherited and passed on to his pupils a performance tradition of incomparable validity and worth (Murray:1990). During 1905 - 1906 Dupré also studied improvisation with Vierne, and according to Murray, a friendship grew up between Vierne and Dupré, nurtured during the hours they spent at Vierne's studio and in the organ loft at Notre-Dame where Vierne had been *titulaire* since 1900 (1985:40). Thus Dupré seems to have been associated with and studied under the aegis of both traditions: the Lemmens tradition, which, through Guilmant, laid claim to the inheritance of Franck; and that of Vierne, who had been Franck's pupil in the last year of the composer's life.

Dupré's students were many: Jehan Alain, Jean Langlais, Jean Guillou, Marie-Claire Alain, Olivier Messiaen, Gaston Litaize, Jeanne Demessieux, Suzanne Chaisemartin, Jean-Jaques Grünenwald, Pierre Cochereau, Michael Chapuis, Rolande Falcinelli, Marie-Madeleine Duruflé-Chevalier, Françoise Renet, Jean Guillou and Michael Murray, to mention a few. Of those, Jeanne Demessieux, Marie-Claire Alain, Jean Guillou and Jean Langlais preferred to adopt the more liberal style of Franck interpretation, that is to say, the 'subjective/vitalist' approach.

Michael Murray spent two years with Dupré in the early 1960's, spending the second year concentrating on studying the music of Franck. In his biography on his teacher, he has written: 'I was able to use our two years together to ask Dupré endless questions about his antecedents, philosophy and work' (Murray,1985:xx). About his own performance of the Franck works, Murray has written:

> Although tempo, phrasing, rubato and even registration are inherently flexible and depend on the resonance of a room, the quality of an organ, the personality of the interpreter, and the nature of an audience, a tradition such as this can be adaptable without losing identity. I try always to play Franck as Dupré taught me (Murray,1990).

When questioned on the registration used in his performance, Murray replied 'with a few exceptions, I carefully followed those registrations Franck calls for in his scores, which is to say in the Durand edition' (Correspondence:5/03/1994). The exceptions to which Murray referred were mainly the result of the organ at Saint-Sernin lacking a 32' Soubasse and having a faulty Voix humaine for which Murray substituted the Voix céleste and Gambe combination. The last exception Murray noted was:

> When Franck calls for a solo oboe or trumpet, for example as the solo voice in the Cantabile, and specifies other stops with it, I disobey him and let the solo oboe or trumpet, as they case may be, stand alone. Dupré did likewise (ibid).

The objective/geometrical approach was also displayed, to varying degree, by the English performers Bate, Sanger and Stewart. The characterising features of these recordings include a more subtle exploitation of rubato and the expression pedal, the absence of significant changes of tempo within single movements, the overall adherence to the registrations demanded by the composer (or dictated by the teacher as in Murray) and the accurate observance of marked phrasings and articulations. Bate has remarked:

> The questions of sensitivity varies from age to age depending on the prevailing taste. Therefore you have to be very circumspect as to which type of interpretation is chosen - for each may be ideal at a different point in time ... the music will move different generations in different ways (Correspondence:1/11/1991).

Although Bate's and Sanger's restrained utilisation of rubato placed them firmly in the objective/geometrical camp, their performances were less restrained than either Stewart's or Murray's. More than the rest of the English recordings, Bate frequently ignored the registration indications. As a result, in this area, her recordings showed some of the freedom more usually associated with the early generation of French performers. This freedom is not intentional, however, since Bate admitted to recording from a mixture of French and English editions (Correspondence:1/11/1994). As observed in Chapter Five, the English editions are notorious for their registrational inaccuracies. The outcome was that Bate's registrations often did not correspond accurately with the block-registration technique common to period practice. Some of the registration changes were made where Franck himself could never have made changes. Instead of the block-type registration, Bate often added stops gradually. When Tournemire, Langlais or Marchal added stops, even those not requested by Franck, they added them in the same block-type style. They had no choice since they lacked the technology, now available to the modern performer, that provides hundreds of different combinations. In this regard, the Guillou recording was similar to Bate's. Despite Bate's statement to the contrary (quoted under the discussion of the Fantaisie [Adagio]), it seems that with all the modern instrument technology, they have forgotten on occasion about the limitations and capabilities of the composer's original instrument.

It is indeed a fine line distinguishing a performance displaying the characteristic freedom of the period and one which is merely a transcription in which Franck's tone-colours, textures, attacks and therefore intentions, are altered.

In comparing the various recordings of the Franck works, it seems that the objective/geometrical approach is inherent to the Anglo-Saxon temperament, for all the British recordings displayed

the same sense of understatement resulting in a 'safe', score-bound performance. Martin Cooper concluded:

> Unlike their Continental opposite numbers, English students lead a separate rather than corporate existence. The English temperament produces a rather reserved type of [musician] of cool emotional temperature, even when the player has developed great facility (1975:65).

When asked if he considered Tournemire's exploitation of tempo rubato excessively free, Sanger answered: 'I would like to be able to play as freely as Tournemire, but it's not very British!' (Correspondence 14/11/1994). Even Murray Stewart, who counts Daniel Roth and Peter Hurford (one of Marchal's pupils) among his tutors, interpreted Franck in a manner more restrained than even his English contemporaries.

It is uncertain whether Sanger played from the earliest or the 1959 Durand edition, or both. Even though he advised players to use the old Durand edition (1992:114), the wrong note in m.62 of the Fantaisie was derived from the 1959 Durand edition, while his lack of phrasing in the right hand between mm.78 and 81 of the Cantabile was suggestive of the earlier version. Of late, however, Sanger has expressed his regret at not having managed, in his 1982 recordings, to achieve a closer link with the original manuscripts (Correspondence 9/9/1994 and 14/11/1994).

The objective/geometrical approach to interpretation continued well into the 20th century; so too the subjective/vitalist approach. The recordings which fell into this category include those by Tournemire, Langlais, Marchal, Demessieux, Alain, Roth, Guillou, Isoir and Rübsam. Within this grouping, differences were evident between the older and younger generations of French performers personified by Tournemire, Langlais and Marchal, and Demessieux, Alain, Roth, Isoir and Guillou respectively. The younger French performers, with the sole exception of Guillou, exploited the parameter of rubato to a lesser degree than their forebears. It seems likely that this

trait in the younger generation possibly had something to do with the influence of the one man with whom they were all associated in one way or another: Marcel Dupré.

The subjective/vitalist tradition of execution was mainly attributable to the rise of the 'star' performer in the late-romantic era. The pyrotechnics of a recital, most often those given by pianists, took precedence over accuracy of execution of the repertoire. Performers became, in a sense, composers themselves. By the turn of the century, certain organists, having completely misinterpreted the original aim of Lemmens' and Hesse's virtuosity, were stretching the organ works of Bach out of all proportion, taking liberties with tempi, frequently performing them at excessive speeds. Jeanne Demessieux was the most notable of the subjective/vitalist school to indulge in this style of performance. Demessieux's vibrant style has been preserved through her 1968 recordings of the Franck works which were made during the last month of her life. Of these performances, a contemporary critic, Stanley Webb, wrote in *The Gramophone*:

> Her death, at a tragically early age, robbed the world of a superb organist in the grand French manner. It is with a sense of almost personal loss that one listens to these three records issued as a farewell tribute (September,1969:408).

With overseas countries being more easily accessible from the turn of the century, a new commercial market for world-wide concert appearances opened up in which the desire for virtuosity in the travelling artists became paramount. Against this background it was vital that performers establish their own identities, musical and personal. Concerning the inheritors of the Franck tradition, Davies has written:

> Franck's disciples, though they are less well documented, show a tendency to emerge as sharply defined individuals, their features lit up by the polemical ripostes their positions elicited ... the chief points to remember in assessing the capabilities of the various members of Franck's school are that they differed enormously in age and background, and that they were often inclined to think of themselves as independent agents. This is particularly true of the later careers of those pupils who lived on after the master's death (1970:5).

Performers such as Tournemire and Marchal stand as evidence of these clearly differentiated personalities. To them, as to almost any musician of their generation, the thought of subduing their individual styles and personalities in deference to the composer would have struck them as 'tantamount to abdicating responsibility' (Haskell,1988:178).

Much like Mahaut, Tournemire, both in his published accounts of Franck's music as well as in his performances and recordings thereof, placed great emphasis on rhythmic suppleness and freedom from metronomic strictness. Tournemire studied with Franck for three years and frequently observed h. play at Sainte-Clotilde. He was, in addition, the first to hear the Trois Chorals; playing the pedal part as Franck played the manuals parts on the piano. In his book on the composer, Smith found that the most frequently encountered term is 'sans rigueur'. On one passage Tournemire wrote 'See that the metronome is out of sight' (1931:33). He also advised that tutti and fortissimo passages were to be interpreted in a broad and grand manner and that the concluding bars of compositions were to be played broadly, with a marked deceleration in speed (Smith,1983:79). As a disciple of Franck he conveyed the Franck tradition to the next generation of organists, and his fame, apart from his talent as a composer and improviser, has, as Smith has mentioned, 'always rested on his great devotion to César Franck'(1983:78). Tournemire's biography on his master describes a different style from that of the Widor-Guilmant-Dupré school. This is the style which is much freer with more suppleness and flexibility. But apart from his rhythmic flexibility, Tournemire 'faithfully adheres to all interpretive markings which appear in the original Durand edition prepared by Franck' (Smith,1983:80). Marie-Louise Jaquet wrote of Tournemire that 'he played first as Tournemire, and second Franck' (Correspondence:1/06/1994).

Of his year with Franck, Vierne wrote:

> Franck also gave advice concerning the performance of his music to pupils who sometimes played it during the course; he was sensitive to these demonstrations

> of admiration. It was thus that I heard him direct the tempos, nuances, punctuation, and pauses of the 1860 Six Pièces and the 1870 Trois Pièces. As regards the Chorals, he himself played them for us on the piano, with Lekeu performing the bass part, on Thursday 2 October 1890, during the visit which we paid him before his first class on Saturday 4th (1939:23).

After Franck's death Vierne, like Tournemire, continued his studies under Widor. Although both of Franck's pupils were to absorb some of the more conservative style, Vierne was more closely associated with Widor:

> In May 1900, after eight years as Widor's assistant at Saint-Sulpice, Louis Vierne was appointed to the post of *organiste-titulaire* of Notre-Dame. With the appointment of *Widor junior*, as Vierne was jokingly called, Widor's valuable organ tradition could be spread from this important position in France's most famous cathedral (van Oosten,1994;332).

Vierne was also to study with Adolphe Marty who, according to Marchal, also seemed to fit into this style of performance. Marty's other students included Langlais, Litaize and Marchal.

In a lecture delivered to the National Sound Institute in London (October 1962) André Marchal confirmed the existence of the discrepancies. He recalled that even the performances by two of Franck's own students Marty and Mahaut ('Premier Prix' winners in 1886 and 1889 respectively) differed considerably. Marchal had been a pupil of both these men. He observed that Mahaut played with warmth, many nuances and much rubato, while Adolphe Marty was more of a 'puritan', playing straighter and faster. Marchal concluded that 'it would appear that Franck was hardly fussy about the interpretation of his own music'. Assistant organist at Sainte-Clotilde from 1912, Marchal was also familiar with Tournemire's interpretations.

Langlais, also a student of both Mahaut and Marty, recalled Mahaut's interpretation of the organ works of Franck as being in the true 'Franckian tradition'. Marchal has already noted the disparity between the more restrained performances of Marty and the freer style of Mahaut. Jaquet wrote 'between Mahaut and Marty, who were my husband's [Jean Langlais] teachers, believe *Mahaut*'(Correspondence:1/06/1994).

Langlais recalled that Marty, Mahaut and another of Franck's students, Josephine Boulay, all stated that 'Franck played his works with great freedom'. Langlais then confirmed this statement with Guy Ropartz, Tournemire, Robert César Franck (grandson) and Mme.Chopy-Franck (Robert César Franck's sister) (1971:17). Langlais himself was also known to have commented to his pupils that Franck was apparently in the habit of scolding his pupils for playing his compositions in too straight a manner. He criticised the interpretations of Widor, Guilmant and Dupré saying:

> Of course, Widor and Guilmant too knew Franck, but they were only colleagues of the great organist of St.Clothilde [*sic*]. We all know that the edition of Franck's works by Marcel Dupré is based on what Guilmant had taught him. How then can we explain the fact that this edition is so far removed from the Durand edition which was corrected by Franck? Why did Guilmant take the liberty of changing the registrations and of leaving out the fermata - to speak of only these two great mistakes? (1971:17)

He continued in a subsequent interview with Robert Sutherland Lord:

> Dupré did not play Franck correctly because he studied Franck with Widor and Guilmant. Widor did not appreciate Franck's works and Guilmant was very far away from Franck, too. Neither one played his works correctly. Dupré played very strictly. Ah, he played the notes magnificently, but did not play the spirit (1975:3).

We have already noted the stylistic differences between Langlais's concert performances and his recordings. However, even after taking these points into consideration, and remembering that his interpretations categorise him as a 'subjective/vitalist' performer, the Langlais performances show a more conservative approach than is expected. His registrations are mostly correct, and his following of dynamic markings fairly accurate, given that he was part of the virtuoso-organist tradition. This style of interpretation could also possibly be due to his once being a student of the 'puritan' Adolphe Marty.

Marie-Claire Alain was first taught to play the organ by her father, a pupil of Vierne. She also counts Duruflé, Marchal, Litaize and Dupré among her teachers. Although Alain was influenced

by Marchal's interpretation of Franck, she does not, as has been mentioned, align herself with any interpretive tradition, preferring rather to take the musical text as it was left by the composer as her point of departure. This approach was echoed by one of her pupils, David Sanger, who was initially a pupil of Susi Jeans. He wrote: 'I try to ignore these 'traditions' and recreate the music through the notation ... I cannot honestly say that I was influenced by anyone really - not consciously anyway. I wanted to play it my way' (Correspondence 9/9/1994 and 14/11/1994 respectively).

Alain's dependence on the score revealed a level of accuracy with regard to registration and articulation not usually associated with her more traditionally liberal use of tempo rubato. In this way her interpretation showed a similarity with the Langlais recordings. The recordings of Daniel Roth, a pupil of Alain, revealed the same level of accuracy coupled with an even freer use of rubato. Daniel Roth has been described by Murray Stewart as having descended 'from the direct tradition transmitted by Franck's pupils in Paris' (1990).

Like Roth, Rübsam approached Franck interpretation with the realisation that the individual's freedom needed to be reasserted. This was done within the context of an enhanced sense of historical awareness and responsibility. Their interpretive freedom existed more because the current concept of authenticity in Franck interpretation demanded it than because it was their personal prerogative. As will be discussed in Chapters Six, Seven and Eight, Wolfgang Rübsam's conscious striving for authentic performance practice, particularly with regard to tempo rubato, is unusual among the foreign recordings. Rübsam's interpretation, too free to be classed as 'objective/geometrical', is therefore commendable. However, his recordings seem to lack the spontaneous fluidity of the subjective/vitalist interpreters and thus his interpretation occupies a unique position.

On the other hand, Jean Guillou, although a pupil of Dupré, is acknowledged 'to have a completely distinctive musical personality ... with his tremendous virtuo. , nd highly personal approach to registration and rhythm' (Guillou:1990). His utilisation of melodic rubato was no doubt influenced by the late-Romantic mannerism so frequently indulged in by Paderewski on the piano. However, it is not due to any concern with 19th-century performance practice that this technique was exploited. Guillou has acknowledged that his interpretations are not authentic (Jaquet-Langlais: Correspondence:1/06/1994). As a result, although Guillou's interpretations may be categorised as 'subjective-vitalist', his exaggerated use of tempo rubato and registration-changes exceeds even that found in the recordings of the earlier generation of 'liberal' performers. His approach is described by Lueders:

> Although Guillou stops short of changing the order and pitches of the notes, his conception emphasises the irrational in tempo, dynamics and registration. Guillou goes well beyond interpretation into the realm of improvisation and transcription. [His] vision of Franck thrives on the totally unpredictable (1990:103).

Although the right of the performer to a personal interpretation preserves this performance from condemnation, it can be criticized on the grounds that it is misleading. Because Guillou refrains from any mention in the accompanying programme notes of the independent spirit with which he imbued his interpretation, a listener might thus be deluded into believing that this highly individual performance represents Franck's original intentions for his compositions. Guillou's is the showman's approach: arresting and with its own individual flair, but in his case the expression of his personality negates the rendition of the letter of the score Bond's reception was no less disparaging: 'with his gratuitous rubato and stop shuffling, [Guillou's] playing savours only of the meretricious' (1990:283). It is for these reasons that the Guillou recording should be cited only as a 'one man' personal interpretation and, at that, a highly personalized recording. For any study of authenticity this recording should not be taken into account.

CONCLUSION

Since the period practice of Franck's age was 'vital' it was characterised by a freer exploitation of the musical parameters than at any other period. Crescendos, diminuendos, accelerandos, ritardandos, tempo rubato and a highly variegated timbral palette were all attributes of the era. Whereas today a 'geometrical' interpretation of Bach, in which a more restrained approach is taken, is generally accepted, the corollary to the hypothesis dictates that same restrained approach to Franck's music must be considered 'unauthentic'.

It is clear from this survey of the recordings that the most authoritative interpretations are by the early generation of French performers, i.e. Tournemire, Marchal and Langlais, who were steeped in the same tradition of performance practice as the composer. As the interpretations by this generation have been categorized as subjective/vital, displaying the similar approaches to registration, tempo, rubato, touch and articulation discussed above, it is very likely that Franck also belonged to this school of playing. This is confirmed in the following chapter in which the supporting historical evidence is expounded.

Since the most reliable interpretations of Franck were recorded by his contemporaries, one might question the chances of the modern performer successfully recording an authoritative performance. The only choice open to later generations is to be familiar with as much of the historical evidence as possible, to have listened to and played Franck's works and those of the French Romantics so often that a close approximation to an authentic interpretation might become second nature and instinctive to the performer.

CHAPTER FIVE

SOURCES

5.1. THE AUTOGRAPHS AND PUBLISHED EDITIONS

The extant manuscripts of the organ works of César Franck have been catalogued and described by Jaquet-Langlais (1990:3-5). The genesis of each work was also briefly detailed by Smith in a monthly series published by *The American Organist* in 1990. For more specific details and references, however, it is recommended that the article 'The Organ Manuscripts of César Franck' by Wayne Leupold be consulted (1990:109-111).

Franck continually revised and reworked his compositions. Leupold describes the process as follows:

> First there was a very rough draft, just ideas, not even with the notes filled in. At least with some of the compositions there was a second-stage manuscript where all the basic chords and notes are in place, but not totally refined, and not with any registrations present. Finally, there was always a complete final manuscript, which Franck actually used whenever he performed the composition. Before he sent this manuscript to the publisher, he recopied the registrations, usually simplifying them slightly, and added final dynamic marks in pencil (1990:111).

As may be seen in the manuscripts, and especially from the Fantaisie, Franck was meticulous in editing each one of his works, moving from a sketch stage through two or three stages to a definitive version. From the definitive version Franck himself supervised and corrected the proofs for publication. Although the degree of error between the original publications and the manuscripts is minimal, certain mistakes are present in the first editions, some of which were even reprinted in subsequent editions. The publishing house of Maeyens-Couvreur was responsible for the first publication of the Six Pièces (1868). The Six Pièces were subsequently reissued by Durand & Schoenwerk in 1880, using the original publisher's plates. Durand & Schoenwerk undertook the original publication of the Trois Pièces in 1883. The same company,

then operating under the name of A. Durand & Fils, issued the first edition of the Trois Chorals in 1891. In 1959, the complete oeuvre was reissued by Éditions Durand & Cie in a new horizontal format. It is unfortunate that this new printing was entitled 'Édition originale' as this new engraving contained more serious textual errors than did the original printing (22 in the Grande Pièce symphonique alone!). A list of these errors in this later Durand edition has been compiled by Craighead and Godding (1985:56-58).

Since then several editions of the complete organ works of César Franck have been printed by various publishers. The edition by Bornemann, edited by Marcel Dupré, was published in 1955. Jeanne Demessieux, one of Dupré's most brilliant protégés and his *suppléant* at Saint-Sulpice, helped Dupré prepare some of the works for the press (Trieu-Colleney in Murray;1985:164n). She stated in her biography that Dupré had no confidence in the Durand edition. Dupré's teacher, Guilmant, having seen the autographs of the Trois Chorals, had declared Gigout's preparation of the works faulty, particularly in the matter of phrasing. Examples of this may be found in mm.122 and 281 of Choral no 2. Emory Fanning, presently in possession of the autograph manuscript of this work, has written:

> And here I must call attention to the un-dotted half note (B) in m.122; it was dotted in the first and all subsequent Durand editions. This is a small but significant error which has been repeated in countless performances of this magnificent work ... A break in all voices after the second beat in m.122 is Franck's intent.
>
> [In m.281] once more we clearly see Franck's intention to phrase in all parts. The dotted B in the 1892 and subsequent Durand editions is an error.

At the time of Bornemann's publication, Dupré was the most respected organist and recitalist in the world and, no less, also the Professor of Organ at the Paris Conservatoire. His edition of Franck, and other composers, received much acclaim at the time. Dupré's comprehensive fingering system is well suited to smaller hands and provides several successful fingering

solutions to tricky passages. Today, however, they are considered to have value only as pedagogical tools and as artefacts of the Guilmant tradition of Franck interpretation. Of the edition Smith has written:

> Viewed today, his four-volume edition of Franck's works suffers from some negative features. Dupré added what he considered to be 'appropriate phrasing', 'necessary ties between notes', 'suppressed all unnecessary ties', indicated 'registration ... and rational dynamics suited to modern instruments' consistently omitted the Hautbois from all foundation stop combinations, eliminated or changed dynamic markings, omitted fermatas and tied what he considered to be 'common notes'. The result is that it is impossible to arrive at what Franck originally wrote (1990/a:54).

This is the general attitude towards the Dupré edition; in a study of textual authenticity, the edition has no value. However we must not misunderstand Dupré's intention: he did not alter the text, but rather attempted to correct what he thought were irregularities in the Durand edition. He viewed his Franck edition in a similar light as his Bach edition: as a 'practical' student-guide which eliminated vagueness in the approximate observance of note-values, eliminated the superfluous ties, left-hand doublings of the pedal, and tied common notes. Murray reported of Dupré that, 'he took special pride in his Franck edition, which he said rectified the alterations and wrong notes of its predecessors, while establishing in print the oral tradition handed on by Franck himself to Guilmant' (1985:164). In so doing, however, Dupré reveals his fastidious temperament which was in complete contrast to Franck whom Jaquet has described as 'the gentle poet, free from all constraints' (1978:15).

The Schott/Universal Editions Urtext of 1990, edited by Günther Kaunzinger, is the most recent version of the complete Franck organ works, appropriately issued upon the centenary of Franck's death. Based on the autograph manuscripts and Durand's first editions, this version is commendable in that it attempts to correct the increasing number of errors which had accumulated in the successive reprints of the Durand edition, and 'to reproduce unchanged all dynamics, articulation markings and registrations ... specified by the composer'

(Kaunzinger,1990:6). Kaunzinger has also provided informative and thoroughly critical and interpretative notes in French, German and English. Overall, the edition's critical reception has been favourable. While Kaunzinger has succeeded in his task to a large degree, some textual errors remain uncorrected: m.43 of the Fantaisie (discussed in Chapter 6) and the crescendo marking over the last soprano note in m.64 of the same work. This edition is, unfortunately, also somewhat marred by several minor historical errors. Franck was appointed organist of Sainte-Clotilde in 1857 not 1853 as is printed. The Fantaisie en La was performed at the re-inauguration of the Saint-Eustache organ in 1873 not 1871. Incorrect dates are also given for the completion of both the Fantaisie and the Pièce héroïque. Kaunzinger wrote that the autograph of the Fantaisie was dated 'October 1869'. He quoted as his source the Bibliothèque Nationale manuscript no.8564 (1990:84). However, since the Fantaisie was published in 1868 as part of the collection entitled Six Pièces, it is obvious that these two dates do not correlate. Smith quoted the same manuscript source as Kaunzinger, but noted the date of completion as 'October 1863' (1990/a:55). Both Jaquet-Langlais (1990:3) and Leupold (1990:109) agreed with the date given by Smith. On referring to the autograph manuscript Kaunzinger's mistake is better understood, as the date, being unclear, is misleading at first glance. In the same edition, the date of completion of the Pièce héroïque was given by Kaunzinger as 19 September 1878. The date on the autograph manuscript itself, as with the date of the Fantaisie, is ambiguous. Smith (1990/a:76) and Jaquet-Langlais (1990.5) have both given the date as 13 September. Thus the date of completion of the Pièce héroïque places it between the remaining compositions of the Trois Pièces; the Fantaisie en La of 10 September and the Cantabile of 17 September.

The complete works have also been published by the following foreign publishers: Peters (ed. Barblan,1919); Schirmer (1923); Novello (ed. Grace, 1948), Bomemann (ed. Dupré, 1955), Dover (1992). Numerous editions of select works have been made, including the Pièce

héroïque edited by Bonnet for Schirmer (1929). The Trois Chorals have been published separately by Fischer and Ero (ed. Bonnet 1943), Éditions Durand & Cie (ed.Duruflé 1973), and the Dutch company Ars Nova (n.d.). It is recommended that, although valuable for their interpretational and technical suggestions, the editions prepared by Bonnet and Duruflé be used only in conjunction with the Durand editions. Bonnet's registrational markings were intended for the American organ of the 1930s and should therefore be ignored (Smith,1990/a:74). However, unlike the Durand edition, Bonnet's edition of Choral no 2 is faithful to the original with regard to phrasing. It is surmised that in preparing his edition, Bonnet had access to the autograph.

Duruflé's edition of the Trois Chorals was inspired by his teacher Tournemire. The edition does not change the composer's text and the additions made by Duruflé in the form of tempo indications, nuances and rubato suggestions are enclosed within parentheses. Unfortunately, a comparison with Tournemire's recordings reveal inconsistencies as regards certain tempo indications and registrations.

The most recently published individual work is entitled Pièce pour Grand-Orgue. Because this, the thirteenth of Franck's major organ works, was discovered only recently it was never published and never featured in any catalogue of the composer's works. It is a working manuscript without title, tempo marking, or registration. Joel-Marie Fauquet discovered the composition in a collection of notes and autograph sketches which the composer's grand-daughter, Thérèse Chopy-César Franck, gave the Conservatoire in 1947. It was finally published in 1990 by Éditions Musicales du Marais. Franck completed the work on 19 May 1854, just one week before it was due to be played at the inauguration of the organ at Saint-Eustache.

CONCLUSION

At first glance the differences between the editions seem slight, apart from registrational variances. However, when addressing the issue of authenticity, even the slightest textual inaccuracy should be documented. The older foreign editions have long been acknowledged as inaccurate and unreliable. The German Peters edition is overloaded with editorial phrase markings, articulations and some registrational inaccuracies which may, however, be corrected by consulting Jaquet (1978:12). The English and American editions may be criticized on the same grounds. These editions - the Bonnet edition of selected works is an appropriate example - adapted the score to accommodate the typical American organ. These editions are only of reference value to the organ scholar today, who ought to be primarily concerned with authenticity. Smith believed that, 'Today, organists' interests in authentic interpretation and historical authenticity easily cross these nationalistic differences' (1990/a:54).

Thus it must be concluded that the most consulted and reliable edition is still the earliest Durand edition (D.S.2679-2684, D.S.3175-3177, D.S.4414-4416). However, several inaccuracies are evident, even in this edition, when a comparison is made with the original manuscripts. Thus, none of the available editions is completely correct. A work-by-work analysis of editorial misprints contained in the various editions will therefore be found - as and when relevant to the recorded performances - in Chapters Six, Seven and Eight.

5.2. SOME COMMENTS ON THE FANTAISIE Op.16

Until recently, it was believed that the first reference to the Fantaisie was made at the inauguration of the Ducroquet organ at Saint-Eustache in 1854 at which Franck played 'a fantaisie composed with care and energetically performed' (Smith,1983:13). However, the recent discovery of the Pièce pour Grand-Orgue has led Fauquet to believe that the above quote was not a reference to the Fantaisie, but to the Pièce. She has written:

> Certainly the Pièce, with its five sections, has the free form of a fantaisie, while the style of writing, with dramatic contrasts, would show to advantage the different timbres of the new *Grand-Orgue* (1990:v).

This could mean that the Fantaisie was composed only after 1857. The next possible reference to the Fantaisie, mentioned in Chapter Three, suggests that the work was performed on the occasion of Franck's demonstration of the four-manual organ destined for the Cathedral of Saint-Michel, Carcassone. It was written of the demonstration that:

> The interpreter, M. César Franck, an excellent organist, highlighted all the riches and harmonic resources, first by a knowledgeable execution of 'severe' music, very well written by himself, and then by brilliant improvisations (Blanchard,1856:247-48).

Unfortunately, the above quote does not detail the exact piece performed by Franck. However, the registration written by Franck on the manuscript of the Fantaisie compares favourably with Smith's reconstructed specification of the organ, which had two manuals under expression, and has also helped in compiling the original specification. It is for this reason that Jesse Eschbach, in his preface to the Forberg edition entitled *Fantaisie für Orgel in Drei Versionen* (1980), also believed that the piece dated back to 1856. He has written:

> Fortunately, a major element allows for the approximate dating of this piece: the utilisation of the little Swell and Great Swell ... produces a combination which is completely unusual ... [and] identifies the Cavaillé-Coll organ built for the Saint-Michel Cathedral at Carcassone, displayed in the manufacturer's workshop in 1856.

Leupold believed that the first version of the Fantaisie dates c.1857 (1990:111). He argued that because the Andantino is included in the same sheaf of manuscript as the Fantaisie; they were intended for publication by Maeyens-Couvreur at the same time. Leupold states that since the publication date of the Andantino is confirmed as 1857, this is therefore the date of the first version of the Fantaisie (1990:109). The Andantino was, however, published in 1858 not 1857, but Leupold's reasoning is still sound.

From the above two sources, it is possible, therefore, to conclude that Franck probably composed the first version of the Fantaisie between 1856 and 1858. This places the composition of the first version of the work a possible two or even three years later than Smith maintains.

It was only in October 1863 that Franck made a second version of the work which was published in 1868, and the third version c.1868-1880 (Leupold,1990:109). Jaquet-Langlais (1990:6) supplies a more detailed examination of the later versions of this work.

5.3. ORGANS USED IN THE RECORDED PERFORMANCES

The importance of choosing the most suitable organ on which to record should not be underestimated. However, when performers are faced with the prospect of recording selections of works by various composers or giving a recital, practical and financial considerations often dictate the venue and, to some extent, the works. In a situation such as this, stylistic compromise is inevitable. Since these performances could not therefore be judged fairly with regard to the issues of authenticity, they were not included in this study. On the other hand, when faced with the prospect of an *intégrale* recording, performers should ideally be able to carefully select an instrument which will serve the compositions. This choice will reflect, to some extent, the degree of respect that the performer accords the work; and could even expose performers' want of understanding of the composer's oeuvre.

Twelve *intégrale* recordings and one incomplete set (that recorded by Tournemire) are discussed in this study. The complete details of these performances are catalogued in the Discography. The following table details the organs on which the performers recorded their *intégrale* recordings. They are listed in chronological order in Table 3.

TABLE 3 : ORGANS USED IN THE RECORDED PERFORMANCES

TOURNEMIRE	Sainte-Clotilde, Paris Cavaillé-Coll, 1859 46 ranks largely unaltered at time of recording
MARCHAL	Saint-Eustache, Paris Ducroquet-Gonzalez, 1854 86 ranks altered in 1879, 1930, 1969
LANGLAIS	Sainte-Clotilde, Paris Cavaillé-Coll, 1859 56 ranks altered in 1932/3, 1965
DEMESSIEUX	La Madeleine, Paris Cavaillé-Coll, altered in the 1960s
ALAIN	Saint-François-de-Sales, Lyon Cavaillé-Coll, 1879 45 ranks unaltered
ISOIR	Luçon Cathedral Cavaillé-Coll, 1857 54 ranks alteration in 1899, 1968.
RÜBSAM	Sainte-Croix, Orleans Cavaillé-Coll, 1880 50 ranks unaltered
SANGER	Katarina Church, Stockholm Akerman & Lund, 1975 58 ranks
BATE	Saint-Pierre, Beavais Danion-Gonzalez, 1979 77 ranks
GUILLOU	Saint-Eustache, Paris van den Heuvel, 1990 101 ranks
MURRAY	Saint-Sernin, Toulouse Cavaillé-Coll, 1889 55 ranks largely unaltered
STEWART	Haderslev Cathedral, Denmark Marcussen & Son, 1948 76 ranks altered in 1969, 1977
ROTH	Spieltisch Cathedrale Saint-Étienne, Saint-Brieuc, Brittany Cavaillé-Coll, 1848 42 ranks restored by Cavaillé-Coll in 1872 Santa Maria del Coro, San Sebastián, Spain Cavaillé-Coll, 1863 44 ranks largely unaltered Saint-Sulpice, Paris Cavaillé-Coll, 1862 112 ranks largely unaltered

Recording a performance on an instrument such as the organ is a difficult task. The success of a recorded performance lies ultimately in the ability of the recording engineer to capture the organ's full palette of sounds, enormous dynamic range and a sense of the church's acoustics. These factors were borne in mind during this study, especially since some of the older interpretations, notably those by Langlais and Demessieux, were poorly recorded.

The most authentic recording of Franck's works would obviously be on the organs with which he was associated and for which he composed, namely those at Sainte-Clotilde, the Trocadéro, Notre-Dame-de-Lorette, Saint-Jean-Saint-François du Marais and possibly the organs at Sainte-Sulpice and Saint-Michel, Carcassone.

There have been only two Franck recordings of importance on the organ of Sainte-Clotilde. In 1930 Tournemire recorded the Pastorale from Six Pièces, Cantabile from Trois Pièces, Choral no 3 from Trois Chorals and two pieces from L'Organiste. This is a unique recording of Franck's works and is chosen here accordingly as it is the sole recording made on the organ at Sainte-Clotilde which preserved the sound of the organ as the composer knew it.

The only recording of the complete Franck works at Sainte Clotilde was made by Jean Langlais in 1964, but by this time the organ had undergone two renovations. The first, which took place in the early 1930's, was an extensive 'restoration' and rebuilding by the firm Beuchet-Debière, under the direction of the then *titulaire* Charles Tournemire. The altering of the Sainte-Clotilde and other organs resulted from a marked aesthetic change in the world of the French organ between the two wars. Roth has described the change:

> A certain saturation of the symphonic style and weariness of the symphonic literature led to the restoration of Gregorian chant and the rediscovery of old music. At this time Vierne expressed reservations concerning the Notre-Dame organ; talking of mutations and mixtures. Tournemire went further by altering Franck's organ at Sainte-Clotilde to suit his preference for the works of Frescobaldi and Buxtehude (1979:5).

Jean-Louis Coignet described these alterations as follows: 'At that time a new console was provided, the Récit was considerably enlarged, some stops transferred from one division to another (ten stops were added, comprising some seventeen ranks), and the wind pressure of the Positif was reduced'(Smith,1983:59n). The new console had 61 notes as opposed to Franck's original 54, the pedal enlarged from 27 to 32 notes. Several pneumatic pistons were installed on the new console. André Fleury, one of Tournemire's assistants, recalled:

> Tournemire wanted to enlarge [the organ] ... it was all changed ... you no longer hear the organ I knew in my twenties (1994:146).

When asked whether Tournemire had realised he had made an error after the restoration, Fleury answered:

> "Isn't my organ much better now?" he would say. And no-one dared contradict him (ibid).

In the second renovation of 1956 the action was electrified and several more pistons were added. It was at this console that Langlais recorded his Franck *intégrale*. Langlais commented on the fourth page of the notes supplied with the recording: 'I have composed my registration using the stops that existed in Franck's time. I have only made one exception, which I couldn't help: in the Grande Pièce symphonique, in the Andante which was written for the Clarinette of the Positif. I had to change this because the Clarinette of the Positif had been conveyed to the Récit by Tournemire'.

In 1983 Langlais supervised another restoration undertaken by J. Barberis. This time round, the Clarinette was moved from the Récit back to its original place on the Positif, while two extra ranks were added to the Positif (Anne-Marie Penissat, Communication:1/11/1992).

Thus the organ at Sainte-Clotilde has over the years undergone many major alterations and

rebuildings and, tragically, no longer retains its original character. It is understandable why performers no longer use this organ for recordings of Franck. As for the organ at the Trocadéro, despite the efforts of Marcel Dupré, it too fell victim to fashion and no longer exists in its original form. However, the overall uniformity of the existing unaltered Cavaillé-Coll organs in matters of tone-colour and specification means that performers wishing to record can look elsewhere for an organ of similar size, specification and date. Their choice has to be carefully considered since the organs Franck knew all had some characteristics unique to Cavaillé-Coll instruments, as has been mentioned in Chapter Three.

An instance of this can be observed in Roth's recording of the Trois Pièces. In attempting to observe the composer's registrations, to address the differing characters of the three pieces, and, at the same time, to adhere to the manuscript registrations for the Trocadéro organ, he chose to record on several instruments: Spieltisch Cathédrale Saint-Étienne (Saint-Brieuc, Brittany), Santa Maria del Coro (San Sebastián, Spanish Basque Provinces) and Saint-Sulpice (Paris).

The Cavaillé-Coll organ at San Sebastián originates from the same period in which the organ at Sainte-Clotilde was built. It has 44 stops (46 at Sainte-Clotilde) and, like Sainte-Clotilde, has three manuals with 54 keys and pedal with 27 keys as well as a Positif division which fulfils the function of a second Grand Orgue. It has been preserved in almost its original condition; the two stops - piccolo and mixture of the Grand-Orgue which have been 'brightened' slightly - are not used in the recording.

The organ at Saint-Brieuc, completed by Cavaillé-Coll in 1848 as a three-manual instrument, was extensively repaired in 1872 when the spire collapsed after being struck by lightening. This gave Cavaillé-Coll the opportunity of adding a fourth manual. Although three alterations have taken place since then, the organ has been restored to its original condition as it was in 1872 with mechanical action and Barker lever system. The 'new' manual, which operates only a reed stop (Voix humaine), fulfils the function of a coupler-manual; there being no coupling mechanisms between the other manuals.

The organ at Saint-Sulpice, built in 1862, with its 100 stops spread over five manuals, was the largest organ built by Cavaillé-Coll. It is fortunate that none of this original pipework was ever removed and that only minor alterations were made to this famous instrument in the past. These alterations were reversed in 1991 when the organ was restored to its original condition by the Jean Renaud firm of Nantes. Daniel Roth, *organiste titulaire* of Saint-Sulpice has explained:

> Saint-Sulpice has always been blessed with organists who have scrupulously respected the instrument, and this, together with the fact that there have been so few incumbents here, has contributed greatly to the almost untouched state of the organ. With regular cleaning every twenty years or so, good maintenance, and respectful *titulaires*, the masterpiece has survived the ravages which befell so many other instruments (Buxton,1992:14).

So far only those recordings by Tournemire, Langlais and Roth have been mentioned. Now, among the other ten performers, five also recorded on Cavaillé-Coll instruments. Of these Murray, Rübsam, Isoir and Alain used instruments largely unaltered since their creation. Of the recordings by Stewart, Sanger, Bate, Marchal, only Stewart voiced his concern about his organ's limited ability to provide an authentic Cavaillé-Coll sound. In the notes supplied with his 1990 recording Stewart wrote: 'It is my hope that I have come as close as possible to the wishes of the composer, whilst not having the opportunity to record these works on a French instrument'. That Stewart attempted an authentic sonority is commendable. However, the Marcussen organ at Haderslev Cathedral on which he recorded unfortunately reveals the strong foundations and

clear upperwork characteristic of most German-inspired organs. It also lacks the *éclat* characteristic of French organs. Only one division of the Haderslev organ is capable of producing a real *Fonds de 8'* sound. All the other manuals are limited to one 8' stop besides the Principal. As anticipated, when comparing the relative strengths of the pedal divisions in the recordings, the Stewart is the loudest. An organ of similar character is the Danion-Gonzales organ at Beauvais Cathedral. Its thin tone and over-bright mixtures, Neo-Classical in flavour, are not particularly suited to Franck. Bate furnished her reasons for recording at Beauvais:

> I was in the building recording the complete works of Olivier Messiaen and at such times when the traffic noise outside was too heavy for the transparent textures in Messiaen's music, I chose to have the denser, more robust scores of Franck, as a sort of relaxation while I was waiting to continue my other work! (Communication:1/11/1994).

André Isoir recorded on the Cavaillé-Coll organ at Luçon Cathedral. This instrument was originally intended for Saint-Michel, Carcassone, on which Franck performed his Fantaisie. Isoir's recording is therefore, at least for this work, most interesting. However the organ has been considerably modified. The second division under expression - the Grand-Récit expressif with, inter alia, the Gambe 8', Salicional 8', Quintaton 16' and 16' Bombarde - was replaced by a Echo manual on which mutation stops abound. In 1968, the Gambe viola 8' of the Grand-Orgue was replaced by a large cornet, leaving the Grand-Orgue without any string stops. There is also a new Sifflet 1' on this manual. A new Plein Jeu is present in the Positif division, and in contrast to Sainte-Clotilde the organ lacks a Flûte harmonique 8'. Like the organs used by Alain Bate, Roth, Guillou, Murray, Rübsam and Stewart, the organ used by Isoir also lacks a Bourdon 16' on the Positif. In this case, however, because the Grand-Récit expressif was replaced, there is no other manual Bourdon 16' to compensate for the Positif's deficiency. Consequently it is one 16' rank short. The Pédale division was expanded from six to eleven stops including a mixture.

Apart from the numerous alterations, it is possible that the original character of the instrument at Luçon was unsuitable for the performance of Franck in the first place. It was completed only two years before the organ at Sainte-Clotilde, yet it 'belongs to an era when Aristide Cavaillé-Coll, although he had already conceived of the idea of a 'symphonic' organ, had not yet systematized it' (Moreau,1970:3). It was only in the construction of the organ at Sainte-Clotilde that Cavaillé-Coll 'took the last subtle but crucial step toward the potent translation of the symphonic gesture into organ-building terms' (Lueders and von Eck,1990:117). In the Luçon organ the Nasards, Quints, Cornets, Fournitures and the Plein Jeu ranks of the Classical tradition are mixed with the harmonic and octaviante flutes and gambes of the new symphonic design. Moreau continues: 'there is nothing surprising about the fact that the forty stops of the Luçon organ still have the old French sonority' (ibid).

As was the case with the organ chosen by Isoir, the Cavaillé-Coll organ at Saint-Croix on which Rübsam recorded also lacks a Flûte harmonique 8' on the Positif, and a Viole de gambe on the Grand-Orgue.

Despite the small number of stops in the Pédale division of the organ at Sainte-Clotilde, the two flue stops of 16- and 8- foot pitch were characterised by a strong, clear sound as may be heard in the Tournemire and Langlais recordings. The Contrebasse 16' and Flûte 8' in the Pédale division of the organ at Saint-François-de-Sales did not approximate their counterparts at Sainte-Clotilde. It is for this reason that Alain had to augment the Pédale division. Apart from this problem in the Pédale, and a missing Montre 8' on the Positif manual, the specification of the organ at Saint-François-de-Sales corresponds well to that at Sainte-Clotilde. Similarly, the timbre of the Hautbois corresponds very well to that at Sainte-Clotilde in that it is soft and very smooth. This quality is evident especially in Alain's recording of the Choral no 3.

Michael Murray faced a similar problem on the organ at Saint-Semin. Although this organ possessed a Montre 8' on the Positif manual as well as a Cor de nuit 8' and a Salicional 8', Franck's organ also had a Bourdon 8' and a Gambe 8'. This deficiency is compounded by the lack of a Bourdon 8' on the Récit division.

The organ at Santa Maria del Coro, San Sebastián, also lacks a Récit Bourdon 8'. But of more concern to Roth was the missing Récit to Positif coupler on which Franck so often relied, arising from the lack of a Récit to Grand-Orgue coupler on his organ. Roth notes: 'we tried very hard to solve the problem of the missing coupler Récit/Positif in the Fantaisie en do' (1991).

In comparing the timbres of the various organs, it was found that the Récit chorus-reeds of the organs used by Roth, Sanger, Langlais and Marchal create only a slight changé of timbre when added to the organs' foundation stops. This accords with Marchal's comment that:

> the Récit on Franck's instrument was very small, sounding very well when the box was open, but when closed, the reeds would disappear behind the foundation stops of the other manuals (1973:13).

The Murray recording at Saint-Semin showed that the addition of the reeds drastically altered the timbre, more so than in any other recording.

Earlier in this chapter it was mentioned that Franck performed the Pièce pour Grand-Orgue at the inauguration of the Ducroquet organ at Saint-Eustache in 1854. A substantial rebuilding of this instrument was subsequently undertaken by Merklin. The rebuilt organ was formally 'accepted' by a commission which included César Franck, who performed at the re-inauguration of the instrument in 1879. Further work was carried out by Gonzales between 1927 and 1932. The final restoration, during which numerous mutation ranks and Mixtures were added, was not completed until 1967. The Echo-expressif division of seven ranks, playable from both the Positif or the Solo, was added during this last restoration. Thus, the organ on which Marchal recorded

is vastly different from the Ducroquet organ which Franck inaugurated or the Merklin organ which he was subsequently involved in approving.

That the balance of sound between individual ranks and whole divisions of a Cavaillé-Coll, aided by the use of the expression pedal, is an important factor has already been mentioned in Chapter Two. Among the various organs chosen for the *intégrale* recordings it is clear that some, particularly those organs designed by firms outside of France, required a more substantial re-balancing of the dynamics than others.
Overall, German and American instruments are particularly unsuitable for Franck's music in this regard as the Positif divisions on these types of organ are usually miniature replicas of the Grand-Orgue, particularly in the domain of the reeds.

It is not only the tonal differences which distinguish organs by different builders but also the different actions. The organs on which the performers chose to record range from original tracker-action instruments to those that are partially or fully electrified.

Most electrically-assisted instruments provide improved repetition and fluency of playing. They are also usually equipped with the 'système americaine'. This system of manual and pedal pistons facilitates efficient stop changes and preparation of registrations. Without a clear understanding of the mechanics of the instrument for which the composition was originally intended, it is easy to forget that jet-propelled tempi and random stop changes would not have been possible on earlier instruments. Having the feel of playing action similar to that which Franck knew gives the performer a considerable advantage.

CHAPTER SIX

FANTAISIE Op.16

INTRODUCTION

It is to be accepted that the individual nuances and specific characteristics of each performance are quite impossible to document fully on paper. While the parameter of tempo lends itself to easy measurement, the parameter of rubato is a subjective matter. Only broad descriptions of rubato are given in most cases in an attempt to preclude arduous note-by-note analyses. Concerning the registrations of the works recorded, it was fortunate that these had been documented in certain cases. If a performer replied to my correspondence, it was also possible in some instances to verify specific registration choices. Where neither approach was possible such analyses was exceedingly difficult. However, with a knowledge of the exact specification of the organs used, the registrations indicated in the scores and by dint of comparative listening procedures, broad registrations could be calculated. The findings were then verified by fellow organists and an organbuilder.

The following information goes into such extreme detail that it will obviously be better understood if used in conjunction with the various recordings. However, because several of the recordings are on vinyl (i.e. 33 r.p.m.) and therefore out of print, I have attempted to provide the most accurate descriptions possible, while at the same time attempting to avoid a long and laborious text.

For each movement of the three works under discussion in this and the following two chapters, the composer's original French registrations are given first. The English explanation of these instructions using the actual stop-names then appears in parenthesis. These lists are based on

the specifications of the organs for which the works were intended. A discussion of the recordings of each work is then presented.

FANTAISIE Op.16 : BACKGROUND

The Fantaisie, Franck's first significant composition for organ, displays the diatonic writing and undeveloped structure more characteristic of his early compositions. Despite the relative immaturity of this work (Franck's genius was one which developed slowly), the registration procedures employed by Franck in this work are characteristic of all his later organ works, including the Cantabile and Choral no 3.

REGISTRATION

POCO LENTO

Récit: Fonds de 8 pieds et Hautbois [Flûte harmonique 8', Bourdon 8', Viole de gambe 8', Basson-Hautbois 8'].

Positif: Fonds de 8 pieds [Montre 8', Flûte harmonique 8', Bourdon 8', Gambe 8', Salicional 8'].

Grand-Orgue: Fonds de 8 pieds [Montre 8', Flûte harmonique 8', Bourdon 8', Gambe 8'].

Pédale: Fonds de 8 et 16 pieds [Contrebasse 16', Basse 8'].

At m.41: Ajoutez les jeux d'anches du Récit et Fonds de 16 pieds
[Add the Récit *Anches* and the 16' foundation stops:
Récit: + Flûte octaviante 4'
+ Octavin 2'
+ Trompette 8'
+ Clarion 4'

Grand-Orgue: + Montre 16'
+ Bourdon 16'

Positif: + Bourdon 16'].

At m.59: Ôtez les anches du Récit
[Récit *Anches* in:
Récit: - Flûte octaviante 4'
- Octavin 2'

- Trompette 8'
- Clarion 4'].

The work opens quietly on the Récit 8' foundations with Hautbois. The *piano* marking indicates that the swell box should be approximately half open. The use of stops of only 8' pitch, the dynamic, the diatonicism and simplicity of the opening material create an overall effect of calmness and serenity.

Already within the first few measures of this work some of the performers' idiosyncratic registration techniques are evident. With regard to the Marchal recording, unlike those performances limited by an organ's specification, the Ducroquet organ at Saint-Eustache on which Marchal recorded had all the required stops for Franck's works; any markedly differing registration combinations are assumed to be based more on personal preference than on considerations of authenticity.

By avoiding the Hautbois in the opening registration of the Fantaisie it is immediately presumed that Marchal was putting into practice his 'equivalence' theory explained more fully in Reboulot (1983:11). Marchal was concerned with obtaining sounds similar to that on Sainte-Clotilde when playing on other organs. He asserted that on some organs it was preferable to use a Gambe instead of the indicated Hautbois, and an Hautbois instead of the requested Récit Trompette. This was because at Sainte-Clotilde the Hautbois, though adding an edge to the combination, had a subtle and gentle tone similar to a Gambe and blended extremely well with the foundations. The validity of Marchal's 'equivalence' theory has been confirmed by Lueders and von Eck. They cautioned that 'performers today should keep these descriptions in mind, while registering, especially before diligently following Franck's instructions to the letter'(1990:118).

However, from a study of Marchal's recordings of other works it is evident that his registrations are concerned less with trying to approximate the requested sound of Sainte-Clotilde on the Ducroquet organ at Saint-Eustache than with personal preference. After consulting the Récit registrations which correspond to the *Fonds de 8 pieds et Hautbois* indication given at the opening of the Fantaisie it was found that Marchal's recordings show little consistency in regard to his 'equivalence' theory. In Choral no 3 (mm.117-119 etc.) Marchal omitted the Hautbois from the combination, but employed it in Choral no 1 (mm.8-15 etc.). Similarly, Marchal's registrations lacked consistency when the registration required, for melodic interest, the Hautbois in combination: in the Prélude, Fugue et Variation (soprano line from m.1) and the Cantabile (soprano line mm.78-87) Marchal selected the Hautbois (by itself), but in the Pastorale (soprano line from m.1) he preferred to use the Gambe 8' as a substitute. This is in total contrast to the registration used by the composer in his performance of the work on the organ destined for Saint-Michel, Carcassone. From the manuscript it is evident that Franck drew the *Anches* of the Grand-Orgue for the opening of the Fantaisie thereby creating a more powerful opening statement. If Franck performed on the organ at Saint-Eustache, whose specification in Marchal's time also included two expressif divisions with batteries of reeds, it is not unlikely that a similar registration would have been forthcoming.

Although Marchal omitted the Hautbois in the opening registration of the Fantaisie, the stop is used in other works. Demessieux, on the other hand, consistently neglected to add the requested Hautbois to the foundation stops. This registration preference was a result of Demessieux's reliance on the Dupré edition which unfailingly omits the Hautbois from not only this, but all of Franck's works. Since the importance of the *Fonds et Hautbois* timbre to the music of call for the addition of the Hautbois in his Franck has been established it is, as Jaquet mentioned, incomprehensible why Dupré does not call for the addition of the Hautbois in his edition (1978:28). The alteration in timbre is especially evident in Choral no 1

(from m.1), the choral of Choral no 3 (m.30), and the canonic section of the Prélude, fugue et variation. It is therefore not surprising that the Hautbois has been omitted from the opening combination of the Fantaisie. However, although Demessieux is obviously partial to her teacher's indications and, like him, always played without a score, she often makes use of other registrations. Her interpretation of Choral No 2 is an example of this. While she follows Dupré's instruction to change manuals at m.17 and add the Positif mutations at m.33 she proceeds to select her own combination by adding the reeds at m.41. By m.65, however, she returns to her teacher's edition and to her characteristic omission of the Hautbois.

Despite having been a pupil of Dupré, Michael Murray claimed that he performed from the Durand edition. His interpretation of Choral no 2 was, however, based on that edited by Dupré. Like Demessieux he changed manuals at m.17 and added the mutations at m.33. Unlike Demessieux, Murray obeyed Dupré's instruction to use the Voix humaine alone from mm.115 to 126. On the other hand, in his interpretation of the Choral no 1, Murray ignored the Dupré edition in his use of the Hautbois in the opening registration.The Guillou recordings also betrayed registrations other than those requested by Franck. Guillou's choice of registration on the Van Den Heuvel organ at Saint-Eustache, a large and versatile 101-stop, five-manual organ showed scant regard for the composer's registrational requests. The organ is in no way a hindrance to the performance of Franck or any of the Romantic repertoire. In her critique Ann Bond wrote:

> ...e organ possesses enormous, even superfluous, variety (its 101 stops include ...wo 32-ft manual stops, one of which is a reed' (1990:283).

According to Guillou this organ can serve 'for the performance of Classical and Romantic music in the best tradition' (1990). From mm.1-16 of the Fantaisie Guillou isolated the soprano line on an uncoupled Montre 8', playing the underlying parts on the Récit strings. From m.17 the

registration was more in line with other recordings until m.29 when the soprano line was played on the same uncoupled Montre 8' as in the opening. At mm.41 Guillou added 16' stops but ignored the composer's *Jeux d'anches du Récit* indication. He added the Récit *Anches* in m.59, where Franck indicated they should be taken away, instead withdrawing them only at m.60.

Guillou's preference for uncoupled manual registrations is paralleled in the Marchal and Isoir recordings. In his registration Franck requested that, where possible, all manuals be coupled to each other and all manuals be coupled to the pedal. The result of this request becomes evident in the imitative section beginning at m.17. The couplings result in a basically homogeneous sound for the pedal and all the manual divisions (the Récit sound also being audible on the Grand-Orgue) with the Récit Hautbois adding the particular timbre to this section. This specific timbre is clearly audible on the Langlais recording made at the composer's organ. There is no reason to suppose that the coupling was necessitated by any deficiency between the balance of the Positif and Grand-Orgue sections as the Récit was coupled to both divisions. Franck therefore specifically requested this homogeneous sound. In the recordings, only those by Marchal, Isoir and Guillou avoided this homogeneity of timbre. Even Roth, recording on the organ at San Sebastián on which there is no Récit/Positif coupler, wrote: 'we tried very hard to solve the problem of the missing coupler Récit/ Positif in the Fantaisie en do and in the fugue of the Prélude, Fugue et Variation' (1991).

As mentioned in Chapter Three, the Cavaillé-Coll organ at Saint-François-de-Sales lacks a Montre 8' on the Positif manual and, when compared with Sainte-Clotilde, the result is a less defined sound from m.17 onwards. Possibly in an attempt to balance the Grand-Orgue with the Positif, Alain chose not to draw the specified Montre 8' of the Grand-Orgue for the entry of the soprano voice in m.29. The strengths of the two divisions are therefore comparable, as they

were at Sainte-Clotilde during Franck's tenure. Recordings in which this balance is not achieved include those by Stewart, Sanger and Murray.

Apart from this absent Positif Montre 8', the Saint-François-de-Sales organ bears a close resemblance to that at Sainte-Clotilde; like Franck's organ, it has four eight-foot stops on the Récit manual. However, Alain chose not to use all four stops, leaving the Flûte harmonique 8' out of the combination. This is a characteristic of Alain's registration in her performances of all the Franck works. Alain also used a Sousbasse 16' and a Violoncelle 8' in the Pédale division to augment the specified Contrebasse 16' and Basse 8', thereby approximating the strong clear pedal sound characteristic of Sainte-Clotilde; this is also evident in the Langlais recording. Alain, by adding the extra stops, was possibly attempting to imitate the same effect.

The tripartite structure of this movement is established by the recurrence of the opening material in m.41, this time with a modified registration. At this measure Alain added the correct stops for the *Anches Récit* indication. However the lack of a Positif Bourdon 16' at Saint-François posed a problem for the *et les Fonds de 16 pieds* indication at the same measure. As mentioned in Chapter Three, the organs used by Bate, Roth, Guillou, Murray, Rübsam and Stewart all shared this problem. But, since either the Récit or Grand-Orgue divisions of their organs had a 16', they compensated for the Positif's lack. The organ used by Isoir did not have a Positif 16', but in this case no 16' stops existed on any other manual division. Consequently the organ was one 16' stop short. Although Alain coupled the Récit to the Grand-Orgue from the start of the piece, she did not draw the Récit Bourdon 16' at m.41; otherwise she would have solved the problem. Her reason for coupling the manuals is therefore puzzling. Even though Sainte-Clotilde had no soft Récit 16', Alain could have drawn the Récit Bourdon 16' at Saint-François-de-Sales to compensate for the missing Positif Bourdon 16', because from mm.41 to 47 the Récit was coupled to the Positif, and the Positif to the Grand-Orgue, on which this section was played.

The added *Anches du Récit* at m.41 were almost inaudible in the Langlais and Roth recordings; therefore the resulting change in timbre, with the box closed, was very slight. From Marchal's comment, quoted in Chapter Three, we know that this was also a characteristic of the organ at Sainte-Clotilde. In the Murray recording the addition of the *Anches* drastically altered the timbre, more so than in any other recording. This prominence of the Saint-Sernin *Anches* over the foundations in these measures was the result of an incompletely closed swell box at m.41.

Of the recordings of this section those by Marchal, Isoir and Guillou made registration changes not indicated by the composer. Marchal added the Grand-Orgue *Anches* for the two measures in the minor: mm.51. and 52, after which they were retired. Isoir's changes occurred in m.41, where he refrained from adding the requested *Anches* to his registration, and in m.60 where the Récit Hautbois was retired, leaving only the flutes and the strings to conclude the movement.

ALLEGRETTO CANTANDO

At m.65:

Récit:	Flûte et Bourdon de 8 pieds, Trompette [Flûte harmonique 8', Bourdon 8', Trompette harmonique 8']
Positif:	Flûte de 8 pieds [Flûte harmonique 8']
Grand-Orgue:	Flûte de 8 pieds [Flûte harmonique 8']
Pédale:	Flûte de 8 et 16 pieds [Basse 8', Contrebasse 16']

Claviers séparés [Manuals uncoupled]

At mm.

101: R.H. from Récit to Grand-Orgue
112. L.H. from Positif to Récit
113: R.H. from Grand-Orgue to Positif
117: R.H. from Positif to Grand-Orgue
123: L.H. from Positif to Récit
128: R.H. from Grand-Orgue to Récit
129: L.H. from Récit to Positif
132: L.H. from Positif to Récit
133: R.H. from Récit to Positif
141: R.H. from Positif to Grand-Orgue
151: R.H. from Grand-Orgue to Récit
152: L.H. from Récit to Positif

Like the movement preceding it, the Allegretto cantando falls into three sections. Throughout this movement the two main th. mes continually weave in inverted and transposed forms. These are identifiable not only by content but also by timbre. The theme, which displays one of the registration combinations typically associated with F. .ck, first appears in the soprano part and is to be played on the Trompette harmonique, Flûte harmonique 8' and Bourdon 8' stops. The underlying melody is allocated to the Flûte harmonique 8' of the Positif and later shared between the flute stops of this and the Grand-Orgue divisions. Similar to the unusual registration combination of Hautbois and fluework found in the opening movement, the combination of the 8' flue stops with the Trompette is requested here. Unfortunately there is no exactly analogous registration in the Trocadéro manuscripts for the specific Récit combination of Trompette and flues stops of the Fantaisie. It may be argued however that because the solo registrations of the Cantabile, Choral no 3 and the Fantaisie are similar in function, they are therefore comparable. The registration of the Fantaisie for Saint-Michel's, Carcassone, does, however, again reveal a combination of stops for the solo voice in the Allegretto cantando.

That the same registration was printed in the first edition edited for a'standard' three-manual Cavaillé-Coll organ confirms that although Franck might have been restricted by the Récit division of Sainte-Clotilde, he also used the specific Récit tone-colour out of preference.

Langlais explained, on the fourth page of the notes supplied with his recording, why he drew the Récit Trompette harmonique 8' by itself instead of in conformity with the composer's requested combination. He wrote:

> In reality, when he [Franck] wanted a Trompette solo, he had to apply the Trompette as well as four [*sic*] other stops. Now that the organ has been enlarged, the swell box does not act in the same way as before, due to the fact that, instead of having ten stops, it now has eighteen. The box is therefore much larger and doesn't close as tightly. Therefore one is no longer obliged to make use of the four stops that he indicates.

Despite Langlais' insistence on using the Trompette harmonique in a solo capacity, the recording is useful because it may be more easily compared with the corresponding rank on another organ. The Trompette harmonique of Sainte-Clotilde has fortunately survived intact, save for a few pipes which were trampled by a 'madwoman' during Tournemire's tenure (Hastings, 1987:58). It has also not been altered in any of the organ's rebuilds; its beautifully smooth and clear qualities are audible. The Trompette of the organ at San Sebastián used in the Roth recording best approximated this uniquely distinctive timbre. Apart from Langlais, the Marchal, Murray and Demessieux recordings used a solo Trompette stop in this movement. Given the free manner of approaching the score traditionally associated with the French liberals, Franck's request would have been modified without a second thought.

Against the Trompette harmonique the character and relative strengths of other Sainte-Clotilde stops may be heard in the Langlais recording. As noted above, Franck designated the Flûte harmonique 8' of the Grand-Orgue, the Positif Flûte harmonique 8' and the Récit combination to play 'against' one another in various combinations. As numerous expression pedal markings are given at the same time, the flutes of the Grand-Orgue and the Positif divisions must have been strong enough to hold their own against the Récit combination. The flutes of the unenclosed divisions, like the Montres compared in the preceding movement, should also have compared equally in strength. These hypotheses were confirmed in the Langlais recording. Despite the reduction of the Positif wind pressure in a previous extension, the flutes of the Grand-Orgue and the Positif at Sainte-Clotilde were of equal strength and were also very similar in timbre. That Franck designated only the Positif Flûte harmonique 8' as accompaniment to the melody of the Récit Flûte harmonique 8', Bourdon 8' and Trompette harmonique 8' in this movement of the Fantaisie indicates that the Positif Flûte and the Récit Trompette balanced each other very well. Of the organs used in the recordings, only the Cavaillé-Coll organs chosen by Langlais, Demessieux, Roth and Murray displayed these characteristics.

The lack of strong flutes in the Grand-Orgue and Positif divisions of the organ of Saint-François-de-Sales explains why Alain refrained from using the Récit Flûte 8' with the Trompette 8' and Bourdon 8' combination. The Sanger recording revealed only a claribel-like flute on the Grand-Orgue which was also louder than the Positif flute. The organs used by Murray, Bate and Stewart also had strong flutes on the Grand-Orgue which overpowered their Positif equivalents. Marchal drew the Flûte à fuseau on the Solo manual for the right hand melody at m.101. This flute overpowered the flute of the Positif manual which was playing the underlying melody.

In Alain's attempt to balance the pedal division with the manuals, she again used an augmented pedal section, this time incorporating a Salicional 16' in addition to Franck's requested Contrebasse 16' and Basse 8' registration.

In the registration list accompanying her recording, Alain noted the employment of the Grand-Orgue to Pédale coupler in mm.98 and 105. These additions were unnecessary as this requirement was not indicated in the score and Franck marked a *diminuendo* at m.99. If Alain wished to add more to the pedal for the end of this section, the addition should then have taken place earlier, at least from m.92. The difference the additions made was, in any case, undetectable. However, one could hear the addition of the coupler and the resulting difference in mm.162 and 169. This was therefore incorrect in Alain's registration list which should rather have read:

'm.162 = + GO/PED

m.169 = - GO/PED'.

The Guillou recording of this movement contained unmarked registration changes too numerous to detail fully. For the first beat of m.82 Guillou added the Positif tremulant to the notes played by

the left hand. He chose stops of higher pitch than the 8' stops listed in the registration. Furthermore, he regularly used 'echo effects', changing the timbre of a voice whenever material was repeated. A good example of his technique may be found between mm.171 and 181.

QUASI LENTO

At m.190:
Récit: Fonds de 8 pieds, Hautbois et Jeux d'anches: [Flûte harmonique 8', Bourdon 8', Viol de Gambe 8', Basson-Hautbois 8', Flûte octaviante 4', Octavin 2', Trompette 8', Clarion 4']
Positif: Fonds de 8 et 16 [Bourdon 16', Montre 8', Flûte harmonique 8', Bourdon 8', Gambe 8', Salicional 8']
Grand-Orgue: Fonds de 8 et 16 [Montre 16', Bourdon 16', Montre 8', Flûte harmonique 8', Bourdon 8', Gambe 8']
Pédale: Fonds de 8 et 16 [Contrebasse 16', Basse 8']
Claviers accouplés [Manuals coupled: Récit to Positif, Positif to Grand-Orgue]
Tirasses [pedal couplers: Grand-Orgue to Pédale, Positif to Pédale].

Whereas in the Poco lento section of this work Alain did not use the Montre 8' of the Grand-Orgue because of the danger of overshadowing the Positif, in this section there seems no logical reason why this rank should have been neglected again, unless there was some problem with the stop at the time of recording. Alain also neglected to use the Récit Flûte harmonique 8' and added the extra Soubasse 16' and Violoncelle 8' to the Pédale.

Sanger's pedal registration was light in comparison to other recordings and, as mentioned above, did not produce a clear line. The Isoir recording displayed the heaviest pedal largely through his use of an undesignated Bombarde 16'.

Marchal's registration of this section was the most individual of all the recordings. In preferring to re-register the work to suit the organ at Saint-Eustache he showed little concern for the composer's indications. For the first three measures of the section ie. mm.190 - 192, Marchal played on the Récit *Fonds, Mixtures et Anches 8' et 4'*. Although Franck could have indicated

the Mixtures for this section, he designated the foundations of 8' pitch only. For the following three measures, ie. mm.193 - 195, Marchal moved to the coupled Grand-Orgue manual with full foundations. At m.196 he added the *Anches* of the Grand-Orgue and Pédale divisions. For the last three measures Marchal retired the Grand-Orgue and Pédale *Anches*, ending with a registration comprising full Récit *Fonds, Mixtures et Anches* and full Grand-Orgue *Fonds*.

Above the leaping pedal notes of mm.291 and 202, a dynamic change is marked. In a similar instance in the Allegretto cantando section discussed above, the performer would again have to play the pedal notes with the left foot while operating the Récit expressif pedal with the right foot. All the performers played this section in an almost legato manner. Some, such as Roth, Demessieux, Sanger, Isoir and Murray managed successfully to effect the simultaneous dyna.. ..ange, others, such as, Langlais, Alain, Rübsam, and Stewart began the *diminuendo* only from the end of m.202. Guillou and Bate relied on unmarked registration changes to create the change of dynamic. Bate added what sounded like a Bombarde 16' and Fourniture to her pedal registration in m.198, taking them away in m.203. Guillou also lightened his pedal in the same measure. Other registration changes made by Bate included the addition of mixtures in m.193 and, similar to Guillou, the subtraction of the *Anches* in m.204. Guillou selected the Tuba mirabilis 8' on the Grand-Choeur instead of the Récit Trumpets. As the Grand-Choeur is unenclosed, the Récit expressif markings inevitably went unheeded. Anne Bond has strongly criticised Guillou's deliberate registrational misreadings in his recordings of the Franck organ works (1990:283). Bond (1986:53) and Jeremy Wallbank (1984:56) have levelled the same criticism at the Bate recordings. Both performers habitually chose registrations which fell outside of the parameters of the composer's tonal demands. Bond has also observed several similar inaccuracies in Bate's recording of Messiaen's La Nativité (1984:56).

ADAGIO

Récit: Voix humaine, Bourdon, Flûte et Gambe de 8 pieds [Voix humaine 8', Bourdon 8', Flûte harmonique 8', Viol de Gambe 8', Tremblant]
Positif: Bourdon de 16 [Bourdon 16']
Pédale: Bourdon de 16, 8 et 32 pieds [Contrebasse 16', Basse 8', Sousbasse 32']
Accouplement du Récit au Positif [couple the Récit to the Positif].

Although not marked by the composer, it was then customary for the Récit 'Tremblant' to be drawn with the Voix humaine unless specifically requested otherwise (Smith,1990/a:58). This common registration is another important part of Franck's 'tonal universe' - as integral a part of Franck's compositions as the melody, harmony and structure. Similar to his treatment of the Trompette harmonique and Hautbois, Franck always utilized the Récit Voix humaine in combination with certain foundation stops.

From the Langlais recording we know that the Voix humaine at Sainte-Clotilde was very smooth. By comparison, the Voix humaine stops used in the Roth, Rübsam and Stewart recordings were slightly more noisy and rough. Murray and Isoir drew a solo Voix humaine as marked in the Dupré edition. Although there was a Voix humaine available on the Beauvais Cathedral organ, Bate chose a Voix céleste for this movement. She explained:

> Obviously when making records of this type, one has to bear in mind the registration possibilities of the instrument for which they were originally written. Nevertheless there must be a considerable amount of compromise in that the most satisfying musical results come out of using the available instrument to the greatest possible advantage ... it may be helpful for you to know that I did have the chance to work at St. Clothilde [*sic*] ... and although the organ has altered over the years ... I still know the sound it made. I therefore attempted to come as close as possible, given that I was in a different situation in Beauvais (Correspondence:22/03/1994).

Sanger also selected a completely different registration for this movement. He wrote:

> Whenever the Voix humaine was called for, I used the Voix céleste in the absence of a Voix humaine on that organ (Correspondence:23/02/1994).

However, in the notes supplied with the recording, the following was written concerning the Adagio section:

> [It is] registered for the Voix humaine (in the absence of this stop at the Katarina Church, the following combination is used: Pos; Flûte à cheminée 8', Salicional 8', Quintaton 8', Flûte d'echo 4' and Tremblant).

From the recording it is evident that the latter combination was drawn.

Although Demessieux's interpretation was based on the Dupré edition, she often followed Franck's instructions as given in the Durand edition or else invented her own combinations. Although, as mentioned earlier, she followed the Dupré edition in consistently refusing to add the Hautbois to the foundation stops when requested by the composer, she preferred the composer's registration in the passages scored for the distinctive Voix humaine, Bourdon 8', Flûte harmonique 8' and tremolo combination, thereby ignoring Dupré's instruction to draw the Voix humaine alone. This is confirmed not only in this movement of the Fantaisie but also in mm.115 to 126 of Choral no.2. Demessieux, however, also altered the composer's registration of this movement of the Fantaisie by including a Voix céleste and soft 8' flues with the Voix humaine combination. From m.221 onwards she created contrasting effects by taking away the Voix humaine. It was added again at mm.229 and 137, and was retired at mm.233 and 246. Guillou's registration also exploited echo effects. He opened the movement with a Flûte 8' playing the soprano line and the Voix humaine, flutes and gambes supplying the underlying parts. The manuals were coupled. From mm.221 to 230 Guillou played on the solo Voix humaine. At the end of m.230, the soprano Flûte 8' was again drawn with the original accompaniment. At m.233 the Voix humaine was withdrawn and Guillou played on the remaining accompaniment of flutes and gambes. At m.237 the Voix humaine combination was drawn, without the soprano Flûte 8'. From mm.241 to mid-m.243 the soprano Flûte 8' was drawn. From mid-m.243 to the end of the movement he played without the soprano Flûte 8'. Guillou's penchant for constant timbral variation was most conspicuous in this movement. His

needless and arbitrary registration undermined the tripartite construction of this Adagio because he made no correlation between registration and structure. Smith also mentioned the problem of the composer's indication of *Bourdon de 16', 8' et 32* (1990/a:58). We know that Franck's organ possessed only the Contrebasse 16', Basse 8' and Sousbasse 32', the Sousbasse being the only real Bourdon-type stop. Based on the nomenclature used by the composer in the rest of the Fantaisie, Smith concluded that to Franck the pedal *Fonds, Flûtes* and *Bourdons* terms were interchangeable.

Alain's organ possessed the necessary stops for this movement. However, instead of using the Positif Bourdon 16' at mm.237 and 241 she added a Récit 16' stop. She then used the 8' Flûte harmonique of the Positif coupled to the Pédale instead of using the Pédale 8' stop. The reason for this is possibly because the Récit 16' on Alain's organ was stronger than the Positif 16'. As demonstrated by the Langlais recording, the Positif 16' at Sainte-Clotilde was a strong and clear rank. As in all the earlier movements Alain used the extra Salicional 16' on the pedal.

As previously mentioned, Roth's organ at San Sebastián was missing a Bourdon 8' on the Récit, a Bourdon 16' on the Positif as well as a Récit to Positif coupler. Roth coupled the Grand-Orgue Bourdon 8' to the Récit providing the desired specification. At mm.237 and 241 the Grand-Orgue 16' was drawn in a manner similar to the Alain recording. Stewart, Rübsam, Murray and Bate compensated in a similar way. Murray, however, also coupled the manual 16' to the pedal as requested by Dupré. Franck, however, indicated no pedal couplers in this movement.

Marchal drew the Récit Voix humaine with the Bourdon 8' but did not draw the Flûte 8' and Gambe 8' into the combination. Instead of using a Positif Bourdon 16' at the indicated measure in the last twelve measures Marchal used a Positif Flûte 8'. Although the Positif of the organ at
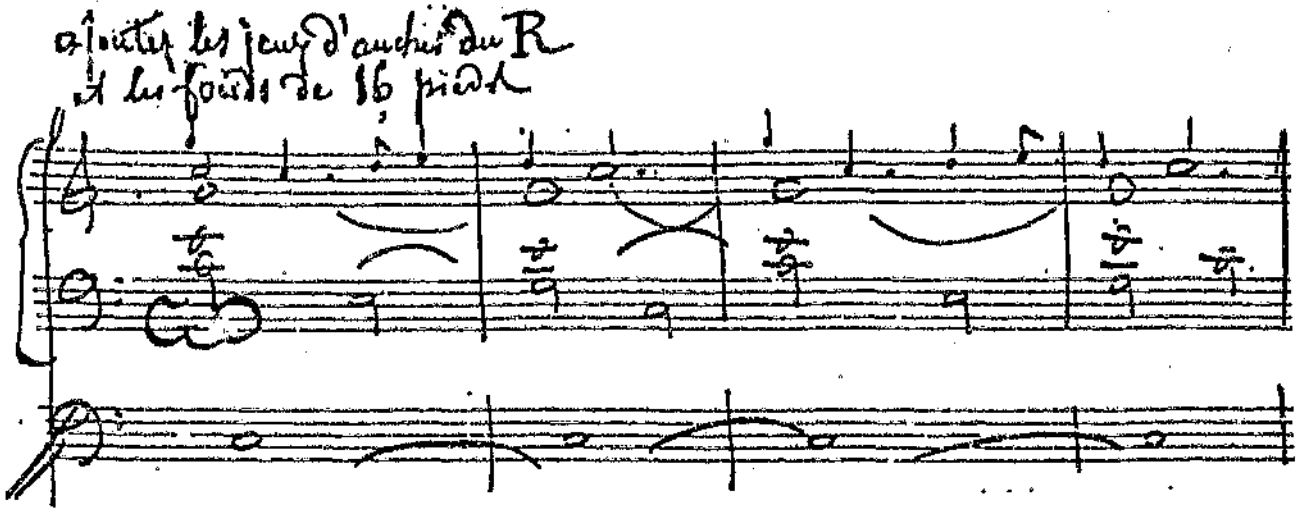
Saint –Eustache lacked a soft Positif 16' tone, Marchal could have added the Récit Flûte 16', thereby creating a similar effect to that requested by Franck.

ARTICULATION, RUBATO AND TEMPO

The Fantaisie contains a wide variety of contrasting compositional techniques. There are sections of static harmony; canon; polyphonic melodic lines and loud dramatic sections are countered by quiet chordal passages. Thus the degree of variance between the recordings in terms of the parameters of rubato and tempo is vast. It is precisely for this reason that the work provides a good case study through which to measure these parameters.

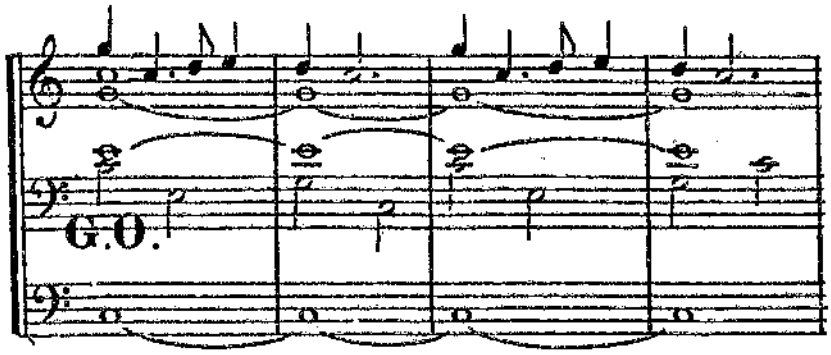
One of the most problematic areas of this work occurs in m.43. In the autograph manuscript the rhythm in the soprano line is clearly written as:

Fantaisie mm.41 - 44



However, both Durand editions as well as the Dupré and Urtext editions print the rhythm as:

Fantaisie mm.41 - 44



Smith recommends that the autograph rhythm be followed (1990/a:56). Conversely Jaquet-Langlais says that 'the error is in the manuscript ... Franck corrected it in the proof of the first edition (Maeyens-Couvreur)' (Correspondence: 1/06/1994). It is unfortunate that Tournemire never recorded this composition. While Langlais, Alain, Isoir, Rübsam and Stewart played the printed rhythm, the remainder of the recordings, including that made by Demessieux as early as 1968, retained the manuscript rhythm. It is assumed that these performers made an analogous translation from m.3 of the same work or consulted the autograph manuscript.

There is a related issue in the Dupré and the 1959 Durand editions. These omit the ties over the notes connecting mm.40 and 41. Now, Demessieux's inclusion of the ties confirms that she had misgivings about the textual accuracy of her teacher's edition. It is more difficult to explain why Alain and Rübsam omitted these ties as they all performed - using Cavaillé-Coll organs - from the early Durand edition. That Stewart omitted this smooth transition through a lack of mechanical coupling devices or a stop-pulling assistant is possible but not wholly acceptable.

In terms of rubato, the recordings ranged from the strictly *a tempo* performances to very free, subjective renditions. Similarly the performers' choice of tempi varied considerably.
The variance within the parameters of articulation and touch was only slight.

POCO LENTO

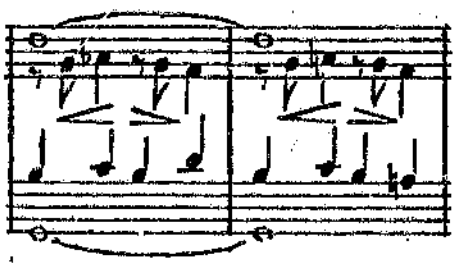
The harmonic framework of the opening movement poco lento is relatively static; it is the melody which therefore secures attention. Much in keeping with Franck's subdued treatment of the harmony and his choice of registration, the majority of the performers, while regularly retarding the phrase endings, treated this section in a fairly predictable and straightforward manner.

RUBATO

Franck's syncopated handling of the imitative material in m.3 forms the focal point in the otherwise tranquil opening. The treatments to which the syncopation is subjected are therefore interesting and important. With the exception of Langlais and Demessieux, all the French recordings - including those by Alain, Isoir, Marchal, Guillou and Roth - emphasized, in varying degrees, the last two soprano notes falling on the offbeats of m.3. While Alain and Isoir preferred to linger more on the penultimate soprano note of m.3, Marchal and Guillou gave the notes equal emphasis. Isoir's rubato at this point was, however, overshadowed by his preference for delaying the first beats of the first five measures. Roth's handling of rubato was the most noticeable of these five recordings.

Another example of Franck's subtle alteration of previous material may be found in m.8:

Fantaisie mm.7 - 8



The centre of interest is the altered harmony in the imitation. Similar to m.3 the treatment of the alteration varies from performer to performer. But it was again the Alain, Isoir, Marchal, Roth and Guillou recordings which made use of rubato here: Alain and Isoir played m.7 in time and lingered slightly on the A natural of m.8. Marchal, Rübsam and Murray lingered on both the A natural and the preceding quaver G of m.8. Roth and Guillou indulged in an obvious rubato on all the notes in the line in m.7 and 8 emphasising especially the notes falling on the first two beats. Besides the performers already mentioned, Langlais, Rübsam and Murray also utilise rubato in m.8. Instead of the alto notes falling on the second beat of mm.7 and 8 Langlais's extremely subtle rubato emphasised the preceding quaver notes of this line. As is usual, all the performers then slowed down slightly for the end of the phrase. This type of agogic accentuation given to an unusual harmonic characteristic is confirmed by the agogic accentuation accorded by most of the performers to the Neapolitan 6th in Franck's Prélude, Fugue et Variation, as well as to the numerous shifts from major to minor tonality in the Fantaisie en La. In this latter work, as Lueders has reminded us, the turns from minor to major, and all the more from major to minor, should take on added significance as they reflect the larger structure. In the Fantaisie en La, Franck reverses the usual minor-major progression by concluding the work in the minor.

Measure 17 marks the commencement of the canon. In French recordings of polyphonic music, it is customary to use much agogic rubato in order to emphasize specific imitative passages and voice entries. Lueders has described this approach:

> Franck cannot have failed to treat the polyphonic lines ... with independent declamation rather than perfect vertical rigidity. The acoustical'reservoir' of the French churches and the liquid feel of Barker-lever action favored (*sic*) this. Search for passages with at least two simultaneous melodic phrase structures (especially irregular vs. regular rhythms), and you will likely discover many occasions for delicate give-and-take (1990:104).

This practice of slightly delaying the entry of each voice was confirmed, especially between mm.29 and 40, in the Alain, Roth, Marchal and Langlais recordings. Except where specifically

marked by the composer at m.15. and at the entrance of the third voice at m.29, rubato was less prevalent in the Demessieux recording of this particular work. This straightforward treatment of imitative polyphonic material, often associated with Marcel Dupré, is a distinguishing feature of Demessieux's style and is confirmed by her treatment of the canonic passages in other works such as the Prélude, Fugue et Variation and Choral no 2. It was less obvious in her recordings of the Cantabile.

Sanger's performance, only slightly more flexible than Demessieux's, was similar to the Murray and Stewart recordings. In terms of the non-French recordings the Rübsam performance was the most free. Rübsam often prolonged - though only slightly - the last beat of a measure and occasionally also treating similarly the second beat of a measure. Rübsam explained:
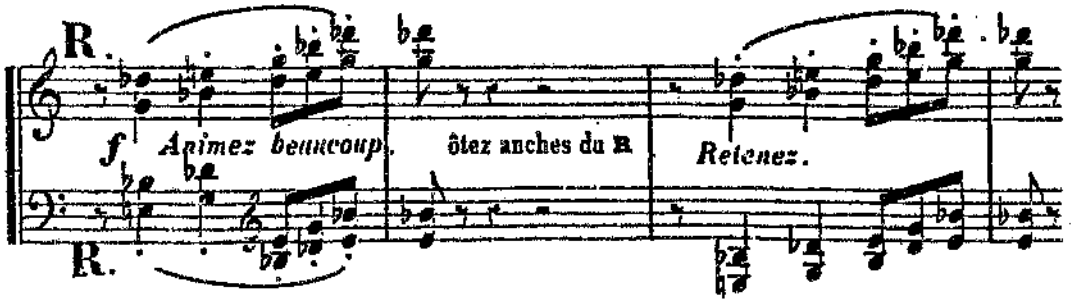
> I have often tried to analyze what characterizes French rubato, particularly in playing Franck and how it differs from rubato traditions of neighboring countries e.g. Germany, England etc.. My finding / impression is that most French Organists stress a certain amount of'off beat rubato' by which one intentionally **rushes a slight bit** into the off-beat of a figuration or upbeat, thus gaining musical time which feels like stretching but is really more like a charming flare, quite similar to the accented inflections of the French Language ... the secret might lie in reasoning favourably with the **French tradition** in free and expressive ideas, related to that country's language. I have tried to incorporate this kind of interpretive observation in my recording (Correspondence:26/09/1994).

Rübsam's intentions are commendable. His interpretation was the only non-French recording which consciously attempted to approximate French rubato. Some, however, may argue that his rubato runs counter to the flow of the music, and frustrates the listener. It is worth noting here that while much 'off-beat' rubato was common to all the French recordings presently under discussion, it was never as predictable as demonstrated in the Rübsam recording.

In total contrast, the exploitation of rubato by Guillou was quite unpredictable and often surprising. Guillou's interpretation of the Fantaisie was the most unusual and idiosyncratic recording under discussion. In his freedom Guillou anticipated, retarded, bent and moulded the

rhythm in his performance far more often than in any other. His free interpretation of the Animez beaucoup and Retenez markings from mm.57 was striking. After both sets of quavers the chords on the first beats of mm.58 and 60 were played so soon after the previous chords that they were almost lost. He also shifted the accent traditionally applied to the first beat of the bar to the second in a quasi-syncopated style by giving the second chord in each group a more'tenuto' articulation. Possibly Guillou was following Tournemire's instructions: "the 'transition' very freely, a bi dramatic and rather quickly" (Smith,1983:81).

Fantaisie mm.57 - 60



From mm.57 the differences in interpretative styles became more apparent. Performers who played these sections more or less 'in time' and which followed the Retenez marking include those made by Sanger, Roth and Murray. Bate and Alain began the groups of staccato semiquavers in both sections slowly and proceeded faster. The most exaggerated form of this technique may be heard in the Langlais and Isoir recordings. The Demessieux recording bridges the gap between these two approaches in that she played the Animez beaucoup in time and then, in the Retenez sections, began the group of quavers more slowly, gathering momentum slightly as she reached the first beat of the next bar. As her touch in the Retenez passage was also slightly more tenuto in these measures, Demessieux betrayed reference to the Dupré edition which recommends that the passage be played portato and not staccato. Dupré also altered the composer's tempo markings for the same passage: the original direction 'Animez Beaucoup' (very animated) became simply 'Animato'.

DYNAMICS
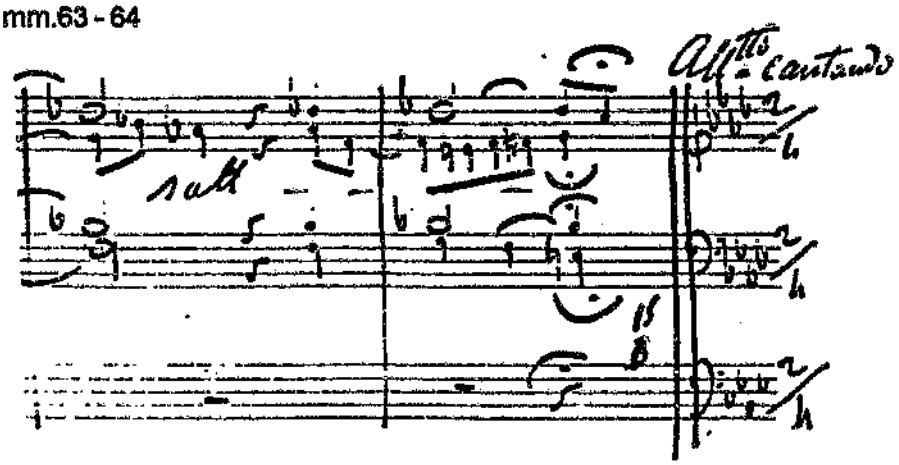
The observance of dynamics in this movement is briefly noted in the following discussion. Demessieux again followed the Dupré edition by omitting the dynamic markings for the expression pedal given in mm.39 and 40, making a crescendo in m.48 instead of the decrescendo marked by the composer in the second half of the bar, and by recording a decrescendo in m.55. Sanger's omission of the expression pedal markings in mm.39, 40. and 61/62, the wrong note in m.62 and the omission of the soprano tie over mm.40 and 41 provided evidence of his reliance on the 1959 Durand edition. His performance therefore conflicts with his article on Franck published in the *Organists' Review*:

> New printings are appearing over and over again with mistakes abounding. If you do not have the good fortune to be able to study the autographs, try playing from the earliest Durand editions (1992:114).

Although Sanger, Bate and Isoir omitted the same dynamic markings in mm.39 and 40 as Demessieux they were not, in fact, following the Dupré edition. Although unmarked in the score, the Bate recording made a very clear break between the first two beats of the bar in m.37, creating a new phrase from which to move to the restatement of the opening material a few bars further on. The only other performer to phrase similarly was Langlais.

The crescendo marking on the final soprano note in the last measure of the poco lento (m.64) is not in the autograph manuscript:

Fantaisie mm.63 - 64



In this instance the only edition in agreement with the manuscript is that edited by Dupré. Recordings in agreement with the manuscript include those by Alain, Guillou, Murray and Bate. Langlais and Stewart effected a crescendo in the middle of the bar betraying reference to the Durand edition. But although the omission of the 'hairpin' dynamic in m.64 is correct, Dupré omits the fermata marked by the composer on the last soprano note of the same measure. His disregard for fermatas is not only evidenced in the following (Quasi allegro) movement but also omitted in the pedal solos of the Final. Flor Peeters wrote of Franck's fermatas:

> One should not forget that wherever a fermata occurs, this not only means the lengthening of the note value but also an additional rest - or breath - before continuing. The lengthening of the note followed by a rest can be shorter or longer, according to the meaning and function of the fermata in the composition. The remark not to exaggerate the fermata in some parts of Franck's compositions does not mean that their significance may be ignored. A fermata remains a resting point, although often of relative duration (1971:41).

The least accurate recording of these four measures of the Poco lento was reflected in the Bate interpretation. The marked crescendo in m.60/61 and the indicated decrescendo in m.62 cannot be heard. Instead, an unmarked rallentando was made. This slowing down pre-empted the rallentando designated by the composer two measures further on; thus, as Smith warned, the effect was diminished (1990/a:56). Thereafter Bate closed the swell box during the rest in m.63. In this recording the values on the minims in mm.61 and 62 were cut by almost half. Either Bate's misreading was an attempt to compensate for the ample acoustic or her interpretation of these measures was unwittingly incorrect. Beauvais Cathedral, as is mentioned on the notes accompanying this recording, boasts the highest nave in Europe. If the articulation had been compromised because of the acoustic characteristics, it would be expected that there would also have been a compromise in the parameter of tempo. This, however, was not being done since the recording used one of the faster tempi measured. In her programme notes, Bate expressed her opinion that the spacious acoustic of Beauvais Cathedral - resulting from its high nave -

resembles the reverberant acoustics of Sainte-Clotilde. According to her assumption there should therefore have been be no reason for Bate to cut the note values.

In contrast to Bate's view on the acoustic of Sainte-Clotilde, Paul Hale wrote that the acoustic of Sainte-Clotilde suits contrapuntal music because it is 'clear and not super-resonant' (1990:293).

TEMPO

The great disparity in tempi for the opening of the Fantaisie is reflected in the wide ranges: approximately 52 crotchets per minute in the Alain recording to 80 crotchets per minute in the Sanger and Guillou recordings.

TABLE 4

FANTAISIE Op.16 : POCO LENTO

BEAT : CROTCHET	m.17		m.41
TOURNEMIRE*	66 Without dragging, obviously without rigour		
MARCHAL#	60 - 63		
DUPRÉ+	76		
LANGLAIS	76		
DEMESSIEUX	76		
ALAIN	52	56	52
ISOIR	72	84	72
RÜBSAM	56	60	58
SANGER	80	88	80
BATE	72	80	72
GUILLOU	80	88	84
MURRAY	63	66	60
STEWART	60	69	63
ROTH	58	69	60
* Tournemire (1931:21)			
# Smith (1983:1990a:57)			
+ Dupré (1955)			

The tempo marking suggested by Dupré does not change within the movement. Likewise, the recording by Demessieux remained steady. All the other performers (especially Isoir and Roth) accelerated their chosen tempi when the canonic passage proceeded in m.17, and then decelerated to their approximately original speed when the opening material returned in m.41. This type of tempo fluctuation within a single movement was common. It is observed that the continual adjustment of tempo corresponded to change in the texture of the material.

ALLEGRETTO CANTANDO

RUBATO

Tournemire's direction for this section, in which the melody scored for a trumpet and two flutes, is 'very flexible' (Tournemire,1931:21). As he never recorded the work, 'flexible' remains a vague and merely relative term. Most of the performers seem to have attempted to infuse some of this spirit into their recordings and to have avoided a very 'straight' performance. The most obvious opportunity for rubato is in the soprano melody which starts with a quaver anacrusis.

Three methods of treating this line can be distinguished in the recordings. The first method, heard on the Sanger, Bate, Roth, Rübsam and Guillou recordings, entails a slight pause on the upbeats to the phrases as well as on the first beat of the following bars. While successful in some cases, this effect sometimes results in a predictable rubato (Rübsam) which disturbs the musical line. Of Rübsam's recording of Bach made in Gröningen (1989) Ivor Keys has remarked:

> The listener has to cope with a fairly frequent mannerism of an articulative silence between up-beat figures and the beat to which they lead, leading to an impression as if the whole thing was rather an effort, which of course, to a player of this quality, is obviously not the case (1994:345).

The most unorthodox performance of this section is heard, again, in the Guillou recording. The opening showed the left hand severely anticipating the melody, which itself was given an agogic pause before entering, resulting in a noticeable gap between the voices not unlike a severely 'split' chord. Guillou subjected the rest of the melody to even greater flexible treatment.

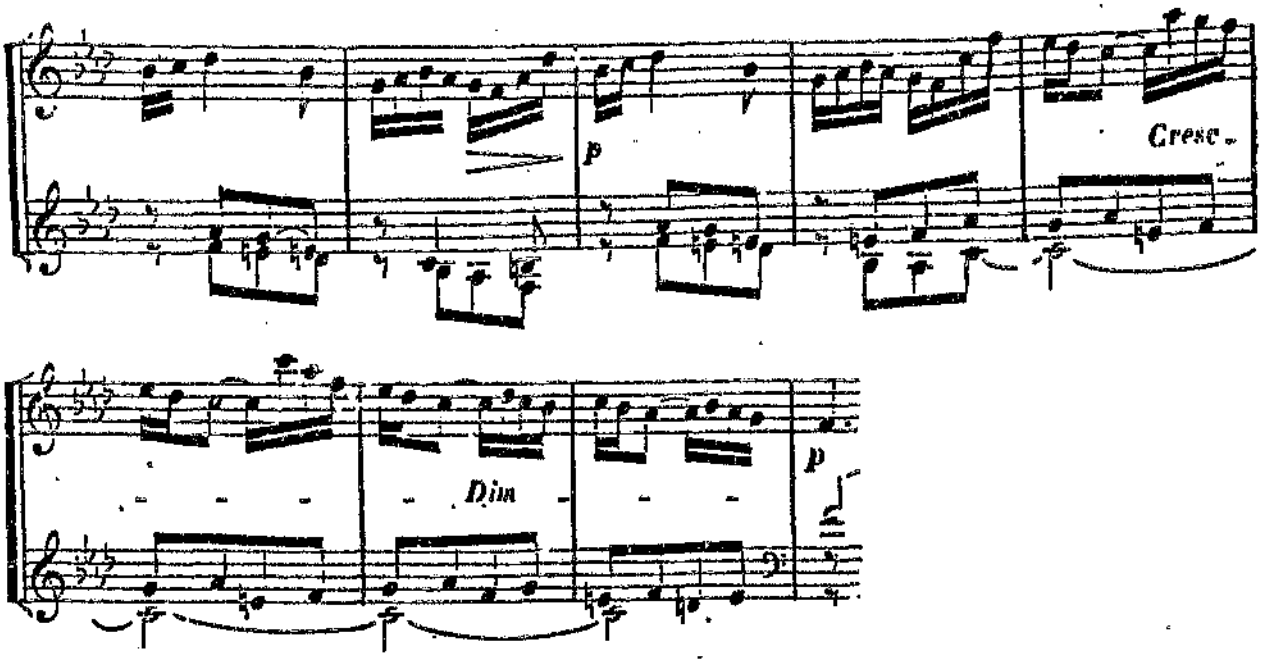
The second approach, favoured by Langlais, took less liberty with the melody, making use of a slight rubato only on the upbeats to each phrase; the subsequent notes were played in time and with little extra emphasis.

The third approach, very similar to the previous method, exhibited even less of the above-mentioned rubato techniques. It was a more straightforward method of performance favoured by Isoir, Murray, Stewart and Demessieux, the latter recording being the strictest in this group. Even in m.70 of the Demessieux recording, no special emphasis was given to the unusual syncopation present in the right-hand melody.

On the Sainte-Clotilde organ, Franck's requested *diminuendo* in mm.72 would have entailed the player's foot being constantly on the Récit expressif pedal for the requisite dynamic change to be achieved. A perfectly legato line would therefore have been difficult to achieve. Smith believed that the pedal line therefore had to be: 'subtly articulated rather than detached' (1990/a:56). This subtle articulation was achieved in all the recordings except in that by Alain, in which a noticeable break was made. The tie over the soprano A's in m. 99 is omitted in the 1959 Durand edition. However, all the performers, even Sanger, included the tie in their recordings, no doubt by analogy with m.90.

In mm.83 - 86, a two-bar phrase in the Récit melody line is repeated exactly, though with an accompaniment that shows a slightly altered harmony.

Fantaisie mm.83 - 91
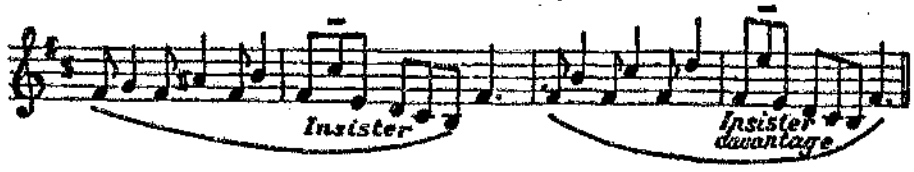


The following advice has been offered for the performance of these measures:

> Time and time again throughout this delightful exercise in invertible counterpoint Franck extends a motivic element by repeating it... he will often vary it dynamically , but he leaves the rhythmic variations to the interpreter. In this example, the characteristic nucleus [the three notes beginning mm.83 and 85] are to be played with more emphasis the second time. Think of it as though there were a slight fermata over the motif (Smith,1990/a:57).

While the advice seems useful, none of the recordings reflected this rhythmic variation as suggested by Smith. His suggestions for the following phrase (mm.87 - 90) in the above example were, however, evident in all except the Sanger, Murray and Rübsam recordings. Smith explained:

> The most characteristic element of Franck's works is the expanded phrase in which the motif is repeated three times in an ever-expanding range...the tonal centre is E-flat and it is introduced by an ever-enlarging triad: first from the F above, then A-flat and finally, the climax of the phrase, C. The A-flat should be slightly emphasised, the high C emphasised more. This phrase should be interpreted thus every time it appears (ibid).

The Sanger, Murray and Rübsam recordings emphasised the tonal centre of E-flat rather than the approaching notes. The increasing exploitation of rubato in an expanded phrase is confirmed by Tournemire's documentation of Franck's treatment of a phrase in the Prélude, Fugue et Variation:

> Those who have not lived in the intimacy of Franck's heart will have to remember the following advice regarding the interpretation of the expanded phrase which he so often used in his works. Here is an example ...
>
> 
>
>
> (Tournemire,1931:21)

There was no discrepancy among the performances with regard to the handling of rubato on the high notes falling on the first beats in the mm.186, 187 and 188 which are played by the right hand. Each performance paused slightly on these notes, which were also given expression-pedal dynamics. All the recordings corresponded in the way that they stretched the strong beat of m.187, then moving into the rallentando indicated later in the measure.

Concerning the articulation of the voices in mm.83 - 85, the left-hand chords accompany the melody in a legato manner. A similar passage from m.113 has these accompanying chords marked staccato, and from m.172 they are articulated as:

Fantaisie m.172



However when they first appear they are marked with no articulation, and they were played thus in all except the Alain, Bate, Guillou Isoir and Murray recordings. It must be remembered that, of

these four performers, Dupré taught Alain, Guillou and Murray (see Chapter Four). It would appear therefore they followed their teacher's articulation as marked in the Bomemann edition. Guillou's articulation of these chords was an exaggerated form of the phrasing used in the Langlais recording. Guillou reverted to a quasi-waltz rhythm i.e. pausing slightly before the last quaver chords in each measure. Dupré's articulation of this passage was undoubtedly based on an analogous comparison: merely transferring the articulation of a similar passage (m.172) to mm.83 - 85 using the Durand edition. The danger of this type of assumption is that, while it can in some circumstances be most useful and necessary - for example in replacing the omitted slur in the right hand of m.99 (the corresponding passage being m.90) - it cannot be supported just by transferred knowledge. In the case of the omitted slur, the assumption made in all the recordings is supported in that it was an editorial omission only in the 1959 Durand edition, and yet present in the autograph and all other editions. The greatest risk attached to this assumption is that Franck's music, because of its characteristically heavy reliance on limited subject material, is full of slight variances. One need only think of the rhythmic variances in the opening passages of this work. Another example of this Franckian characteristic may be found in measure 75. Contrary to the Bate recording, no rest is indicated in the right hand melody in this measure, even though the corresponding passage in the previous phrase (m.66) has the opposite. Bate also made an unmarked break in the right hand of m.69 between the B-flat and the E-flat. Incidentally, she played an incorrect note in the left hand of m.120.

The right-hand staccatos in measure 127 were not observed in the Bate and Isoir recordings. The legato notes in the right-hand were played staccato in the Murray recording.

Some discrepancy arises in measure 149 where the manual parts of the Durand editions have a fermata marked over the second beat of the bar. Like the fermata which was omitted by Dupré in m.64, these fermata are again omitted from this edition. The Bate, Rübsam, Stewart and

Guillou recordings observed no fermatas at the indicated places, while the Langlais and Murray recordings showed only a slight pause at this place. The Sanger, Demessieux, Roth, Isoir and Alain recordings made quite a marked pause at this point. Overall the second fermata, in measure 151, was heeded, albeit in varying degrees.

The expression-pedal markings indicated by the composer in this section form an essential part of the expressiveness of this slow movement. In this example there is to be found one of the few instances where Franck used both a crescendo and decrescendo marking on a single note, in m.73. This indication was not observed in the Bate, Isoir, Murray, Stewart, Guillou and Demessieux recordings. The *più forte* and *crescendo* markings introducing the development of the opening material in mm.82 and 162, were not observed in the Bate and Guillou recordings. The Demessieux recording heeded the tie in the right-hand of mm.82 and 162, but neglected to open the swell box as marked. Overall Demessieux's following of the composer's expression pedal markings was very erratic in this movement. In her use of dynamics, Demessieux did not exclusively follow the Durand edition. She seemed to use a combination of both the Dupré and Durand editions.

While being quite inaccurate in their following of the dynamic indications in this section, the Langlais and Guillou performances nevertheless merit attention. The influence of Langlais on Guillou's interpretation is likely for they both utilised echo effects in the last page of this section. Guillou made use of registration changes to achieve this dynamic contrast, Langlais utilized the expression pedal. After mm.172 -173, the pedal was quickly closed in order that mm.174-175 should become softer. Similarly mm.176 - 177 were dynamically contrasted with mm.178 -179.

TEMPO

TABLE 5.

FANTAISIE Op.16 : ALLEGRETTO CANTANDO

BEAT : CROTCHET		m.101	m.112	m.117	
TOURNEMIRE*	76, Very Flexible				
MARCHAL#	80				
DUPRÉ+	69				
LANGLAIS #	72				
LANGLAIS	66	76	66	76	72 (m.123)
DEMESSIEUX	72				
ALAIN	58 - 63				
ISOIR	63	66			
RÜBSAM	48 - 50				
SANGER	72				
BATE	63 - 66				
GUILLOU	54 58 (m.71)	69	60		58 (m.154)
MURRAY	63	69	60	63	60 (m.163)
STEWART	66				
ROTH	63				
* Tournemire (1931:21)					
# Smith (1990a:56)					
+ Dupré (1955)					

Tempo variations in this section ranged from 48 to 80 c[illegible]s per minute in the Rübsam and Marchal recordings respectively, with most of the reco[illegible] measured in the region of 60 - 72 beats per minute. Again, as may be seen above, certain sections of this movement were taken faster than earlier material. The first discrepancy exhibited in the Langlais, Isoir, Murray and Guillou recordings occurs in measure 101. At this bar, a manual change is made by the right hand from the Récit to the Grand-Orgue and material originally used as accompaniment to the opening theme of this movement is played on this manual. The Murray and Isoir accelerations were slight but the Guillou and Langlais recordings showed much greater variation, th[illegible] former recording having already moved through a tempo change at m.71. Having speeded up in m.101, the recordings (except that by Isoir) then showed a deceleration from mm.112 to 116 when the leaping staccato chords occurred. Murray and Langlais accelerated again at the end

of m.117, but did not decelerate for the return of the staccato chords in m.129. Guillou decelerated at the 'a Tempo' marking at m.154 whereas Murray decelerated only at m.163.

QUASI LENTO

Analogous with mm.57 - 60 in the Poco lento, this passage was played with increased flexibility by all except Stewart and Murray. Although the term 'Fantasia' is not given here by the composer, the material is dramatic. It was also treated in much the same manner as the 'Largamente con fantasia' of Choral no 2; with tempo fluctuations, increased agogic articulations delaying the entry of the voices and with the rhythmic enlargement of the highest notes in the phrase.

As quoted by Smith, Tournemire's directions for this section are: 'Simply, stressing the big chords' (1983;81). In the Sanger, Roth, Rübsam, Langlais and Demessieux recordings, the agogic pauses employed before the chords in mm.192, 195, 198, 200 and 201 succeeded in effecting this stress. In complete contrast to her performances of the preceding quieter sections, Demessieux made the most extensive use of rubato in this section. Guillou, in his recording, paused only before the chord in m.198. The strictest interpretation of this section was the Alain recording which betrayed no agogic accentuation before the big chords. The Stewart recording, although similar, moved into all the big chords with a semi-legato articulation. The Isoir and Demessieux recordings double-dotted the rhythms slightly in this section, no doubt in an attempt to add dramatic effect.

The composer's markings for the expression-pedal have a greater ability to enhance this drama and highlight the harmonic impact of the big chords, especially in measures 195 and 201. The diminuendo marked in the latter measure creates a sense of expectation fulfilled by the pedal solo. There was general agreement that a pause on the A-flat of m.203 was necessary.

Recordings not faithful to the dynamic markings indicated by the composer included those by Bate, Stewart, Guillou and Langlais.

TEMPO

TABLE 6. FANTAISIE Op.16 : QUASI LENTO

BEAT : CROTCHET	
TOURNEMIRE*	Simply, stressing the big chords
MARCHAL#	76
DUPRÉ+	63
LANGLAIS	66
DEMESSIEUX	56
ALAIN	60
ISOIR	52
RÜBSAM	52
SANGER	69
BATE	58
GUILLOU	60
MURRAY	60
STEWART	50
ROTH	66
* Tournemire (1931:21)	
# Smith (1990a:56)	
+ Dupré (1955)	

Tempo chosen by the performers for this section ranged from the Stewart to the Marchal recording measured at 50 to 76 crotchets per minute respectively. The Marchal recording had by far the fastest tempo when measured against the other recordings, most of which were in the 50's and 60's.

ADAGIO

It is a characteristic of most 19th-century texts that deceleration markings such as rallentando appear only at the conclusion of a movement or a large section therin. Thus there are few of these markings within a short section such as the adagio of this Fantaisie; the performer is left to decide whether any phrase merits a slight deceleration. Such an example may be found in mm.212 - 214 where a rallentando was employed by all the performers in an attempt to mark

the end of the first theme and at the same time show the beginning of its development. Some recordings made more of the singing line in the tenor part, especially the tenor G in m.213. When this tenor line reappears, it is in the soprano of m.244, and again it was given emphasis, this time also because it marks the end of a section and the beginning of a short coda. Langlais applied an exaggerated rubato on the soprano C of m.242, pausing long enough on it to augment significantly its notational value. Roth tied the soprano G's across mm.211 and 212.

The Guillou recording continued to bend and mould the rhythm in this section far more noticeably than any other performer; again the right hand fell behind the left hand at the opening of phrases. The Rübsam recording again made obvious use of his 'off-beat' rubato theory, often leaning on the last note of the measure.

Measures 217 and 218 of the autograph contain a tie over the E-flat in the left hand. This tie is not printed in the 1959 Durand edition. It was impossible to hear the various performers' articulations of this measure as they were obscured by a full harmony. It is assumed that, as the left hand is, at this stage, merely a duplication of the pedal (in which the tie is printed), the same articulation would have applied.

Most of the performance differences came from the exploitation of the expression pedal. An omission in the 1959 Durand edition of the dynamic marking in measure 218 and in the Dupré of the markings in both mm. 217 and 218 may be observed. Performers not making this dynamic change, or whose recording renders it inaudible, included Bate, Roth, Murray, Rübsam, Alain and Guillou. This measure is very similar to m.210, in which the dynamic change is marked. Even if the performers were working from an incorrect score, an analogous comparison between the measure would have revealed the inaccuracy.

The Alain, Sanger, Roth, Isoir and Rübsam recordings adhered more or less to the text. Others like Langlais, Demessieux, Bate, Murray, Stewart and Guillou ignored most of the indicated markings and inserted unmarked dynamic changes. Most of the performers gave extra emphasis to the dynamic markings in mm.209 - 212 by leaning slightly on the third beats of mm.209 and 210 as well as on the first beat of m.212. Langlais, Marchal, Demessieux and Guillou made an unmarked diminuendo on the suspension in the last bar. Guillou's was the most exaggerated.

TEMPO

TABLE 7.

FANTAISIE Op.16 : ADAGIO

BEAT : QUAVER	
TOURNEMIRE*	The concluding, infinitely calm Adagio rejects metronomic rhythm, thank God! Retrospection, contemplation - that is the Adagio.
MARCHAL#	54
DUPRÉ+	52
LANGLAIS	54
DEMESSIEUX	56
ALAIN	42
ISOIR	56
RÜBSAM	54
SANGER	56
BATE	56
GUILLOU	58 - 69 (m.222) - 63 (m.226) - 58 (m.237)
MURRAY	58 - 54 (m.214)
STEWART	54
ROTH	56
* Tournemire (1931:21)	
# Smith (1990a:58)	
+ Dupré (1955)	

in the Adagio section most of the performers settled for 54 or 56 quavers per minute with the most marked differences found in the slow Alain recording (42 quavers per minute), and the Guillou recording which reached the fastest tempo for this section: 69 quavers per minute at m.222. Other than the Guillou recording, most of the performances adhered more or less to their opening tempi.

CONCLUSION

There was no discrepancy in the recorded performances in the use of a legato touch. Likewise the tying of common notes between adjacent voices was, as far as can be established, also uniformly practised. Despite the theoretical controversy surrounding the repetition or non-repetition of a sustained note when a note of shorter value reaches unison with it, all the recorded performances favoured the breaking of the sustained note in order to accommodate the shorter note; in doing so, they adhered to the Guilmant and Vierne tradition. The only unorthodox recording of this section is the Bate interpretation: she seemed to hold the sustained note even when the lower notes reached a unison pitch with it, but then interrupted this voice in an unnecessary and unmarked place i.e. between mm.124 and 125.

Specific articulations notated by the composer, such as those from mm.83 to 85 and 111 to 115 were consistently ignored by Guillou and Bate. Murray and Isoir were slightly more consistent in their articulation.

Predictably, the handling of rubato varied with each recording. However, certain common characteristics were discernible. The performers were like-minded in their approach to the contrapuntal section from mm. 17 to 40; they all - with the possible exception of Demessieux - emphasised, to a greater or lesser degree, the entries of the various voices by anticipating each entry with a slight hiatus.

The application of rubato on the highest notes of phrases such as those from mm.70 to 79, 87 to 89, 186 to 188, 203 (pedal) and 204 to 212 was common to all except the Demessieux recording.

A ritardando was frequently applied to the ends of phrases, even when unmarked by the composer. The original tempo was then resumed at the beginning of the next phrase.

The more dramatic passages in the work, particularly those from mm.57 to 60 and 190 to 205, were played with flexibility by all except Stewart and Murray.

Concerning the observance of expression pedal indications, it is apparent that the Alain, Roth, Sanger and Rübsam recordings are the most faithful to the score. The Murray and Stewart recordings are slightly less exact, while those [illegible], Langlais, Bate, Demessieux, and Guillou displayed a greater degree of subjectivity.

CHAPTER SEVEN

CANTABILE

This one-movement Cantabile features a beautiful melody that must be played on the Récit with a typical solo combination: foundations, Hautbois and Trompette. It is, as its name suggests, a lyrical and flowing work described by Tournemire as one of Franck's finest masterpieces (1931:25).

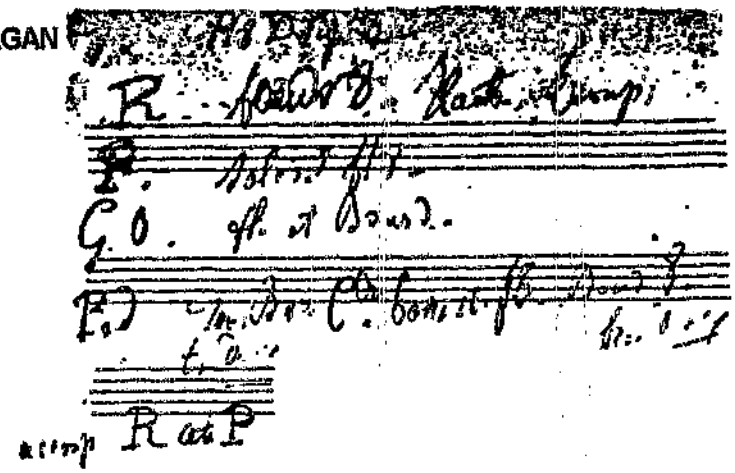
The Cantabile, completed on 17 September 1878 as part of the Trois Pièces, shows a gap of fifteen years between it and the Six Pièces. The new and as yet unpublished work was performed for the first time on 1 October 1878 for the 14th Séance de l'Orgue in the Salles des Fêtes of the Trocadéro. His Récital also included the Fantaisie en La, the Grande Pièce symphonique, the Pièce héroïque and two improvisations (Smith,1983:18).

It has been established that, while the manuscripts bearing the original registrations for the four-manual Trocadéro organ are extant (they came to light in 1984), only the first edition of the Trois Pièces edited by the composer for a three-manual organ are in existence. Therefore, performers have a choice: to perform the works either as originally conceived or as edited for publication. These options are described in the following discussion. Quite understandably, the version most often performed is the more freely available published edition. Only Daniel Roth chose the former option. Thus his registrational requirements were different from those of the other performers. Roth's performance of this work is discussed with reference to the autograph manuscript No.20151(2) held in the Bibliothèque Nationale, Paris.

THE REGISTRATION FOR THE TROCADÉRO ORGAN

As the Trois Pièces had yet to be published, Franck played from his original manuscripts. The registrations he chose for this performance are written on the manuscripts in his own hand. Also supplied are manual changes marked in black pencil throughout the manuscript, not all of which appeared in the first edition. Additional registration directions appear throughout in blue pencil which are also absent from the printed edition. To compound the problem there are many erasures of the manual indications and registration changes. One dynamic marking, at m.27, is in both black and green pencil. Kaunzinger assumes that 'since the manuscript also had fewer dynamic markings and slurs and contained no entries for the music engraver, another setting of the work must have existed which has subsequently been lost' (1990:56).

ILLUSTRATION 6. THE REGISTRATION ON THE AUTOGRAPH MANUSCRIPT OF THE CANTABILE FOR A FOUR-MANUAL ORGAN



The registration on the manuscript copy of the Cantabile from which Franck performed on the Trocadéro organ is printed below. The stops enclosed within the square brackets are those which Franck selected on the Trocadéro organ.

NON TROPPO LENTO

Solo:	Diapason 8', Flûte harmonique 8' [Diapason 8', Flûte harmonique 8']
Récit:	Fonds 8', Hautbois, Trompette [Flûte harmonique 8', Cor de nuit 8', Viole de gambe 8', Hautbois 8', Trompette 8']
Positif:	Salicional 8', Flûte 8' [Salicional 8', Flûte harmonique 8']

Grand-Orgue: Flûte harmonique 8', Bourdon 8' [Flûte harmonique 8', Bourdon 8']
Pédale: Sous-basse 16', Contrebasse 16', Flûte 8', Bourdon 8' [Sous-basse, Contrebasse 16', Grosse flute 8', Bourdon 8']
Récit au Positif [Récit coupled to Positif]

At mm. 6-7, 25-26, 30-31: Accouplez Pos. au Pédale [couple Positif to P ·al]
At m.43: Montre G.O. [+ Grand-Orgue Montre 8']
Accouplez Pos au G.O. [couple Positif to Grand Orgue]
At m.45: Tirasse G.O [couple Grand-Orgue to Pédale]
At m.50: Ôtez tremblant [remove the Récit tremulant]
Ôtez l'accoupla Pos to G.O [remove Positif to Grand-Orgue]
At m.65: Tremblant [add the Récit tremulant]
Ôtez Montre G.O. [remove Grand-Orgue Montre 8']
Ôtez tirasse G.O. [remove Grand-Orgue to Pédale]
At m.74: Ôtez anches Récit [remove Récit Trompette 8']
Ôtez Flûte 8' G.O. [remove Grand-Orgue Flûte 8']
At m.78: Ôtez Hautbois Récit [remove Récit Hautbois 8']
At m.82: Flûte 8' G.O. [add Grand-Orgue Flûte 8']

As noted in Chapter Five, Roth chose to record on three different instruments. However, the exact reasons for his recording the Cantabile and Pièce héroïque on the organ at Saint-Brieuc, while using the organ at Saint Sulpice for the Fantaisie en la, are unclear. The organ at Sainte-Brieuc is a restored original Cavaillé-Coll dating from the period of the composition of the Pièce pour Grand-Orgue (1854) i.e. twenty-four years prior to the composition of the Cantabile in 1878. It is much smaller than the celebrated Trocadéro organ. Even though the Cantabile uses only the strings, flues and one of Franck's characteristic Récit combinations, the organ at Saint-Brieuc is lacking in particular stops essential to this work, namely: a Cor de nuit 8' on the Récit; a Sousbasse 16' and a Bourdon 8' on the Pédale. The fourth manual (Solo) is also missing, and Roth would have had to use the Grand-Orgue as a substitute, alternately drawing and refiring the Montre 8' for the chordal sections.

Franck, in his registration for the Trocadéro organ, coupled the Positif manual to the pedal at mm.6-7, 25-26 and 30-31. By increasing the pedal volume in these phrases, Franck surely wished to draw attention to the pedal's anticipation of the solo Récit melody which begins later in

m.3. Whenever this theme returned to the manuals, Franck removed the pedal coupler. Roth follows these indications.

Roth chose not to employ the tremulant for the solo stops even though, for the premiere of the Cantabile, Franck used the tremulant for the entire piece except for the canon between mm.51 and 65. Apart from the tremulant, Roth followed the registration markings, including the passages demanding Grand-Orgue to Pédale coupler mentioned above, until m.74. Here he did not remove the *Anches* of the Récit, in this case the Trompette, or the Flûte harmonique of the Grand-Orgue. At m.78 Roth retained the Récit Hautbois but removed the Trompette. At m.82 the Grand-Orgue Flûte 8' was not added. In this last section therefore, he was adopting the registrations given in the printed edition of the work (Correspondence:14/01/1995). Roth's reasons for this change of text are not mentioned in his accompanying notes. However, if Franck was compelled to conclude the work on soft flue stops because the Trocadéro Hautbois did not compare favourably with its quieter counterpart at Sainte-Clotilde, Roth's alternative registration is logical: the Hautbois on the organ at Sainte-Brieuc is similar to that at Sainte-Clotilde.

If the Trocadéro Hautbois and Trompette were indeed stronger than their counterparts at Sainte-Clotilde, each was obviously capable of sustaining a solo melody, such as found in the Cantabile, on its own. But as verified in the Trocadéro manuscript he insisted on the same Récit combination. This confirms the theory put forward in Chapter Three: Franck's call for the Récit combination was only partially based on the size of the Récit division at Sainte-Clotilde and indicated rather his preference for the specific Récit tone-colour combination. This view is confirmed by Sanger, Alain and Roth.

Marchal's albeit inconsistent use of his 'equivalence theory' might also explain why he moved to the Voix céleste at m.87, choosing not to conclude the work on the Hautbois at Saint-Eustache. It does not, however, explain why Tournemire, playing at Sainte-Clotilde, should have shifted to the Voix humaine at m.86.

THE PUBLISHED REGISTRATION

The model registration of the one-movement Cantabile for three-manual organ as printed in the earliest Durand edition is as follows:

NON TROPPO LENTO

Récit: Jeux de fonds de 8 pieds, Hautbois, Trompette [Flûte harmonique 8', Bourdon 8', Gambe 8', Basson-hautbois 8', Trompette harmonique 8']
Positif: Jeux de flute et Bourdon de 8 pieds [Flûte harmonique 8', Bourdon 8']
Grand-Orgue: Jeux de flute, Bourdon, Gambe et Montre de 8 pieds [Flûte harmonique 8', Bourdon 8', Gambe 8', Montre 8']
Pédale: Jeux de fonds de 8 et 16 pieds [Contrebasse 16', Basse 8']
Claviers séparés [all manuals uncoupled]
Tirasses du Positif [couple Positif to Pédale]

At m.43: accouplez le Récit au Positif [couple the Récit and Positif manuals]
At m.52: mettez le tirasse du G.O. [couple the Grand-Orgue to the Pédale]
At m.65: ôtez la tirasse du G.O. [uncouple the Grand-Orgue to Pédale]
At m.78: ôtez la tromp. du Récit [remove the Récit Trompette harmonique]

Franck chose not to add the Positif to Pédale coupler in the printed edition. Smith postulates that Franck must have felt that the Pédale and Positif stops sufficiently balanced the Grand-Orgue, and that this registration did not merit the addition of the Grand-Orgue pedal coupler (1990/h:51). The strength of the Pédale and Positif pedal stops of the organ at Sainte-Clotilde is thus confirmed.

It has been established that Franck specifically requested that the Cantabile's Récit combination should include foundations, Hautbois and Trompette. By indicating that the opening Récit

melody be played on a solo Trompette accompanied by the Positif Flûte 8', Dupré ignored the *Fonds 8'* and the Hautbois from the Récit and the Bourdon 8' from the Positif. Similarly, Murray and Guillou preferred a solo Trompette harmonique for the Récit melody. Langlais also selected a solo Trompette on the Récit for the first section but from m.65 preferred a solo Hautbois. He then removed the Hautbois at m.78 and added the Trompette - in defiance of Franck's instructions. At m.78 Marchal retired the solo Trompette he drew for the opening melody and replaced it with the Récit Hautbois 8'.

Tournemire, on the other hand, preferred a solo Hautbois for the entire Récit melody. He also refrained from coupling the Positif to the Pédale from the beginning of the work; thus at m.43 the Récit stops are not coupled through to the Pédale by means of the Récit to Positif coupler.

In the notes supplied with her recording, Alain's registration is documented as: Dulciana 8', Bourdon 8', Hautbois 8', Trompette 8'. The 'Dulciana 8'' stop cannot be correct as this stop does not exist on the Récit of the organ at Saint-François-de-Sales. It should possibly have been a Gambe 8' because, if one compares her choice of stops in the Fantaisie for the same registration indication, she chose a Bourdon 8' and Gambe 8'. Alain again neglected to include the Récit Flûte harmonique 8' in the opening Récit combination. The pedal section was also augmented with a Sousbasse 16 and Violoncelle 8', similar to the Fantaisie.

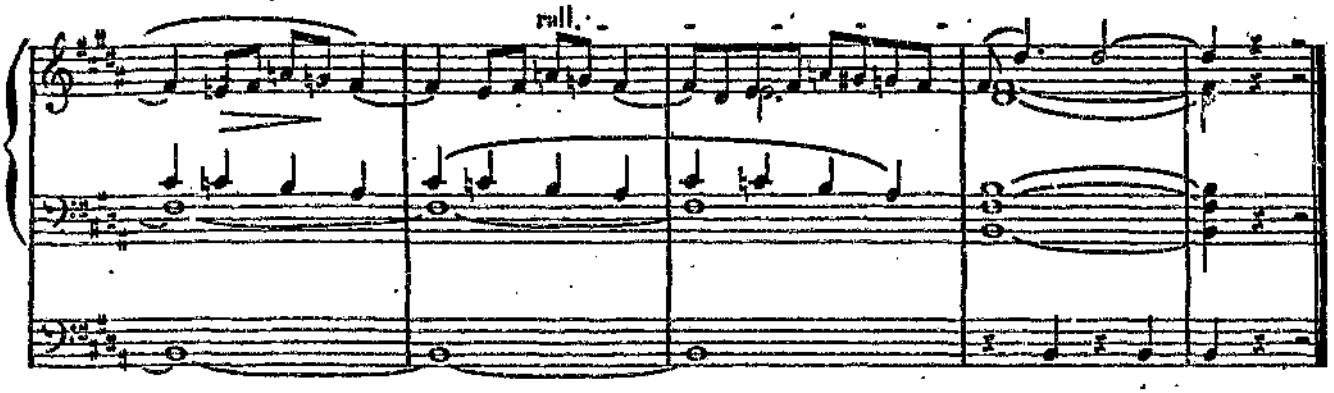
The lack of a Gambe 8' on the Grand-Orgue of the organ at Saint-Croix changed the opening timbre of the Isoir recording quite considerably, especially in comparison with the heavy string tone of the Demessieux recording. Much like Isoir, Sanger was also restricted by the organ on which he chose to perform. Although the necessary stops for the Récit melody were available, problems with the wind supply prevented the Hautbois from being drawn in combination with the

Trompette (Correspondence:14/11/1894). However, the presence of the foundation stops including a Gambe 8' added a fullness of timbre.

Athough Guillou followed the Trocadéro indications for the Positif to Pédale coupler i.e. at mm.1-2, 6-7, 25-26 and 30-31, he occasionally followed the Durand edition for the manual changes. He selected a string accompaniment for the solo Récit Trompette instead of flutes, and utilized a strong flute from mm.37 to 41 to compensate for the lack of expression. From m.43 Guillou played the left hand on a Montre 8'. At m.51 he exchanged manuals and the left hand was hardly audible as a result. The overall dynamic of this measure was much louder than the indicated *piano* marked by the composer. Guillou added a reed to the pedal at m.52 for its fugal entry, removing it between mm.62 and 63.

On the second beat of m.87 Franck introduced a sudden second voice in the solo melody, in the next measure adding another voice to this line.

Cantabile mm.85 - 89



Tournemire changed the right hand registration to the Voix humaine at the second beat of m.86. Marchal changed to the Voix céleste on the second quaver note of m.87. Demessieux and

Sanger also chose to maintain the independence of the solo line but, unlike Tournemire and Marchal, kept the right hand solo melody on the Hautbois stop while playing all the underlying parts on the Positif. All the other performers, including Langlais, performed these last two measures exactly as written.

PHRASING, RUBATO AND TEMPO

After a two-bar introduction on the Grand-Orgue, the Récit melody slowly unfolds in the soprano register, each phrase punctuated by short episodes on the Grand-Orgue. While most performers maintained a steady pace for these alternating passages, Bate, Stewart, Langlais, Rübsam and Guillou preferred a freer approach. The first four of these tended to play the Grand-Orgue sections more slowly than those written for the Récit. The Guillou recording produced the opposite: the Grand-Orgue passages were accelerated.

In a manner applied to the Fantaisie, all the performers slowed down at the end of most phrases - even though unmarked as such by the composer - and then resumed the original tempo at the beginning of the next phrase. In the Cantabile this performance trait was more noticeable because it occurred at the end of every melodic phrase. Although Franck marked only a *diminuendo* or *decrescendo* at these points, they were uniformly interpreted as rallentandos. In the Tournemire, Langlais, Marchal, Demessieux, Alain, Roth, Isoir, Rübsam and Guillou recordings, these rallentandos were more exaggerated.

The most noticeable characteristic of the Récit melody is the ascending leap of a minor seventh. Smith emphasised the importance of correctly phrasing this interval in each of the five times it occurs (1990/h:51). Using the first Durand edition, he noted that in mm.9 and 33 (left hand) the interval falls in the middle of the phrase. However, in mm.58, 59 (pedal) and 60, the notes of the
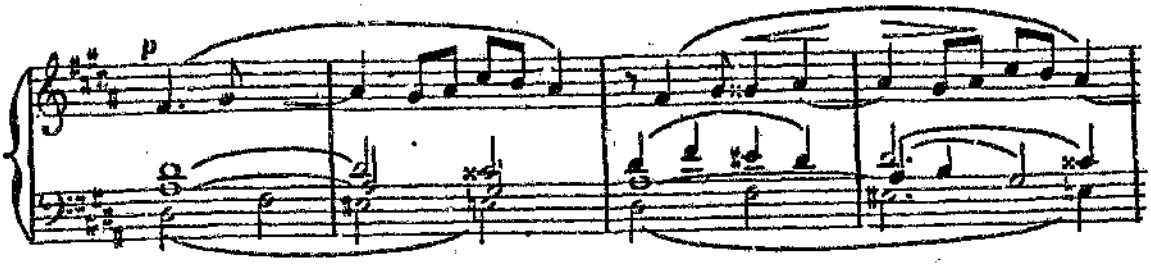
interval constitute the end of one phrase and the beginning of the next. Smith reminded the player to be aware of these diffe. _ hrasings, and noted how Charles Tournemire phrased them identically by lifting before the upper note each time it occurred (ibid).

Langlais's phrasing of the intervals in mm.12 to 15 was similar to Tournemire's in that it was perfectly legato. But while Tournemire's phrasing of the leaping interval in mm.9 and 33 was markedly detached, Langlais's was only semi-legato. The lack of clear articulation of the interval in the pedal at m.59 was observed in the Rübsam, Bate and Guillou recordings. Despite Smith's comment on Tournemire's articulation of these measures, his pedal articulation of the interval was much less defined than his articulation on the manuals. The pedal interval could even be considered legato.

The rubato applied to the leaping seventh intervals varied. In m.9 the interval was played in time but the performers lingered on the first quaver of m.10. In mm.12 to 13 they all (with the exception of Bate) held the lower note of the interval slightly longer than written and then paused on the higher note. The seventh between mm.14 and 15 was given even more rubato from all except Bate and Stewart. This prolonged treatment of a repeated phrase was characteristic of most of the recordings.

Another example of this type of rubato may be found in mm.16 to 19 where the right hand in mm.18/19 is a repetition of mm.16/17.

Cantabile mm.16 - 19



The ornamental notes found in the alto and soprano lines of the repeat were given more flexible treatment by Roth, Marchal, Demessieux, Isoir and Guillou, especially the G double-sharp in the right hand of m.18; its value was noticeably augmented. In a similar passage from mm.65 to 68, Alain gave the repeat section more rubato, having previously done the opposite. The other performers treated the material from mm.65 to 68 in much the same way as they played mm.16 to 19.

Smith's instruction that 'the third beat of m.19, a repetition of m.17, will be played tenuto'(1990/h:51) seems valid, yet the use of rubato in mm.17 and 19 in the recordings varied quite considerably. Alain, Tournemire and Guillou preferred to stretch the values of the quavers of the second beats. Demessieux and Isoir emphasised both the second and third beats. Langlais, Roth, Marchal, Bate and Stewart played the quavers of the third beats (also the highest notes in the phrase) as though they were marked 'tenuto'. In mm.66 and 68, Guillou preferred, this time, to emphasise both the second and the third beats, and Demessieux concentrated more on the third beat. The other performers treated the material at mm.66 and 68 as they did mm.16 and 19.

From the recordings it is obvious that there are also different ways of realising mm.20 to 22 and mm. 69 to 71. Smith suggested that'the passage continues with an accelerando through mm.20-22'(1990/h:51) but furnished no support for his assumption. Leupold, however, considered that it was natural for the Romantics to accelerate when a passage is ascending. The reverse was then applicable when a descending line occurred. These traits were exaggerated when dynamic markings were also present (1989:379). This was confirmed in the Guillou, Bate and Rubsam recordings which demonstrated a marked acceleration from mm.20 to 22 and mm.69 to 71. Tournemire, Roth, Langlais and Isoir also accelerated slightly, with Tournemire and Isoir anticipating the second beats. However, the Alain, Marchal, Sanger, Murray and Stewart recordings preferred to build the tension by slowing this section down. Overall, it may be deduced that for these measures the performers' tempo differences were considerable.

Apart from the exploitation of tempo, most of the performers chose to heighten the tension of this passage by lengthening the first quaver of the second beats from mm.20 to 22 and mm.69 to 71. Only Bate, Stewart and Rübsam preferred to linger on the third beats, while Murray made no differentiation at all. There was, however, no disagreement concerning the use of a noticeable rubato on the last two notes of both mm.23 and 73. This rubato was especially obvious in the Alain, Roth, Marchal, Langlais, Demessieux, Isoir, Rübsam, Bate and Guillou recordings.

The section discussed above leads directly into the most dramatic section of the Cantabile, namely mm.43 to 50. In a manner similar to the previous section, the Bate, Rübsam and Guillou recordings revealed a distinct accelerando in these measures, as did Langlais. Alain, Tournemire, Roth, Marchal, Isoir accelerated only slightly, while Sanger, Stewart, Murray and Demessieux made no tempo change.

While the style of legato playing has been confirmed as standard when none is indicated by the composer, an exception was made - by Dupré, Duruflé and Langlais - for loud passages with large chords (Jaquet,1978:39). The clear articulation, by Demessieux and Germaine, of the right-hand chords in mm.48 to 50 and the latter's attitude to the chords in the last measure of the Choral no 3 (which, he said, should be detached) confirms this approach (1931:35). All other performances of these measures were treated legato.

The contrapuntal section which follows was performed by all in such a manner that the various parts were easily discernible. As in the case of the contrapuntal section in the Fantaisie, the entries of the various voices were emphasized with a very slight delay, the only exception being the occasional lack of pedal articulation in m.59 (as previously mentioned).
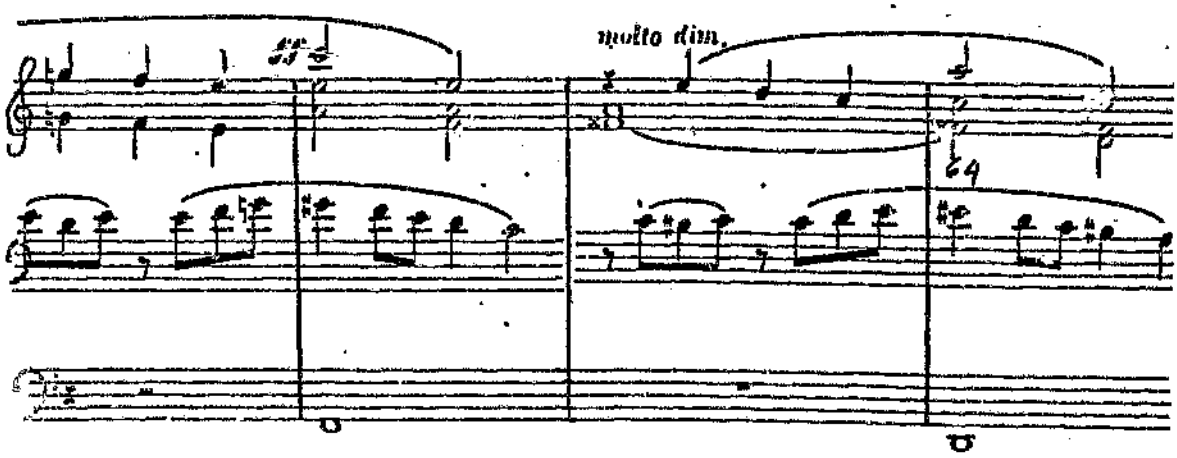
The Trocadéro manuscript - unlike the first edition - contains no phrase markings. Because the proof copy of the Cantabile, like those for the rest of the Trois Pièces, has not survived, the first edition is valuable in establishing the composer's intentions. Although implementing the Trocadéro registration, Roth followed the phrasings found in the first edition. In this edition, the phrase markings given to the left hand in mm.8-24 seem to divide the music into short one- or two-measure phrases. Taken literally, there should, for example, be a break between all the left-hand notes (apart from the tied F-sharp) between mm.8 and 9 and similarly in all the other measures. These constitute the 'unnecessary' ties mentioned by Dupré, which he omitted in his edition. Likewise, although not performing from the Dupré edition, all the performers (except Stewart) played these phrases for the left hand in a smooth and legato manner.

Similar phrasing for the left hand occurs from mm.32 to 60. However, while mm.32 to 38 were phrased alike by all except Tournemire, Demessieux, Rübsam and Guillou, the phrasings from mm.43 to 60 were uniformly ignored.

In the area of phrasing, the article by Craighead and Godding, which compares the early and 1959 Durand editions, notes three instances in the Cantabile where they feel the ties marked in the 1959 Durand edition are correct even though they do not appear in the earlier edition. These occur at mm.21-22, 57 and 63. The tie between beats two and three in the left hand of m.57 is missing from the first Durand edition but is present in the manuscript; it also appears in the 1959 edition. At all similar instances in the left-hand counterpoint a tie has been written. In the Dupré and Urtext editions the tie is also marked.

The tying of common notes in the Cantabile is not consistently marked in any edition. For example, the soprano note of the fourth beats of mm.61 and 63 should be tied to the alto voice of the first beats of mm.63 and 64.

Cantabile mm.61 - 64



Although it was often difficult to ascertain whether common notes were perfectly tied, one can conclude that, in the main, there was unanimity.

There were two discrepancies in the performers' phrasings between mm.78 and 84. The first occurred in Tournemire's recording of the right-hand part between mm.78 and 81. He was the only performer to effect a break between mm.78 and 79 as well as between mm.79 and 80. In so doing, he created in each of the two measures a separate, unmarked phrase. It is of interest to note that, while the manuscript and first Durand edition lack phrasings in these measures, the Durand edition published in 1959 in fact provides them.

The second phrasing discrepancy may be heard in the right hand of mm.82 and 84. Stewart and Isoir phrased the melody exactly as marked in both measures, while Tournemire ignored both. The remainder phrased either one or the other. The Dupré edition omits most of what he termed 'unnecessary slurs' such as those found in the left hand of m.8 and between mm.12 and 20.

Recourse to the expression pedal in this work, as with all of Franck's compositions, is integral to its identity. Franck began each new phrase on the Récit either *mf* or *f* and then ended with a diminuendo. Smith has written:

> The importance of faithful observation of the dynamic marks was pointed out by Louis Vierne (*Mes Souvenirs* [Paris:*Les Amis de l'Orgue*, 1970] p.26) in his description of hearing Eugene Gigout play the Cantabile at Franck's funeral: 'Unbearable distress seized us when, at the offertory, we heard coming from the loft of the great organ the maître's own Cantabile, played too fast and without expression' (1990/h:51).

Overall, the dynamic markings in the Cantabile were most accurately executed by Alain and Roth. The Marchal, Demessieux and Sanger recordings were only slightly less exact. The dynamics in the Stewart and Murray recordings were very subtle, sometimes almost inaudible. Although a diminuendo is marked at the climax of the section in m.49, it was not audible in the

Sanger, Isoir, Rübsam and Bate recordings. Langlais made an unusual dynamic change between mm.55 and 64. His unmarked crescendo began in mm.55 and 56. However, just before the climax at the first beat of m.62 (marked *ff*), he closed the swell box. The same contrast was effected in the sequence.

Both Tournemire's and Guillou's performances in terms of dynamics may be considered as the least accurate. Although Smith notes that Tournemire closed the swell box at m.24, it seems that the first diminuendo comes only at m.42, in preparation for the Récit to Positif manual coupler at m.43. The box was opened slightly at m.67 and was kept open at m.68. Instead of closing the box at m.68, Tournemire increased the dynamic through mm.68 and 69. He ignored the dynamics marked in mm.73, 77, 84 and 85. Tournemire's lack of accuracy in this regard could possibly be due to his choice of registration. As discussed above, the soft-speaking stops drawn for the solo melody would have limited the dynamic range available from the expression pedal.

In a similar manner, Guillou's choice of registration limited his use of the expression pedal, with the resulting dynamic inaccuracies. From mm.27 to 42 Guillou played the Récit melody on an uncoupled and unenclosed manual, playing the accompaniment on the Récit. When the expression pedal was used, it therefore affected only the accompaniment. He was the only performer to make unmarked dynamic changes in the last two measures, concluding the work with a diminuendo.

TEMPO

As illustrated in Table 8, mm.43 to 50 were noticeably accelerated in the Langlais, Bate, Rübsam and Guillou recordings. At the subsequent 'molto sostenuto' marking at m.51 the first three performers slowed down, but Guillou set a considerably faster pace for the ensuing canon. Although the Tournemire, Demessieux, Alain, [illegible] and Stewart recordings did not set an

accelerated pace for mm.43 to 50, they too slowed down at the 'molto sostenuto' indication. Only Marchal, Alain, Isoir, Murray and Roth kept their approximate opening tempos.

TABLE 8

CANTABILE : NON TROPPO LENTO

BEAT : CROTCHET		m.43	m.51	m.65	m.78	
TOURNEMIRE~	76		63			
TOURNEMIRE*	69					
MARCHAL	58	60		52		
MARCHAL#	58					
DUPRÉ+	69					
LANGLAIS	69	80	69			
DEMESSIEUX	63		56	60	63	
ALAIN	66			54 (m.61)		48 (m.81)
ISOIR	58				56	
RÜBSAM	76	88	80	76		
SANGER	69		72	69	66	
BATE	72 - 80 (m.27)	84		69		
GUILLOU	72	80	88	69	58	
MURRAY	66				60 (m.74)	
STEWART	69	72 (m.35)	69			
ROTH	63					
* Tournemire (1931:21)						
# Smith (1990h:51)						
+ Dupre (1955)						
~ Tournemire's recording, Polydor 1930						

The indication Largamente was written very faintly above m.51 in the autograph manuscript. This marking was not observed in the manuscript-based Roth recording. It escaped mention also in the writings of Leupold, Jaquet-Langlais and Smith, possibly because it was partially concealed by a set of registration instructions written in heavy blue pencil. It is assumed that Franck followed this marking in his performance on the Trocadéro organ, and later substituted the 'molto sostenuto' indication for the published version.

CONCLUSION

The legato touch was standard in all the performances and notes common to adjacent voices, although sometimes indistinct, were usually tied.

The common characteristic rubato features of this work included the frequent application by all performers of a ritardando at the ends of phrases, even when unmarked as such by the composer. The original tempo was then resumed at the beginning of the next phrase. The performances by Sanger, Murray and Stewart revealed less ritardando towards the ends of phrases in comparison with the other recordings.

As in the Fantaisie, the voice entries in the canonical section (m.51 to 61) of the Cantabile were emphasized by being slightly delayed. This is characteristic of all the performances to a greater or lesser degree.

When a passage was repeated either exactly or in sequence at a lower pitch, the repetition was generally played tenuto. As discussed more fully above, examples of this may be found in mm.14-15 (repeat of mm.12-13); m.19 (repeat of m.17); mm.63-64 (repeat of mm.61-62); m.68 (repeat of m.66).

The treatment of the high notes of a phrase showed variances. Alain, Tournemire and Guillou avoided emphasizing the high notes, preferring rather to stress the preceding notes eg. beat two of mm.17 and 19. Langlais, Roth, Marchal, Bate and Stewart preferred to draw attention to the highest notes of the phrase (eg. beat three of mm.17 and 19). Demessieux and Isoir gave emphasis to both the highest notes and those preceding them (i.e. beats two and three of mm.17 and 19).

The climax of the Cantabile (mm.43 to 50) was played with flexibility by all except the Sanger and Murray recordings. With regard to phrasing, the Tournemire recording was the least exact.

CHAPTER EIGHT

CHORAL NO 3

INTRODUCTION

Franck's ternary structure for the Choral no 3 comprises an Allegro, an Adagio and an Allegro. The chorale theme, reminiscent of the Dorian mode, is incorporated into this triptych. Franck's last Choral is the best known and most frequently performed of all his works for organ. It is partly for this reason that the work has been selected for more detailed study.

REGISTRATION

QUASI ALLEGRO

the opening of the Choral no 3 Franck calls for 'Jeux de fonds et jeux d'anches de 8 pieds à tous les claviers. Claviers accouplés. Pédale: Jeux de fonds et jeux d'anches de 8 et 16 pieds, Tirasse Grand-Orgue'. At the date of composition, this registration on the organ of Sainte-Clotilde would have denoted the following registers:

Récit: Flûte harmonique 8', Bourdon 8', Viole de gambe 8', Trompette harmonique 8', Basson-hautbois 8'.
Grand-Orgue: Montre 8', Bourdon 8', Flûte harmonique 8', Gambe 8', Trompette 8'.
Positif: Montre 8', Bourdon 8', Flûte harmonique 8', Gambe 8', Salicional 8', Trompette 8', Cromorne 8'.
Pédale: Contrebasse 16', Flûte 8', Bombarde 16', Basson 16', Trompette 8'
Récit to Positif, Positif to Grand-Orgue
Grand-Orgue to Pédale

As the final manuscript version of the Choral no 3 is missing, there are only two other sources available for study, namely, the manuscript currently in the possession of Emery Fanning, and the first Durand edition published in 1891. Of these, the Fanning manuscript is an incomplete first draft and does not contain instructions for registration. We are thus forced to rely on the first Durand edition. Because the opening manual registration printed in this edition often sounds heavy and dark on organs other than that at Sainte-Clotilde, it has long been argued that it is incomplete, and possibly did not even originate from Franck at all, but from an editor. It is

partially for this reason and the attempt by many performers to approximate the powerful Positif and Grand-Cigue timbre at Sainte-Clotilde that brighter upperwork is added to the opening registration. The answer to this mystery will unfortunately remain hidden until the final manuscript version of the Choral no 3 is discovered. We can only, until then, accept the printed registration: *Jeux de fonds et jeux d'anches de 8 p. à tous les claviers.*

There are, however, several methods of interpreting this ambiguous registration indication, namely: 'Foundation stops 8' and *Anches* 8"; 'Foundation stops 8', 4', 2' and *Anches* 8" or even 'Foundation stops 8', 4', 2', Quints, Mixtures and *Anches* 8'and 4' without manual 16' stops'.

In their recordings on the organ at Sainte-Clotilde, Tournemire and Langlais selected only 8-ft stops for the opening, in other words, they chose the first option. Langlais wrote in the notes supplied with his recording:

> I will not tolerate those who introduce fonds and mixtures into Franck's works, considering that not once in all his works does the word 'mixture' appear. It was a period where they were not required separately. They were tolerated with the ensemble in the tutti. Anyone who adds mixtures betrays Franck. Franck cannot be played in the same way that Couperin can. But it is also certain, for example in the Troisième Choral, that Franck indicated a sonority which is only possible at Sainte-Clotilde, that is all the *fonds de 8'* and all the Trompettes. I will grant that the effect is horrible anywhere else. It only works at Sainte-Clotilde.

We know that:

> Bringing on the Positif reeds and mutations had an even more telling effect [on Sainte-Clotilde] than on most of Cavaillé-Coll's other instruments, let alone on modern, almost reedless Choir/Positif divisions (Lueders and von Eck,1990:118).

It is possibly because of this that Marchal, Demessieux, Isoir, Murray, Rübsam. Sanger and Bate defied the warning sounded by Langlais regarding the use of mixtures. Franck himself had drawn only an extra Clairon 4' and a Dulciane 4' to his 8' registration for the Fantaisie on the Cavaillé-Coll organ destined for Carcassone. It is important to remember that the function of the

mixtures is secondary. The colour of the reeds must predominate, the mixtures must serve only to make them more brilliant. That the mixtures and upperwork were more necessary on the non-Cavaillé-Coll instruments used by Sanger and Bate is evidenced in the recordings by the power of the mixtures and upperwork in relation to the reeds. The Isoir, Murray, Rübsam, Demessieux interpretations on Cavaillé-Coll instruments and Marchal's interpretation on the Ducroquet organ needed less upperwork in order to approximate the quality of the opening registration on Sainte-Clotilde.

Sanger expressed his wish to follow the exact registrations but reflected on the impracticality of the registration on most other organs:

> The point in question is 'should one use the upperwork in addition to the 8' reeds?' If we are faithful to Franck's requirements the answer should surely be 'no'! However, if we look at the practicalities we sometimes need to reconsider. We can safely assume that Franck would have been quite content with the 8' stops at Ste.Clotilde, and we know that the Positif Trompette was especially effective there and added an unusual dimension to that combination. Where does that leave us with regard to the English organ? I advise frequently that the best approach is to select in the first instance the precise registers which Franck requests, and then to play over the opening pages a few times to see if it is feasible. This combination will probably sound rather dull on the English organ ... it may be necessary to add some upperwork and reduce the number of 8' flues in order to increase the excitement and penetration of sound we associate with the Cavaillé-Coll tradition. Try adding the 4' Principal first, and/or 4' reeds. A Comet stop (or Comet decomposé) can add a richness and a brilliance otherwise lacking. In rare instances it will be necesary to use the Great and/or Swell Mixture in order to overcome the lack of brilliance in our reeds (1992:114).

The final registration chosen by Sanger for his recording at the Katarina church included 4' reeds, upperwork and mixtures. He also wrote: 'the opening sounded rather dull without the Plein Jeu' (Correspondence:23/02/94).

Roth, Guillou and Stewart were the only performers - using an organ other than that at Sainte-Clotilde - to open their interpretations of this work with a registration based on 8' pitch as requested by the composer. In the Roth recording at Saint Sulpice the 8' reeds compared

favourably with the reeds on the recordings at Sainte-Clotilde. Because they were sufficiently bright to carry the opening registration there was no need to draw any upperwork. Stewart, once a pupil of Roth, showed the same respect for the given registration. Although not a Cavaillé-Coll instrument and therefore lacking the special voicing characteristic of the Cavaillé-Coll reeds, the 8'-based registration drawn by Stewart at Haderslev Cathedral was sufficiently similar in timbre to merit the exclusion of any upperwork. Guillou's initial adherence to the composer's registration lasted only until the first appearance of the *choral* at m.30.

André Marchal selected *Grand-Choeur sans Anches 16' manuels* for the opening of his recording. On the organ at Saint-Eustache Grand-Choeur even included *Chamades* and a 32' Pédale Bombarde. In reminiscing about Marchal's registrational techniques, Rebouiot attempted to justify Marchal's use of the revised registration, arguing that the resources of the organ at Sainte-Eustache and the atmosphere and dimension of the building 'are in essence very different to those of Sainte-Clotilde'(1983:13). Although the organ at Saint-Eustache was not by Cavaillé-Coll, it was nonetheless an organ that Franck knew and played (see Chapter Five). That a certain amount of upperwork was necessary for the timbre of the Sainte-Clotilde organ to be approximated is not at this moment in question. What is unacceptable is Marchal's extensive alteration of the registration and the fact that the recording was advertised as being 'authentic'. This appelation cannot be justified as it implies that interpretations even on the most unauthentic organs may be considered 'authentic'.

Like Marchal, Alain interpreted the opening registration as: 'Foundation stops 8', 4', 2', Quints, Mixtures and *Anches* 8' and 4' without 16' stops' (1969). She did not, however, draw a complete Grand-Choeur. Alain's belief that Franck's registration merely indicated the exclusion of 16'

stops is contradicted in the above-mentioned quotes by Langlais and Sanger, and also by Smith (1990/I:121). They conclude that Franck intended stops of only 8' pitch.

Alain's registration again excluded the Flûte harmonique 8' on the Récit at Saint-François-de-Sales. The pedal division was again augmented with the Sousbasse 16' and the Violoncelle 8'. By using the Basson 8' of the Positif, Alain partially compensated for the missing Montre 8' on the Positif.

For the arpeggiated *Largamente* passages at mm.6-7 and 15-19 Tournemire, Marchal, Murray and Bate added *Anches* 16' to their registration. In their editions Dupré, Bonnet and Duruflé also added 16' tone to these passages. In this specific instance the influence of the pupil/teacher relationship is well illustrated through the correlation of the Dupré edition and the Murray performance as well as in the Tournemire performance and the Duruflé edition. The use of 16' in this section also links the Tournemire and Marchal performances. The latter was very well acquainted with the Tournemire recordings and claimed that Tournemire was one of his constant guides with regard to interpretation.

Langlais, Alain, Roth, Guillou, Sanger, Stewart and Rübsam did not draw the 16' stops for the *Largamente* passages.

At m.26: Ajoutez jeux de fonds de 16 p. ôtez Anches G.O.
[Add foundation stops 16', Great anches in:
Grand-Orgue: + Montre 16'
: + Bourdon 16'
: - Trompette 8'
Positif: + Bourdon 16'].

Alain, Isoir, Stewart and Bate added the 16' stops of the Grand-Orgue but were all lacking the required 16' stop on the Positif.

Franck requested at m.26 that the *Anches* of the Grand-Orgue be removed. Sanger reminds us that the extra upperwork must be removed when the *Ôtez Anches* indication appears (1992:114). At this indication Alain, for example, was obliged to take not only the Trompette 8' away but also the additional stops drawn at the opening: Prestant 4', Doublette 2', Fourniture 8', Cymbale III and Clairon 4'. Similarly, Isoir also removed his upperwork. However, he made the change not where requested but rather between mm.24 and 25, thereby ignoring the phrase mark. He followed the registration mark at m.26, but made no registration change at m.28. Bate's registration changes in this section took place gradually. She removed the upperwork and mixtures between mm.26 and 28, with the most noticeable change occurring between beats three and four of m.27, thereby breaking the phrase.

The gradual registration changes observed in the Bate and Guillou recordings would have been impossible for Franck to achieve without the employment of assistants at both sides of the console at Sainte-Clotilde. It has been established that very few of Franck's registration changes would have demanded an assistant since they fall into block-type sections achievable through the use of the *Pédales de combinaison*.

Murray's registration changes in this section again bore little relationship to the Durand edition. Like Bate, Murray reduced the registration gradually between mm.20 and 29. Unlike Bate, however, he preferred to change registrations between sections. Murray had little choice in this regard as the organ at Saint-Semin had none of the modern 'combination- technology' of the Beauvais organ. Murray was forced to use the original Cavaillé-Coll *Jeux de combinaison* pedals. By mm.21 Murray had only the foundation stops. By m.26 an even softer set of foundations stops were drawn, the required 16' tone was lacking in this section and, because all the reeds were withdrawn early, no registration change was observed in m.28.

At m.28: Ôtez Anches Positif
[Positif reeds in:
Positif: - Trompette 8'
: - Cromorne 8']

At this indication in m.28, Alain again had to retire the extra stops added at the beginning i.e. Flûte Octave 4' and Doublette 2'. By this time Demessieux and Marchal had withdrawn all the manual reeds from their registrations. This registration choice was echoed in the Dupré edition which also advised that only the *Fonds 8'* should be used for the *choral*.

At m.30: Ôtez jeux de fonds de 16 p.
[Foundation stops 16' in:
Grand-Orgue: - Montre 16'
: - Bourdon 16'
Positif : - Bourdon 16']

The registration required by Franck for the *choral* is therefore as follows:

Récit: Flûte harmonique 8', Bourdon 8', Viole de gambe 8', Trompette harmonique 8', Hautbois 8'.
Grand-Orgue: Montre 8', Flûte harmonique 8', Gambe 8', Bourdon 8'.
Positif: Montre 8', Flûte harmonique 8', Gambe 8', Bourdon 8', Salicional 8'.
Pédale: Contrebasse 16', Basse 8', Bombarde 16', Basson 16', Trompette 8'.
Récit to Positif. Postif to Grand-Orgue. Grand-Orgue to Pédale.

The *choral* is played only on the manuals. It is of vital importance that Franck's directive for the inclusion of the two Récit reeds be noted.

Alain, Isoir, Murray and Bate played the *choral* using their own equivalents of the required registration. As confirmed earlier under the discussion of the Fantaisie neither Marchal nor Demessieux used the Hautbois in their registrations of the *choral*. Both performers also omitted the Trompette in the combination. At mm.46 - 47 and 78 - 79 Demessieux played the left-hand quavers on a Montre 8', keeping the upper voices on the softer registration. Guillou chose also to give preference to one voice of the *choral*, playing the soprano line on a Flûte 8', while playing the underlying parts with the correct Récit registration. Guillou employed the same technique in

playing the alto line on an uncoupled Flûte 8' between beat three of m. 72 and beat two of m.74. Guillou's technique of accentuating unimportant lines in the music seems to be a distinguishing mannerism, along with his flexible rhythmic sense and kaleidoscopic changes of registration. In her review of Guillou's recordings of Vidor's Symphonie V, Ann Bond declared:

> Sometimes his constantly changing tone colours are merely bizarre ... but sometimes they so far undermine the very texture of the music, by soloing out the unimportant strands and obscuring the important ones, that they render it almost unrecognisable (1990:283).

As mentioned in Chapter Three the strength of the Positif division of Sainte-Clotilde was comparable to that of the Grand-Orgue, with the Récit division sounding much softer by comparison. On the Stewart recording the *choral* at m.56 was much louder than the preceding arpeggiated passage on the Positif manual.

The pedal registration listed above is required only from the return of the toccata-like figuration at m.48. Although the registration drawn for the manuals was sufficiently strong to support the pedal reeds required for this section, Rübsam took them away from m.80. This lack of reed timbre in the pedal was most noticeable between mm.91 and 96 when the pedal had a upward chromatic movement. The exciting effect is unobtainable from the flue stops alone.

At the return of the figuration at m.48 as well as between mm.80-96 and 147 - 171, Tournemire evidently preferred not to couple the Récit to the Positif. As a result, not only were the Flûte, Bourdon and Gambe sounds missing from this section of his recording, but so too were the more obvious reed tones. Tournemire was thus also compelled to disregard the dynamic markings of mm.48, 52, 55, 80, 82, 84, 87, 89, 95, 148, 150, 160, 163, 164, 167 and 169 resulting in the loss of the powerful build-up and excitement created by skillful registration and use of the expression pedal. In complete contrast to the Tournemire recording, Murray -

although his registration for the *choral* was correct - added a very strong reed 8' for the toccata figurations starting at mm.48. and m.80.

Ignoring Franck's request for only the two Récit 8' reeds and Pedal reeds, Demessieux returned to the Positif for this section, but used her opening registration which included mixtures and upperwork. Marchal, playing on the Echo manual included a Cymbale and Chalumeau 4' in his registration. Bate also drew strong upperwork for this section and the return of the figuration at m.80. The use of mixtures and upperwork for the return of the toccata-like figurations is marked in the Dupré edition using the abbreviation 'FAR I-II-III' (Foundations and *Anches* of the Récit)

In their respective recordings of mm.53 to 56 and mm.91 to 96, Bate, Marchal, Demessieux and Stewart moved either to the Grand-Orgue division or drew a markedly fuller registration. This is incorrect. Recourse to analogous procedures between mm.53 to 56 and previous appearances of this material is dangerous. Although Franck marked a crescendo in m.52 in order to give more fullness of tone to the return of the broken chords in m.53, no registration change is indicated. Despite the use of an equivalent registration at m.53, Bate's choice of registration of upperwork and extra 8' reeds for the second appearance of the *choral* at m.56 did not correspond with her original registration of this material which first occurred in m.30. From examples such as these, and also Bate's habit of not adding registration in blocks, one is led to conclude that she did not give sufficient consideration to the registration of this particular passage and that she ignored the mechanical limitations of the Cavaillé-Coll organ.

On the other hand, Roth, Sanger and Rübsam performed this section with the closest adherence to the required registration.

ADAGIO

At m.96:

Récit:	Jeux de fonds 8 pieds. Hautb. Tromp. [Flûte harmonique 8', Bourdon 8', Gambe 8', Basson-hautbois 8', Trompette harmonique 8']
Positif:	Flûte et Bourdon 8 pieds [Flûte harmonique 8', Bourdon 8']
Pédale:	Jeux doux [soft stops]

There is an editorial omission in the Durand edition at this measure. Because Franck calls for soft stops in the pedal - as is confirmed in the recordings - the Tirasse Grand-Orgue should therefore be taken off. While most performers selected a Bourdon 16' and Flûte 8' for the pedal, it is not known what Franck would have used; the marking *Pédale Jeux doux* gives no clear indication. It is possible that, because there was no 16' Bourdon in the pedal division, Franck would have drawn the 16' Contrebasse alone and not augmented it with the Flûte 8' as would have been expected.

The registration for the Récit manual for the Adagio section is exactly that of the opening Quasi Allegro. Therefore there is no need to change the registration at the beginning of the Adagio; the performer need only move the right-hand to the Récit manual. Likewise, the registration for the Grand-Orgue also remains the same; it is therefore ready for use at the end of m.130. Only the Positif and Pédale registrations change.

Any extra stops drawn for the previous movement such as in the Alain recording (the extra Flûte Octave 4', Octavin 2' and Clairon 4') and the Murray recording (the strong 8' reed) needed to be removed here. Alain again omitted the Flûte harmonique 8'. For the solo melody, Roth, Alain and Isoir, Rübsam and Guillou observed Franck's desired combination. As in the Cantabile, Sanger was unable to draw the Hautbois with the Trompette and flues on the organ at the Katarina church.

Tournemire preferred to use a solo stop, either the Trompette or the Hautbois, for the Adagio melody in place of Franck's usual combination. Smith has described the two versions of Tournemire's Adagio:

> The second side of the Third Choral (from m.80 to m.117) was issued in two forms: the German pressing, released on the Deutsche Grammophon label (which was distributed in Great Britain) represents the first 'take'; the French pressing, on Polydor, records the second 'take'. The difference is significant: for the first take ... Tournemire uses the Hautbois as the solo stop for the Adagio (m. 96); on the second take ... he uses the Trompette (1983:96).

In the Polydor version of the Adagio Tournemire's use of the Trompette demanded that the Swell box be in the open position for most of the time; otherwise the melody would have disappeared behind the accompaniment. As a result, most of the dynamic markings in the score were ignored. As in the case of the Fantaisie and the Cantabile, Langlais and Murray were consistent in their use of a solo Trompette in place of Franck's requested Récit combination. Langlais' reason has already been mentioned above. Murray's use of the solo Trompette was based on Dupré's tuition. Because Marchal reduced the overall dynamic of the Adagio melody he was obliged to use only the Positif Flûte 8' for accompaniment.

At m.117: Ôtez Tromp. du Récit, ajoutez q.q. jeux de fonds de 8 au Positif
[withdraw Récit Trompette harmonique 8', add the Positif foundation stops 8':
Récit: - Trompette harmonique 8'
Positif: + Montre 8'
: + Gambe 8'
: + Salicional 8']

At m.119: G.O. Jeux de fonds de 8 p. Claviers accouplés. Pédale: moins douce
[Grand-Orgue: same registration as Quasi Allegro. Pédale: less softly.
Récit to Positif, Positif to Grand-Orgue]

Because Tournemire and Murray used a solo Trompette for mm.96 - 116, they had to add the missing Récit stops, including the Hautbois, at m. 117 when the Trompette was withdrawn. In contrast to the Alain recording, the Positif Montre 8' at Sainte-Clotilde gave definition to the left-hand melody from the end of m.118.

For the indication at m.118 Alain retired the Récit Trompette 8' as required, but added only a Dulciana 8' to the Positif. She really had no choice, as the organ at Lyons lacked the required Positif stops. Consequently the Positif melody was very soft, even when Récit was coupled to the Positif at m.118. The coupling of the manuals to the Grand-Orgue was effected only by Alain at m.131. If coupled earlier, the Grand-Orgue would have overshadowed the Positif melody. For the 'moins douce' indication at m.119 Alain added a Violoncelle 8'.

Isoir's registration of this section was correct apart from the lack of the Récit to Positif coupler. This unwillingness to couple the two manuals has already been noticed in his interpretation of the Fantaisie. Since the aspect of balance hardly arises, Isoir merely seems to prefer the uncoupled Positif timbre. As observed in Chapter Three, the addition of the *Anches* Récit while the Swell box was closed at m.136 was hardly obvious at Sainte-Clotilde. The Sanger and Bate recordings showed a marked change in timbre and dynamic at this addition, as they did in the addition of the *Anches* Récit in m.41 of the Fantaisie. The addition was less obtrusive in the Rübsam and Murray recordings.

It was extremely difficult to pinpoint the exact registration changes made in the Guillou recording as they were gradual and inconspicuous. Like Bate, Guillou exploited the organ's 'système americaine' in constructing registration combinations foreign to the techniques of Franck registration required by the score.

At m.142: Anches G.O. & Anches Péd
[Grand-Orgue : + Trompette 8'
: + Clairon 4'
: + Bombarde 16'
: + Octave 4'
: + Quinte 3,
: + Doublette 2'
: + Plein jeu

Pédale: + Bombarde 16'

: + Basson 16'
: + Trompette 8'
: + Clairon 4']

As in the Quasi allegro, Alain added the extra Basson 8' on the Positif. As in the case of the Bate registration of mm.26 to 28 mentioned above, her performance of mm.142 to 146 provides another example of an unmarked registration change also occuring in the middle of a phrase. Franck requested the *Anches* of the Grand-Orgue and *Anches* of the Pédale at m.142. Bate however, added extra registration – presumably the Bombarde stops– after the tied chords on the first beat of m. 145. Murray's registration increased at m.142 to the extent that he called on the full organ including Bombarde 32' pedal stops; these he retired at the beginning of the next section (m.147).

LE DOUBLE PLUS VITE (MOUVEMENT DU COMMENCEMENT)

At m. 146: G.O. & Pos: ôtez Anches & fonds de 16 p. Ôtez Anches Pédale
[add Grand-Orgue and Positif *Anches* and foundations 16'. Withdraw Pédale *Anches:*
Grand-Orgue : - Montre 16'
: - Bourdon 16'
: - Trompette 8'
: - Clairon 4'
: - Bombarde 16'
: - Octave 4'
: - Quinte 3,
: - Doublette 2'
: - Plein jeu

Positif : - Trompette 8'
: - Cromorne 8'
: - Clairon 4'
: - Plein jeu harmonique
: - Doublette 2'
: - Quinte 3
: - Flûte octavinte 4'
: - Bourdon 16'

Pédale : - Bombarde 16'
: - Basson 16'
: - Trompette 8'
: - Clairon 4']

There is no indication that the Grand-Orgue-to-Pédale and Positif-to-Pédale couplers already drawn should be removed for the opening of this movement. In the Dupré edition, however, all the Pédale couplers are required to be removed and added again only at m.169. In the Duruflé edition, it is suggested that Tirasse Grand-Orgue should be removed.

Tournemire opened the Swell box for the *choral* at m.157. Marchal emphasized it by adding *Fonds et Anches du Récit* with the Récit coupled to the Positif. Guillou selected a rough-sounding Dulzian-type stop on an unenclosed manual for the *choral* in the right hand at m.157. At m.169 Marchal added the Positif *Anches* which Franck requested only at m. 171. Like Marchal, Isoir's recording also emphasized the *choral* through a change of registration. At mm.157-161 and 164-168 Isoir played the right hand on the foundations 8' of the Grand-Orgue while keeping the left hand on the required registration. From mm.161-163 he used the correct registration. At m.168 both Isoir and Guillou added strong mutation stops. In the Isoir recording one was reminded that the organ at Luçon Cathedral, despite being a Cavaillé-Coll organ, is a mixture of Classical and symphonic building techniques. The Guillou recording merely revealed the performer's personal preference.

For the left-hand melody indicated for the Grand-Orgue at m.168, Bate's registration included a strong reed tone. As may be seen in the above registration, the strong *Anches* of both the Positif and the Grand-Orgue were removed at m.146.

At m. 171: Anches positif
[add Positif *Anches*:
Positif : + Trompette 8'
: + Cromorne 8'
: + Clairon 4'
: + Plein jeu harmonique
: + Doublette 2'
: + Quinte 3
: + Flûte octaviante 4']

Here Alain added her approximation of the Positif *Anches* as already discussed at m.140. After a strong crescendo through the mm.171 - 173, Guillou, contrary to the effect requested by Franck, suddenly played the *choral* of m.173 much more softly. He preferred to project the running figuration given to the left hand. Only at m.183 did the *choral* return to the Grand-Orgue.

At m.173: Anches G.O. Anches Pédale
[add Grand-Orgue and Pédale *Anches:*
Grand-Orgue : + Trompette 8'
: + Clairon 4'
: + Bombarde 16'
: + Octave 4'
: + Quinte 3,
: + Doublette 2'
: + Plein jeu

Pédale : + Bombarde 16'
: + Basson 16'
: + Trompette 8'
: + Clairon 4']

At m.173 Alain added her approximation of the Grand-Orgue and Pédale reeds as already mentioned at m.142. At m.173 Roth and Bate added the Bombarde 32' to their pedal registrations. Unlike Stewart, who in his programme notes stated that he avoided all the high-pitched mutations and most of the high-pitched mixtures, the upperwork and mixtures used for the end of the Bate recording were very bright and piercing. Guillou used tutti organ including 16' manual reeds and 32' Pedal reeds. Alain, Marchal and Murray also added heavier and louder stops but only in the last six measures i.e. from m.194. Alain added the Récit Comet V, the Positif Carillon and the Pédale Basse acoustique 32'. Marchal added the Chamades, Tirasses and Bombarde 32'.

Having much in common with the organ at Sainte-Clotilde, the organ at Luçon has neither a 32' Pédale reed nor 16' reed on either the Récit or Positif manuals. It does, however, offer several mixtures in the Positif and Grand-Orgue divisions. Isoir, however, utilized only the requested

stops for the end of the work. Like Isoir, Sanger had the choice of several extra manual stops but attempted to stay within the confines of the composer's registration as far as possible. The pedal section of the Katarina church also had a Contrabombarde 32' whose pipes did not function simply because the reeds had not yet been fitted. Rübsam could have used the Contrabombarde 32' and Récit 16' stops but chose not to.

PHRASING, RUBATO AND TEMPO

QUASI ALLEGRO

Throughout this first movement the opening toccata-like figurations alternate with the introspective sections which contain the *choral*. On most of the recordings, the brilliant opening passage is begun without ceremony. The tempo is set from the very first note and maintained for the first five measures and concluded with a slight rallentando centering on the first note of the third beat. Thereafter Franck's careful notation of a quaver rest on the second half of the third beat was immediately observed in all performances except Guillou and Rübsam. These two performers opened the work slowly, giving special emphasis to the first few notes before increasing the tempo.

The only recording to differ in the performance of m.5 and the similar passages in mm.14 and 52 was Tournemire's. In this recording the notes of the third beat were held well into the fourth beat and the measure extended to accommodate the rests of beats three and four. The *Largamente* of mm.6 - 7, 15 - 18, 23 - 29 were performed at half speed by all the performers. After the arpeggios in mm.7, 16, 18 and 54 Franck marked the fermata over the rests. Smith suggested that in order to emphasise these fermata, the preceding quaver notes should not be elongated (1990/1:121). All the recordings, however, emphasized the end of each broken chord with an obvious tenuto on the highest notes.

Except for Tournemire and Demessieux who ignored the pauses, all performers proceeded to acknowledge the fermata, following Langlais' advice that one should count '3-4-5' to complete the measure and take the fermata into account (Smith,1990/I:121). It is probable that Demessieux's non-observance of the fermata stemmed from her adherence to the Dupré edition in which the fermata are omitted.

Langlais' advice was no doubt based on the acoustics of the medium-sized basilica of Sainte-Clotilde. On his recording at Sainte-Clotilde, the '3-4-5' count allowed for the complete disappearance of the echoes before the opening of each chord; there were thus one to two beats of complete silence between them. Tournemire's and Demessieux's recordings, however, avoided the beats of silence by opening each broken chord fractionally before the echo had faded, thereby entirely omitting the fermata.

In any performance of the Choral no 3 special cognizance must be taken of the unique acoustical properties of the recording venues as this is vital. After all, the dramatic pauses in this work are unique to Franck's organ oeuvre. That Langlais' advice warrants special modification according to location and tempo is indisputable, provided that rests and fermata notated in the score are acknowledged. Of the venues chosen for recording purposes, Sainte-Clotilde is the smallest, having the shortest reverberation time. It is therefore to be expected that if due consideration were given to the acoustic nature of the various venues the pauses between the chords of mm.7, 16, 18 and 54 should not be shorter than those recorded at Sainte-Clotilde. This was confirmed in the preceding analysis and found to be correct.

Tournemire advised that the unaccented passing-notes in mm.20-22 (see example below) should be played 'animatedly' (1931:35). Like Tournemire, the Langlais, Marchal, Alain, Isoir

and Guillou recordings also made an obvious tenuto on notes indicated below. Less emphasis was given in the recordings by Rübsam, Sanger, Murray and Stewart. Bate and Demessieux kept these measures in time, decelerating only at the last beat of m.22. Bate made the only unmarked articulation in this phrase; the last two soprano notes of m.22 were played detaché. Similarly, Bate was alone in detaching the ascending chromatic pedal notes from mm.91 to 95.

Choral no 3 mm.20 - 22



The *choral* which commences half-way through m.30 contains several examples of notes common to adjacent voices. Like the performances of the Fantaisie and the Cantabile, these common notes are, as far as may be established, performed correctly.

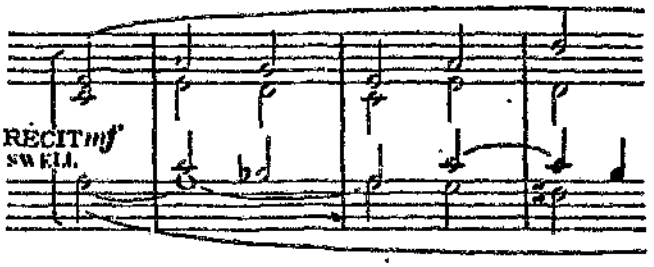
At m.30 Tournemire advised:

> Place a fermata over the A-minor chord on the first beat. Generally, one goes on - and it is a grave error (1931:34).

Tournemire not only placed a one-beat fermata over the A minor chord, he also included a one-beat rest before proceeding with the *choral*. This use of rubato is confirmed in the Langlais, Alain, Roth and Isoir recordings. The other performers, however, performed the measure exactly as written.

A marked prolongation of the tied notes in the tenor line in mm.32 - 33, the alto line in mm.42 - 43 and the tenor line in mm.58 - 59 was evident in the Tournemire, Langlais, Isoir, Sanger and Roth recordings. In each of these phrases the tied notes fell on the same beat as the highest soprano note of the phrase. The third beats of mm.74 and 75, also forming the highest notes of the phrase, were prolonged by all the performers except Bate and Murray. Tournemire, Marchal, Demessieux, Guillou and Roth extended the latter more than the former.

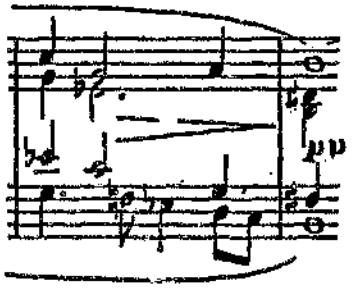
Choral nr 3 mm.30 - 33



Further examples of this treatment of high notes, always most evident in the Langlais, Tournemire and Roth recordings, are discussed below.

Smith described Tournemire's extension of rhythmic values of notes of shorter duration in phrases of mixed values as a 'consistent feature' citing the left-hand notes of m. 64, fourth beat as proof.

Choral no 3 mm.64



In this measure the technique was also used in the Langlais, Demessieux, Isoir, Guillou and Roth recordings, though Marchal, Alain, Rübsam and Sanger preferred to stretch the first two beats. Tournemire, however, was not always consistent in his extension of notes of shorter value. In mm.72 - 74, for example, he played the quaver notes in the left hand in time, while the

other performers such as Marchal, Langlais, Alain, Guillou, Stewart and Roth gave these notes prominence.

Similar to the Fantaisie and the Cantabile, most of the phrase-endings in this work were given a slight ritardando. They were even more prolonged in the *choral* sections, as Franck marked a *diminuendo* to a *pianissimo* dynamic at the end of each. Exactly how these phr- ... ngs at mm.34, 39 and 65/66 were treated distinguished the Isoir, Rübsam and Guillou recordings from the others. Their recordings displayed a pronounced rubato at the very end of the phrase where the left-hand was allotted the quaver movement. The other recordings employed rubato earlier i.e. before the final embellishment of the cadence. In the case of the longer cadential embellishments which conclude the *choral* sections at mm.46/47 and 78/79 ritardando was exploited in varying degrees by all the performers. The Murray, Sanger and Stewart recordings displayed the least flexibility in this regard.

DYNAMICS

The dynamics of this section were heeded exactly by Roth, Stewart, Murray, Sanger, Rübsam and Alain. The Tournemire recording was the least exact because the Récit division was not coupled to the Positif. These observations reflect a general trend already confirmed in the Fantaisie and the Cantabile and which are also present in the ensuing movements. The diminuendo marked in m.87 was the least observed dynamic in this section. In his edition Dupré has a crescendo marked here.

TEMPO

TABLE 9. CHORAL NO 3 : QUASI ALLEGRO

BEAT : CROTCHET		m.30	m.80
TOURNEMIRE	100 see below	92	112
TOURNEMIRE*	100		
MARCHAL^	108	84	
MARCHAL	108	100 - 104	108
DUPRÉ+	100	92 Cantabile	
LANGLAIS #	108	96 - 100	
LANGLAIS	108	92 - 96	108
DEMESSIEUX	120	96	120
ALAIN	100	72	100
ISOIR	112	88	112
RÜBSAM	84 - 92	84	92
SANGER	100	92	100
BATE	96	84	96
GUILLOU	66 - 92	88	72 -88
MURRAY	104	80	104
STEWART	104	80	104
ROTH	80	76	84
* Tournemire (1931:21)			
# Smith (1990l:121)			
^ Marchal 's recording, 1948			
+ Dupré (1955)			

It is interesting to note that all the earliest recordings or editions opened Choral no 3 with similar tempos i.e. between 96 and 112, but focused more around the 100 - 108 area. The more modern recordings displayed a slower average tempo.

Demessieux's choice of a crotchet = 120 for the opening of Choral no 3 was by far the fastest tempo and reflects her distinctively virtuosic performance-style. Roth's choice of a crotchet = 80 was by far the slowest opening tempo. As may be seen in the above table, the performers resumed the initial tempo at m.80.

The tempo of the *Largamente* in mm.6 - 7, 15 - 18, 23 - 29 were performed at half speed by all the performers. In his edition Du[illegible] also marked them *Doppio lento*. Tournemire noted that these chords should be played with grandeur (1931:35). Smi[illegible]oted the problem of the lack of

tempo indication for the broken chords from mm.53 to 56. He mentioned four aspects, namely: Tournemire's suggestion that they be played *sempre largamente*; Langlais and Bonnet's recommendation that they be played at the same tempo as the semiquaver note figuration preceding them; Duruflé's tempo indication which falls half-way between his tempo for the Quasi allegro and *Largamente* sections; and Dupré's *Doppio lento* indication. Three approaches are evident from the recordings: Guillou and Tournemire adopted the tempo suggested in the latter's text (1931:35); Marchal retained his tempo for the passage, while the remainder of the performers opted for the half-speed *Largamente* tempo. Langlais' recommendation, for which Smith supplied no reference, was contradicted in his recording where the passage was played at half the tempo of the preceding measure.

Although no change in tempo is indicated at the entrance of the *choral* at m.30, the general trend was to slow down. Roth, Guillou and Bonnet decelerated only slightly. Stewart, Murray, Demessieux, Alain and Isoir made the largest adjustments to the tempo of the *choral* in m.30.

ADAGIO

The link into the Adagio is made by the soprano D on the second beat of m.96. It is notated by the composer as a minim and it also carries a fermata. Smith, therefore, suggests that this is the correct interpretation (1990/I:122). Most of the performers favoured this interpretation, and in these recordings, the note was held alone for a minimum of one beat, but more usually for two or three beats. It is printed as such in all editions except Dupré's. In the latter edition, the note is printed as a crotchet, and it would then be lifted at the same time as the chords underneath. Tournemire, Demessieux, Bate and Murray favoured this method.

With regard to the use of rubato in he Adagio section, Tournemire advocated the following:

> Play the middle section in A major (m.97) very freely ...never hurrying, and with great freedom. It is a recitative (1931:35)

> Franck played this passage rubato. He shuddered if he heard an interpreter playing it perfectly straight (Jaquet,1978:40).

Noting Tournemire's suggestions with regard to rubato, Jaquet-Langlais commented: 'So right back in 1936 people were conscious of over-strictness as regards style. What would they say today?' (1978:40).

The exploitation of freedom in certain recordings was apparent in ways almost too numerous and subtle for documentation here. The most obvious techniques, however, are listed below. In this movement, these were exploited mainly by Tournemire, Langlais and Marchal. Alain, Isoir, Demessieux, Roth and Guillou employed them to a lesser degree, and the Murray, Sanger, Bate and Stewart recordings even less.

Langlais laid great emphasis on the rubato of this Adagio and specified that it was vital that all the syncopations be emphasised (Jaquet,1978:40). The tied notes in the right hand of mm.97, 100 and 110 were slightly prolonged by Langlais and Guillou. Roth preferred to linger on the suspensions which fall on the first half of beats 1,2 and 4 in these measures.
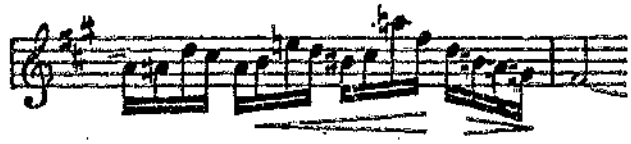
It is evident from the recordings that there are only three ways of treating the high notes which occur in a melodic line: -The emphasis of the high note through an augmentation of the rhythmic value of the note

- The avoidance of tenuto on the high note/s, lingering rather on the note/s immediately preceding.
- A strictly a tempo performance. Measures 98 and 113 contain almost the same material and the treatment of these two measures is therefore comparable. Like Tournemire, most of the performers, except Bate, Murray, Sanger and Stewart, gave the notes of each beat a special emphasis through the medium of rubato. In the first two beats, the highest notes of the soprano line are an A and a B respectively, with the climax of the phrase only occuring on the D of the third beat. Tournemire, Langlais, Marchal, Roth and Guillou refrained from emphasising the high notes of beats one and two, preferring to play the second semiquavers of these beats in a tenuto manner. Demessieux, Alain and Isoir also used this technique albeit to a lesser extent. Rübsam preferred to linger on

the tied notes which fall on the first three beats of the measures. Except on the Stewart, Bate and Murray recordings, the climax of mm.98 and 113 i.e. the third and fourth semiquaver note of the third beat was played tenuto by all. Although Demessieux, Alain and Isoir did lean on these climax notes, only a very subtle rubato was employed. The fourth beat of these measures was then slowed, the tenor B delayed and the last G sharp in the soprano line played tenuto.

The high notes present within the first two beats of m.101 - with the climax of the phrase falling on the third beat of this measure - are comparable to mm.98 and 113. It should not have been surprising therefore that the treatment of the high notes was similar.

Choral no 3 mm.101



Tournemire, Marchal, Langlais, Roth, Guillou, Alain, Isoir and Demessieux played the second semiquavers of beats one and two 'tenuto'. The latter three performers' use of rubato for these beats and also the third beat was much less obvious than the others'. Except in the Stewart, Bate and Murray recordings, the climax of the measure was played tenuto by all.

Some inconsistency was evident in the performers' treatment of m.104. While Langlais lingered on the high notes of m.104, namely the B-flat of beat two and the G-sharp of beat four, Tournemire, Marchal, Demessieux, Alain and Isoir leant on the notes immediately preceding the high notes; and Stewart and Murray played all the notes in the measure a tempo. Sanger, Bate, Guillou and Roth preferred to linger on the suspensions of beats one and three.

Choral no 3 mm.103 - 105



In measure 103 the disjunct melody, consisting of descending sixths and rising figurations which begin on the second of a group of four semiquavers, again gives much latitude for variation in the use of rubato. Demessieux, Alain and Isoir maintained their avoidance of a marked rhythmic augmentation of the high notes on the first half of beats one and three. Tournemire, Roth, Marchal, Rübsam and Guillou leant on them heavily, Langlais emphasised them to the greatest extent. Stewart, Murray, Sanger and Bate gave these beats no extra rubato.

The rising figuration of three semiquavers (see above example) occurs frequently throughout this movement. Tournemire consistently stretched them wherever they appeared and, except for the Rübsam, Sanger, Bate, Murray and Stewart recordings, this was the normal approach to these figurations. Most performers did not rhythmically elongate the last soprano note of m.103 (F-sharp). Measure 105 was played either a tempo or with an accelerando, but never slowed down. Langlais, Tournemire and Roth made the most accelerando. Stewart, Murray and Bate kept the measure in time.

Smith concluded from his studies of the Tournemire recordings of the Pastorale, the Cantabile and Choral no 3 that rubato should be used on the third and fourth beats of m.106 of the last-named work, calling his study of the eighteen measures from mm.97 to 115 a 'case study in Franck style'. But it has been shown - in the opening chapters - that the 'Franck style' cannot be based exclusively on the Tournemire recordings. It is also unclear exactly how Smith arrived at the conclusion that rubato should be used on the third and fourth beats of m.106 when Tournemire employed rubato on the first and third beats, but none whatsoever on the fourth, preferring to move towards the strong first beat of the following measure. Both Marchal and Langlais omitted any rubato on the fourth beat; with the sole exception of Isoir, this was the norm. The performers played the beat in question either a tempo or with an accelerando.

The repeated notes present on beats one and three of the melodic lines of mm.107 and 108 respectively were slightly prolonged, with the result that the repeated notes did not sound measured. This technique was used by all except Murray, and to a lesser extent, Stewart. Tournemire, Marchal, Langlais, Guillou and Roth leant heavily on the highest notes of these beats, while Alain, Demessieux and Isoir gave them only a slight tenuto.

The treatment of m.110 was either a tempo or slightly accelerando. The following measure (m.111) contained high notes which fell on beats one and three. They were prolonged by Tournemire, Langlais, Marchal, Demessieux, Guillou and Roth.
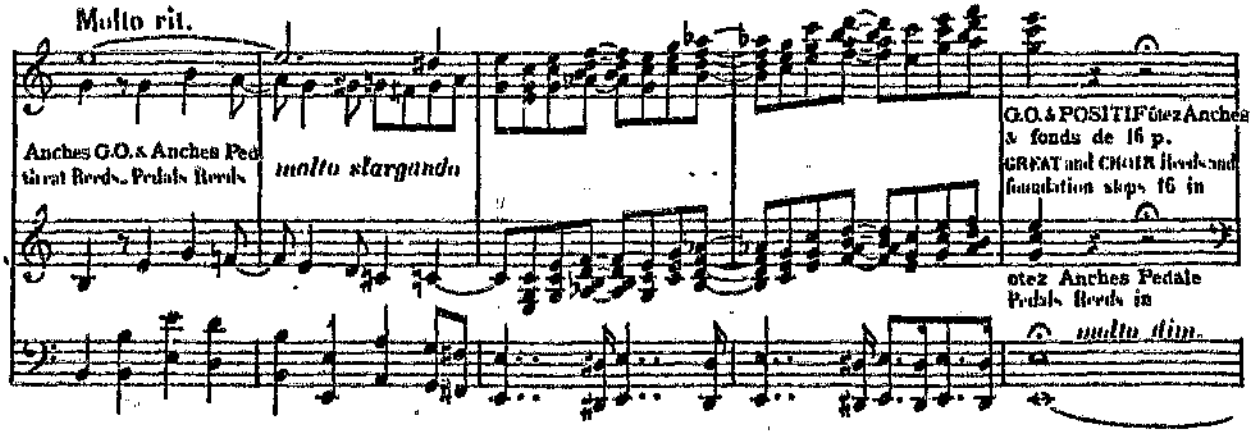
As the high notes on beats two and four of m.114 resemble those in m.104 discussed above, the same inconsistency in treatment of the high notes was evident: Langlais lingered on the high notes of m.114: that is the A of beat two and the B of beat four; Tournemire, Marchal, Demessieux, Alain and Isoir leant on the notes immediately preceding the high notes while Stewart and Murray played all the notes of the first three beats a tempo: Sanger, Bate, Guillou and Roth preferred to linger on the suspensions of beats one and three. Most of the performers started the rallentando during beat four of m.114 instead of where marked at the second beat of m.115.

From m.117 the *choral* reappears in a higher register, this time intermingling with the opening melody of the Adagio. The performers' use of rubato discussed above was also apparent in this section. Apart from the specific tempo changes noted in this section (given below), the performers slowed down at the end of each phrase as they did in the first appearance of the *choral* in m.30; the treatment by Bate, Murray and Stewart recordings was less obvious. The movement then continued until the general ritardando at m.139. As regards m.142 Tournemire advised that one should:

> Play the pedal theme in a very pronounced manner, non-legato: orchestrally, rather in the manner of Trombone-players. This is how the composer himself played: the great chords daringly, obtaining a great sonority from the instrument' (*Précis d'exécution*, 1936:40).

In most of the recordings, including those by Tournemire, Marchal and Langlais, the pedal theme from mm.142 - 146 was detached (in varying degrees). Only Murray and Stewart played the pedal theme legato. Murray betrayed reference to the Dupré edition in that his performance of the pedal chords was legato until the break indicated by Dupré between beats and one two of m.143. Alain and her one-time pupil Rübsam double-dotted the pedal rhythm in these measures.

Choral no 3 mm.142 - 146



Unlike the differing articulations assigned to the pedal theme, the manual chords of these measures were clearly detached by all the performers. They are also explicitly marked as such in the Dupré edition. The semi-detaché performance of large tutti chords was confirmed at the end of Choral No 1. The Dupré, Duruflé, Tournemire and Langlais performances and editions concur, namely that, of the large tutti chords (from m.258), the uppermost voice (soprano) and the pedal should be legato as they both take up the melody. The rest of the voices in the chords should be played non-legato.

Franck marked molto slargando in the score at m.143. Some, like Tournemire, Marchal, Demessieux, Rübsam, and Roth also made a marked accelerando from m.143 slowing up just before the end of the section. Apart from Bate who markedly decelerated, the rest kept these measures a tempo.

The dynamics of this movement were followed exactly by Alain, Roth, Stewart, Sanger and Rübsam. Tournemire, Marchal, Demessieux, Isoir and Guillou recordings were the least exact in terms of dynamics. The diminuendo marked at the end of m.112 was heeded by the majority of the performers only in m.114. Guillou started his diminuendo only in m.116.

TEMPO

The different sections within this movement provide ample opportunity for variations of tempo. Only the Bate, Stewart, Murray and Sanger recordings maintained a steady tempo from mm.97 to 116. The other recordings tended to accelerate to a slightly faster tempo at m.106, then maintained this tempo until the return of the opening material at m.112 where the initial speed was then resumed.

From mm.117 to 130, the Bate, Murray, Stewart, Sanger, Rübsam, Alain, Marchal and Langlais recordings maintained a steady tempo. As may be seen from the above table, Tournemire, Demessieux, Isoir and Guillou preferred to change according to the material. For the chordal sections from mm.117-118, 120-122, 124-126 a faster tempo was favoured. A slower tempo was reserved for the left-hand melody in mm.119-120; 122-124, 127-130. Tournemire's tempo variations were the largest for this section, ranging from 84 to 112 quavers per minute. While there were also noticeable tempo changes in the Roth recording, he did the exact opposite of what was done in the above-mentioned four recordings by playing the chordal sections at a slower tempo. A steady acceleration from m.131 to the conclusion of the movement was common to all the recordings, but the range of the acceleration less appreciable in the Sanger, Rübsam, Stewart, Murray and Bate recordings.

TABLE 7.

CHORAL NO 3 : ADAGIO

BEAT : QUAVER		m.106	m.112	m.117	m.131 - 141
TOURNEMIRE	80	92	80	84 - 112	104 - 120
TOURNEMIRE*	76 Very freely				
MARCHAL^	72				
MARCHAL	80	88	80	104	104 - 112
DUPRÉ+	84				
LANGLAIS #	84				
LANGLAIS	76 - 84	84	76	96	96 - 116
DEMESSIEUX	76	76	76	84 - 92	84 - 112
ALAIN	66	72	66	80	80 - 92
ISOIR	80	88	80	80 - 96	80 - 108
RÜBSAM	84	92	84	96	96 - 100
SANGER	80	80	80	88	88 - 100
BATE	88	88	88	88	88 - 100
GUILLOU	56	66	56	63 - 76	72 - 92
MURRAY	63	63	63	80	88 - 92
STEWART	84	84	84	84	88 - 96
ROTH	69	76	69	72 - 84	84 - 92
* Tournemire (1931:21)					
# Smith (1990I:122)					
^ Marchal 's recording, 1948					
+ Dupré (1955)					

LE DOUBLE PLUS VITE (MOUVEMENT DU COMMENCEMENT)

This toccata-like movement uses less rubato than the previous expressive movement. In preparation for the final statement of the *choral* at m.173 performers such as Tournemire, Langlais, Marchal, Demessieux and Roth made a very broad ritardando on the first two beats of m.173. The other performers moved into the *choral* statement with less spaciousness, no doubt because at that point no tempo change is indicated in the score.

From m.157, the awkward chords allotted to the right-hand prevent the easy attainment of smooth legato in this statement of the *choral*. However, since we know that Franck himself could easily play large chords in a legato manner and because a legato phrase mark is indicated, it is not unreasonable to assume that a smooth legato was Franck's intention for this passage. This intention has been respected by all except Bate. In her performance of this passage, as in mm. 123 - 126 and similar passages already identified in the Fantaisie and the Cantabile, the legato touch was not consistent.

In the early Durand edition a slur is indicated over the right-hand chords from the third beat of m. 190 to the second beat of m.194 and the third beat of m.192 to the end of m.193. In Bonnet's edition, these chords are marked 'molto marcato' while Dupré omits the slurs entirely in his edition. Tournemire, Langlais, Sanger, Bate and Murray also detached these chords. The left-hand octaves of these measures were detached by only Rübsam and Bate. The last two measures give rise to various opinions concerning interpretation. Smith has written:

> Bonnet connected the pedal line from m.197 through the last measure and added a fermata to each of the penultimate notes. Dupré, while connecting the manual parts of the last two measures, marked the last two pedal notes with left toe signs, thus detaching the bass part before the last chord. Langlais is very insistent about connecting all the parts of the last two measures. Yet, Tournemire, while connecting the pedal D to the A in the last measure, made a distinct break in the manual parts before the final chord (1990/I:123).

On the recordings, Marchal, Demessieux, Alain, Guillou and Roth favoured the Langlais option, while Isoir, Rübsam and Stewart performed them in the same manner as Tournemire. Murray favoured the Dupré version.

The dynamics of the last movement were followed exactly by Sanger, Roth and Demessieux and, apart from the dynamics of mm.148 and 150, by Alain and Stewart also. The Langlais, Tournemire and Marchal performances were the least exact in this regard, as is the case in the previous movements of this work. In his review of the reissued Tournemire recordings David Gammie wrote:

> As we can hear, Tournemire's use of the swell pedal was a distinctive feature of his very individual style; the hairpin crescendos in the final Allegro of the Third Choral are quite alarming, but this must be the effect that Franck intended (1984:16).

TEMPO

In the light of Franck's tempo indication for the final statements of the *choral* in the last movement, this movement should be played twice as fast as the movement which precedes it. The outer movements should also obviously be played at the same tempo. Of all the performances, only Rübsam's tempos exactly correlated, while the Roth and Bate tempos corresponded approximately. According to Bernard Gavoty, Louis Vierne believed that the majority of organists played the Adagio much too slowly. He always insisted that his students should calculate the tempo of the Adagio in proportion to that of the Allegro (Smith,1990/I:122).

TABLE 11.

CHORAL NO 3 : LE DOUBLE PLUS VITE (MOUVEMENT DU COMMENCEMENT)

BEAT : CROTCHET	m.147	m.173	m.190
TOURNEMIRE	116 - 120	108	88
TOURNEMIRE*	100		Tres largamente,pui largo
MARCHAL^	116		
MARCHAL	112	96	60
DUPRÉ+	108		88 Largamente
LANGLAIS #	104		84
LANGLAIS	104	100	69
DEMESSIEUX	120	100	72
ALAIN	112	104	72
ISOIR	120	104	66
RÜBSAM	92	88	69
SANGER	104	104	72
BATE	96	96	69
GUILLOU	92 - 120	96	50
MURRAY	104	104	63
STEWART	104	104	66
ROTH	80 - 84	88	66
* Tournemire (1931:21)			
# Smith (1990l:123)			
^ Marchal 's recording, 1948			
+ Dupré (1955)			

The Tournemire, Marchal, Langlais, Duruflé, Sanger and Guillou recordings began the Adagio considerably slower than half the tempo of the first movement. By m.131, however, their tempo deficiencies were remedied to the extent that by m.142 they achieved a tempo approximately half as fast as the opening movement. The Alain, Isoir, Demessieux, Murray and Stewart recordings began the Adagio more slowly than the above-mentioned performers and, despite an *accelerando*, never reached half the tempo of the opening movement.

This comparison of the recorded tempos of the three movements of this work unfortunately shows no clear correlations. Two broad conclusions may, however, be drawn regarding the opening of the Adagio. The majority of the performers disregard Franck's tempo indication of half-speed, but by the end of the Adagio, all the performers reached their approximate half-speed tempos.

As in the case of the Adagio, the first two sections of this movement, mm.147-172 and 173-190, were played in time by Stewart, Murray, Bate and Sanger. The other performers preferred to slow the latter section down in order to emphasize the appearance of the choral. By m.190 Guillou reduced the movement's opening tempo by approximately a third. The final section was played with deliberation and grandeur by all.

CONCLUSION

The conflicting interpretations of the opening registration of Choral no 3 have been investigated in this chapter. However, most of the performers seem to agree that the composer's requested 8' pitch should be respected as far as is possible. Failing that, the addition of upperwork, beginning with ranks of 4' pitch, should be inversely proportional to the availability of bright reed timbre on the Positif and Great divisions on the chosen instrument. For the opening of this work the colour of the reeds should predominate at all times. The composer's manipulation of fermata and dramatic pauses is most effective in this work. Most of the performers acknowledged the importance of these to the expression of the work and tended to vary their duration in accordance with the acoustical properties of each venue.

A legato articulation was the norm for all interpretations except for the chords from m.142 which were registered for full organ. As ascertained in the previous works, the expression pedal

dynamics in the Murray and Stewart recordings of Choral no 3 were very subtle. The Tournemire, Marchal and Langlais recordings displayed very obvious differences between the crescendos and decrescendos marked for the expression pedal.

The range of conception in the interpretation of rubato and tempo is illustrated by the performances of Murray and Guillou. Like his teacher, Dupré, Murray achieved an 'objective exécution' through his relative lack of rubato and his adherence to a strict tempo. On the other hand, Guillou's subjective interpretation bordered on the improvisatory. Rubato played an important part in the recordings which fall between these two extremes. Phrase endings were especially prolonged where a diminuendo was marked. The rhythmic values of notes of shorter duration were emphasised when they occurred in phrases of mixed values. Tempo fluctuations within single movements were frequent in most interpretations of this work. A notable example of this can be found in the Adagio from mm.117 - 146. Despite the tempo indication for the Adagio, most performers began this movement considerably slower than half the tempo of the previous movement. However, by m.131 the tempo was increased. Similar to the interpretations of the canonic sections of the Fantaisie and the Cantabile, the voices in canon were each emphasised with an independent declamation. However, instead of the slight agogic delay preceding the entries in these works, the first note of each entry in Choral no 3 was slightly prolonged.

CHAPTER NINE

CONCLUSION

The discussion of selected recorded performances in the preceding chapters has attempted to isolate the interpretive styles of 20th-century organists. Parallel to this, the examination of the historical documentation of Franck's attitude to, and performance of, his own music should go some way to assist in the quest for an historically-informed performance practice.

In exploring the merits and pitfalls of this 'authenticity' movement, Chapter One has attempted to show that, during the past three decades or so, there has been a concerted effort by musicologists to investigate issues of correctness. Likewise, as was shown in a subsequent chapter, contemporary recording artists such as Isoir (1987), Rübsam (1983) and Murray (1990) selected basically authentic instruments on which to record. Roth (1991) was commended for his attempts to match works of different periods to corresponding types of organ. Of the earlier recordings those by Tournemire (1930), Langlais (1964) and Alain (1969) were noted for being exemplary in their choice of instruments.

The majority of the recordings faithfully reflect the standard registration combinations which are demanded constantly by the composer. These are clearly fundamental for the realisation of his works, and only minor substitutions are possible. These can be summarized as follows:

- The fonds de 8' including stops from the principal, flute, bourdon and gambe families specified for all manuals, often with the addition of the Hautbois on the Récit
- The Hautbois 8', under expression, in combination with the Récit fonds and, when drawn in a solo capacity, with the Récit flutes
- The Trompette 8', under expression, in combination with the flutes and/or Hautbois when drawn in a solo capacity
- Voix humaine with tremulant, under expression

- The reed chorus on each manual, each with the minimum of a Clairon 4' and a Trompette 8'

The specific timbral qualities of the stops most frequently requested by Franck may be summarized as:

- A soft, smooth Hautbois 8' approximate in timbre and volume to a strong Gambe
- A soft, smooth Trompette 8' approximate in timbre to a strong Hautbois
- A smooth, quickly oscillating Voix humaine (as opposed to the Voix céleste drawn by certain performers)
- Aggressive and bright reed choruses with a higher wind pressure than are associated with Classical reed stops
- Overblowing flue and reed stops (e.g. Flûte harmonique, Trompette harmonique) with a full foundation sonority and which blend in combination
- Imitative free-reed stops (e.g. the Clarinet and Cor anglais)

The whole issue was succinctly summarised by Robert White when he wrote:

> In an orchestral piece we would not think of substituting something else for the strings, but we might ask the piano to make do for a harp or a glockenspiel if those were unavailable ... I do not believe that the absence of these resources is important enough to distort seriously the musical intentions (1962:8).

It is the performer's responsibility to distinguish the aforementioned fundamental registration combinations and characteristic timbre characteristics from those used occasionally by the composer for which substitutions can be made with only minor offence to genius.

The second part of Chapter Three, in focussing on the composer's treatment of the musical parameters of rubato, articulation and tempo, firmly established Franck's place in the subjective/vitalist school of the Romantic era. The reconstruction of his liberal performance traits based on the historical documentation and on the subjective/vitalist approach demonstrated in the recordings of Tournemire, Langlais, Demessieux, Alain, Roth, Isoir and Rübsam, was discussed in Chapters Six, Seven, and Eight. The 'liberal' approach may be summarized as follows:

- The legato style of playing is standard when none was indicated by the composer

- An exception to the legato articulation is made for loud passages with large chords. When these chords contain a chorale melody these are to be played legato while the others are to be played non-legato

- Non-repetition of the common notes created by the sharing of a note by adjacent voice parts

- Two approaches to the performance of the common notes created by a shorter note-value reaching unison with a sustained voice: i) Smith (1990/a:57), Widor and Tournemire (1936:18) spoke against breaking before the short note, and ii) Guilmant, Vierne, Dupré, Langlais, Jaquet (1984:1) as well as all the remaining performers discussed in this study favoured articulation before such a note.

- Repeated notes are usually separated*

- Frequent, generous and occasionally inaccurate use of the expression pedal

- Frequent and distinct changes of tempo within single movements

- An overall consistency with regard to phrasing and articulation

- The exploitation of rubato to an increased degree

The increased exploitation of rubato outlined above requires amplification:

- A decelerando at the end of most phrases and cadences even when no ritardando is indicated

- The inclination to accelerate when a crescendo marking is given and vice versa. This cannot be viewed as a general rule however

- The inclination to accelerate through a rising line particularly in association with a crescendo marking. Similarly a descending line implies a deceleration in the same situation

- Appoggiaturas should be slurred to the downbeat of the phrase with possible rhythmic elongation

*Dupré and Peeters gave specific directions regarding the exact values of the silences which should prevail between the repeated notes. Certain performers followed these indications closely. There is, however, no definite evidence that Franck would have measured such articulations so accurately. It seems unlikely that Franck, who was less concerned with technical details, would have measured his silences as exactly as Dupré.

- The treatment of high notes in expanded phrases are all increasingly emphasized
- The return of a theme after a long absence inspires more agogic accentuation
- Key changes and unusual harmonic features demand more agogic accentuation
- *Con fantasia* markings should result in a more marked difference between the accelerandos and diminuendos
- The silences should be lengthened, if it is a matter of a fermata or a quaver rest, in order to lend emphasis to the entry of musical phrases.

These are factors which modern performers should bear in mind before choosing a particular interpretation. Performers should consciously reconcile their levels of rubato with either the subjective/vitalist or objective/geometrical interpretive traditions.

It has been made clear in this study that, unfortunately, a large percentage of contemporary organists, among them Sanger, Murray, Bate and Stewart, disregarded the authentic, that is the subjective/vitalist, approach to interpretation in the areas of rubato and tempo. This arose either through ignorance or personal preference. Some, such as Bate and Guillou also failed to take into consideration the tonal and mechanical characteristics of the organs for which Franck composed. In doing so the instrument becomes the master, not the servant of the music.

There is, however, a growing awareness among contemporary organists, such as Roth and Rübsam, that the interpretations of the older French organists Tournemire, Langlais, Marchal and Alain hold much legitimacy. Through an examination of their recordings, the sole remaining

artefacts of an authentic tradition of Franck interpretation, 19th-century French performance practice might be reconstructed.

This parallel investigation into original performances, selected recordings, critical reception, instruments and texts should give clearer direction to those contemplating more authoritative and reliable performances of Franck's organ works.

APPENDIX A

SPECIFICATIONS OF SOME OF THE ORGANS FAMILIAR TO FRANCK

These specifications were compiled from four sources: Hopkins (1877), Langlais (1964), Smith (1983) and Douglass (1980). Of these, only the latter reference may be said to be a primary source. Unfortunately, it contained specifications for only one of the required instruments, i.e. that at Sainte-Clotilde. Reference to other primary sources has proved to be impractical. Further investigation of specifications from primary sources has been undertaken by Smith (1983).

An asterisk (*) appears in the specifications to identify stops which are controlled by the *Anches* ventil of the division. The accessories and couplers are quoted only when provided in the sources.

NOTRE-DAME-DE-LORETTE

Aristide Cavaillé-Coll, 1838

GRAND-ORGUE	RÉCIT EXPRESSIF
16' Montre	8' Bourdon
16' Bourdon	8' Flûte traversière
8' Montre	4' Flûte
8' Salicional	4' Flûte Octaviante
8' Bourdon	2' Flageolet
4' Prestant	III Comet
4' Flûte	8' Trompette
2' Dessus de Flût onique	8' Hautbois
2 2/3' Nasard	8' Voix humaine
2' Quatre de Nasard	8' Cor Anglais
2' Doublette	
VII Grand Cor...	
IV Gross Fourniture	
IV Petit Fourniture	
IV Cymbale	
16' Bombarde	
8' Trompette	
4' Clairon	
8' Voix humaine	

POSITIF	PÉDALE
8' Bourdon	16' Flûte ouverte
8' Flûte	8' Flûte
4' Prestant	4' Flûte
4' Flûte	16' Trompette
2 2/3' Nasard	8' Trompette
2' Doublette	4' Clairon
1 3/5' Tierce	
V Plein Jeu	
V Comet	
8' Trompette	
4' Clairon	
8' Basson	

Source: Hopkins, 1877:415-16

SAINT-JEAN-SAINT-FRANÇOIS

Aristide Cavaillé-Coll, 1844 (installed 1846)

GRAND-ORGUE	RÉCIT
8' Bourdon	8' Voix céleste
8' Salicional	4' Flûte octaviante
4' Prestant	2' Octavin
2 2/3' Nasard	8' Trompette
2' Doublette	8' Cromorne
III Plein jeu	8' Cor anglais
8' Trompette	
4' Clairon	

PÉDALE

16' Flûte ouverte
16' Bombarde

PÉDALES DE COMBINAISON

TIRASSES: Grand-Orgue
ANCHES DU GRAND-ORGUE: Basses, Tutti, Dessus
ACCOUPLEMENTS: Récit sur Grand-Orgue

Octaves graves
Expression du Récit
Trémolo

Source: Smith, 1983:111

SAINT-MICHEL, CARCASSONE

Aristide Cavaillé-Coll, 1856

Although designed for Saint-Michel, Carcassone, this instrument was subsequently installed in Luçon Cathedral. See Appendix B (p.190) for a later specification.

I.POSITIF EXPRESSIF	II.GRAND-ORGUE	III.GRAND-RÉCIT
8' Montre	16' Montre	16' Quintaton
8' Bourdon	16' Bourdon	8' Bourdon
8' Salicional	8' Montre	8' Flûte harmonique
4' Prestant	8' Bourdon	8' Salicional
4' Flûte douce	8' Flûte harmonique	8' Gambe
3' Quinte	8' Viole de gambe	4' Dulciane
2' Doublette	4' Prestant	16' Bombarde*
8' Trompette	4' Viole d'amour	8' Trompette*
8' Cromorne	4' Flûte octaviante*	8' Hautbois*
4' Clairon	3' Quinte*	8' Voix humaine*
	2' Doublette*	4' Clairon*
	IV Fourniture*	
	III Cymbale*	
	16' Bombarde*	
	8' Trompette*	
	4' Clairon*	

IV PETIT-RÉCIT EXPRESSIF	PÉDALE
8' Flûte douce	16' Contrebasse
8' Flûte harmonique	8' Basse
8' Viole d'amour	4' Octave
4' Flûte octaviante	16' Bombarde*
2' Octavin	8' Trompette*
8' Trompette harmonique*	4' Clairon*
8' Basson-hautbois*	
8' Voix humaine*	

Source: Smith, 1983:115

SAINTE-CLOTILDE

Aristide Cavaillé-Coll, 1859
See Appendix B (pp.191-92) for later specifications of this instrument.

I.GRAND-ORGUE	II.POSITIF
16' Montre	16' Bourdon
16' Bourdon	8' Montre
8' Montre	8' Bourdon
8' Flûte harmonique	8' Flûte harmonique
8' Gambe	8' Gambe
4' Prestant	8' Salicional
4' Octave*	4' Prestant
3 Quinte*	4' Flûte octaviante*
2' Doublette*	3 Quinte*
Plein jeu*	2' Doublette*
16' Bombarde*	Plein jeu harmonique*
8' Trompette*	8' Trompette*
4' Clairon*	8' Cromorne*
	4' Clairon*

III.RÉCIT EXPRESSIF	PÉDALE
8' Flûte harmonique	32' Sousbasse
8' Bourdon	16' Contrebasse
8' Viole de gambe	8' Basse
8' Voix céleste	4' Octave
4' Flûte octaviante*	16' Bombarde*
2' Octavin*	16' Basson*
8' Trompette harmonique*	8' Trompette*
8' Basson-hautbois	4' Clairon*
8' Voix humaine	
4' Clairon*	
Tremblant	

PÉDALES DE COMBINAISON:

TIRASSES: Orage, Grand-Orgue, Positif
OCTAVES GRAVES: Grand-Orgue, Positif, Récit
ANCHES: Pédale, Grand-Orgue, Positif, Récit
ACCOUPLEMENTS: Positif au Grand-Orgue, Récit au Positif

Sources: Douglass, 1980:141,
Smith, 1983:117 and Langlais, 1964

SAINT-SULPICE

Aristide Cavaillé-Coll, 1862

See Appendix B (pp.200-1) for a later specification of this instrument.

I.GRAND-CHOEUR

8' Salicional
4' Octave
IV Grosse Fourniture
VI Grosse Cymbale
IV Plein jeu
V Cornet
16' Bombarde
16' Basson
8' 1re Trompette
8' 2e Trompette
8' Basson
4' Clairon
2' Clairon-Doublette

II.GRAND-ORGUE

16' Principal harmonique
16' Montre
16' Bourdon
16' Flûte conique
8' Montre
8' Diapason
8' Bourdon
8' Flûte harmonique
8' Flûte traversière
8' Flûte à pavillon
5 1/3' Grosse quinte
4' Prestant
2' Doublette

III.BOMBARDE

16' Sousbasse
16' Flûte conique
8' Principal
8' Bourdon
8' Flûte harmonique
8' Gambe
8' Violoncelle
8' Kéraulophone
5 1/3' Grosse quinte*
4' Prestant
4' Flûte octaviante
4' Flûte octave*
3 1/5' Grosse tierce*
2 2/3' Quinte*
2' Octavin*
V Cornet*
16' Bombarde*
8' Trompette*
8' Baryton*
4' Clairon*

IV.POSITIF

16' Violonbasse
16' Quintaton
8' Flûte traversière
8' Quintaton
8' Salicional
8' Viole de gambe
8' Unda maris
4' Flûte octaviante
4' Dulciana
2 2/3' Quinte*
2' Doublette*
1 3/5' Tierce*
1 1/3' Larigot*
1' Piccolo*
I-VI Plein jeu harmonique*
16' Euphone*
8' Trompette*
8' Clarinette*
4' Clairon*

V.RÉCIT EXPRESSIF	PÉDALE
16' Quintaton	32' Principal-Basse
8' Flûte harmonique	16' Contre-Basse
8' Bourdon	16' Sousbasse
8' Violoncelle	8' Flûte
8' Voix céleste	8' Violoncelle
4' Prestant	4' Flûte
4' Flûte octavianto	32' Contre-Bombarde*
4' Dulciana*	16' Bombarde*
2' Doublette	16' Basson*
2' Octavin*	8' Trompette*
IV Fourniture*	8' Ophicleide*
V Cymbale*	4' Clairon*
V Cornet *	
16' Bombarde*	
16' Cor anglais	
8' Trompette harmonique*	
8' Trompette*	
8' Basson-hautbois	
8' Cromorne	
8' Voix humaine	
4' Clairon*	
Tremblant	

PÉDALES DE COMBINAISON

TIRASSES: Orage, Grand-Orgue, Grand-Choeur
ANCHES: Pédale
OCTAVES GRAVES: Grand-Choeur, Grand-Orgue, Bombarde, Positif, Récit
JEUX DE COMBINAISON: Grand-Orgue, Bombarde, Positif, Récit
ACCOUPLEMENTS AU GRAND-CHOEUR: Grand-Choeur, Grand-Orgue, Bombarde, Positif, Récit

Source: Hopkins, 1877:345-46

SAINT-EUSTACHE

Ducroquet, 1854

This instrument was rebuilt by Merklin in 1878 and by Gonzales between 1927 and 1967. It was replaced in 1990. See Appendix B (p. 194) for the specification of the new instrument.

I.GRAND-ORGUE	II.POSITIF
16' Montre	8' Montre
8' Montre	8' Flûte harmonique
8' Flûte harmonique	8' Bourdon
8' Flûte à pavillon	8' Kéraulophon
8' Bourdon	4' Salicional
4' Prestant	4' Flûte harmonique
4' Flûte ouverte	V Plein jeu
2 2/3' Nasard	16' Cor anglais*
2' Doublette	8' Trompette*
IV Cymbale	8' Basse se basson
V Cornet	8' Hautbois
V Fourniture*	8' Hautbois
16' Euphone*	8' Cromorne*
8' Première trompette*	4' Clairon*
8' Deuxième trompette*	
4' Clairon*	

III.RÉCIT	IV.BOMBARDE	PÉDALE
16' Récit	16' Bourdon	32' Flûte
8' Flûte harmonique	16' Gambe	16' Flûte
8' Flûte ouverte	8' Gambe	16' Bourdon
4' Flûte octaviante	8' Bourdon	16' Contrebasse
16' Trompette	8' Salicional	8' Flûte
8' Trompette*	8' Quintadène*	8' Deuxième Flûte
8' Euphone*	4' Salicional*	8' Salicional*
8' Trompette-haubois	16' Bombarde*	8' Violoncelle*
8' Voix humaine	8' Trompette*	4' Flûte*
4' Clairon*	4' Clairon*	4' Salicional*
		32' Bombarde*
		16' Bombarde*
		16' Basson*
		8' Première trompette*
		8' Deuxième trompette*
		8' Basson*
		4' Clairon*
		4' Basson*

Source: Hopkins, 1877:344-45

APPENDIX B

SPECIFICATIONS OF THE ORGAN USED IN THE RECORDED PERFORMANCES

This appendix lists the specifications of the organs as they were at the time of the recordings. The specifications are based on those printed in the programme notes which accompanied the recorded performances. There are two exceptions: the specification of the organ at Luçon Cathedral was provided by the Calliope recording company since details of the organ did not accompany the recording; the specification for La Madeleine is based on the original specification of 1846. The organ underwent alteration in the 1960s.

- HADERSLEV CATHEDRAL, DENMARK
- THE KATARINA CHURCH, STOCKHOLM
- LA MADELEINE, PARIS
- LUÇON CATHEDRAL
- SAINTE-CLOTILDE, PARIS (1930)
- SAINTE-CLOTILDE, PARIS (1964)
- SAINT-CROIX, ORLÉANS
- SAINT-EUSTACHE, PARIS (1959)
- SAINT-EUSTACHE, PARIS (1990)
- SAINT-FRANÇOIS-DE-SALES, LYONS
- SAINT-PIERRE, BEAUVAIS
- SAINT-SERNIN, TOULOUSE
- SAINT-SULPICE, PARIS
- SPIELTISCH CATHEDRAL SAINT-ÉTIENNE, SAINT-BRIEUC, BRITTANY
- SANTA MARIA DEL CORO, SAN SEBASTIÁN, SPAIN

HADERSLEV CATHEDRAL, DENMARK

Marcussen & Son, 1948
76 ranks
Altered in 1969, 1977

HV II

16' Gedaktpommer
8' Principal
8' Spidsflojte
8' Gedakt
4' Oktav
4' Rorflotje
2 2/3' Quinte
2' Octav
VI-VII Mixtur
IV Scharf
8' Trompet
H/R
H/B
H/S

BV III

8' Traegedakt
4' Spidsgedakt
2' Principal
2' Blokflote
1 3/5' Terts
1 1/3' Nasat
1' Octav
II Cymbel
8' Vox humana
4' Regal
Tremulant
B/S

RP I

8' Rorflotje
8' Quintaton
4' Principal
4' Daekflotje
2' Gemshorn
II Sesquialtera
1 1/3' Quint
IV Scharf
16' Dulcian
8' Krumhorn
Tremulant
R/S

PEDAL

a)
32' Untersatz
16' Principal
16' Subbas
10 2/3' Quint
8' Octav
2' Nathorn
1' Rorflotje
III Rauschquint
VI Mixtur
16' Basun
8' Trompet
4' Skalmeje
2' Cornet

b)
16' Gedakt
8' Bordun
5 1/3' Quint
4' Quintaton
2' Octav
III Baszink
32' Contrafagot
16' Fagot
P/H
P/R
P/B
P/S

SV IV

a)
16' Bordun
8' Principal
8' Salicet
4' Octav
2 2/3' Nasat
2' Octav
III-V Cornet
V-VI Mixture
16' Bombarde
8' Trompet
4' Clarion

b)
8' Flotje
8' Viola di gamba
8' Vox céleste
4' Fugara
4' Gedaktflotje
2' Flautino
III Cymbel
8' Obo
Tremulant

THE KATARINA CHURCH, STOCKHOLM

Akerman & Lund, 1975
68 ranks

HUVUDVERK I

16' Principal (1963)
8' Montre (1751)
8' Suavial
8' Flûte à bec
8' Flûte à traversière
4' Octave
4' Flûte ouverte
2 2/3' Quinte
2' Doublette
V Fourniture
V Grand Cornet
16' Trompette
8' Grand Trompette
4' Clarion

ÖVERVERK II

8' Flûte à pavillon
8' Flûte à cheminee (1863)
8' Voix céleste (1909)
8' Salicional (1863)
8' Quintaton
4' Prestant
4' Flûte d'echo (1863)
2 2/3' Nasard
2' Flûte à bec
1 3/5' Tierce
1' Piccolo
III Carillons
8' Trompette
8' Cromorne
Tremblant

SVÄLLVERK (expressif) III

16' Bourdon (1751/1863)
8' Principal (1863)
8' Unda maris
8' Viole de Gambe
8' Flûte harmonique (1863)
8' Bourdon (1863)
4' Octave (1863)
4' Flûte octaviante (1863)
2' Octavin
IV Plein-Jeu
V Cornet
16' Bombarde
8' Tromplette harmonique
8' Basson/Hautbois
4' Clarion harmonique

PEDALVERK

32' Bourdon (1863/1975)
16' Contrebasse
16' Sousbasse (1751/1975)
16' Bourdon
8' Octave (1751/1975)
8' Bourdon (1751/1863)
5 1/3' Quinte (1863)
4' Octave (1863)
4' Flûte ouverte
32' Contrebombarde (1751/1863)
16' Bombarde (1751/1863)
8' Trompette (1909)
4' Clarion (1909/1975)

LA MADELEINE, PARIS

Aristide Cavaillé-Coll, 1846
Originally 48-ranks (as here)
Altered in the 1960s

GRAND-ORGUE
16' Montre
16' Violon-Basse
8' Montre
8' Salicional
8' Flûte harmonique
8' Bourdon
4' Prestant
2 2/3' Quinte*
2' Doublette*
X Plein Jeu*
8' Trompette*
8' Cor anglais*

RÉCIT EXPRESSIF
8' Flûte harmonique
8' Bourdon
8' Muzette
8' Voix humaine
4' Flûte octaviante*
2' Octavin*
8' Trompette harmonique*
4' Clairon harmonique*
Tremblant

POSITIF
8' Montre
8' Viola di Gamba
8' Flûte douce
8' Voix-célestes
4' Prestant
4' Dulciana*
2' Octavin*
8' Trompette*
8' Basson et Hautbois*
4' Clairon*
Tremblant

BOMBARDES
16' Sous-Basse
8' Basse
8' Flûte harmonique
8' Flûte traversière
4' Flûte octaviante
2' Octavin*
16' Bombarde*
8' Trompette harmonique*
8' Deuxième Trompette*
4' Clairon*

PÉDALE
32' Quintaton
16' Contre-Basse
8' Violoncelle
8' Grosse Flûte
16' Bombarde*
16' Basse-Contre*
8' Trompette*
4' Clairon*

TIRASSE: Grand-Orgue, Récit, Positif, Bombardes
ANCHES: Pédale
OCTAVES PLUS: Pédale
OCTAVES GRAVES: Grand-Orgue, Bombardes
JEUX DE COMBINAISON: Positif, Grand-Orgue, Bombardes, Récit
MANUELS ACCOUPLES: Positif au Grand-Orgue, Grand-Orgue au Bombardes, Bombardes au Récit

LUÇON CATHEDRAL

Aristide Cavaillé-Coll, 1856
Restored in 1899, rebuilt in 1968.
For the specification of this organ during Franck's time see p.181.

GRAND-ORGUE

V Comet
16' Montre
8' Montre*
16' Bourdon
8' Flûte harmonique*
4' Prestant
8' Bourdon*
2' Doublette
4' Flûte octaviante
2 2/3' Quinte
1' Sifflet
IV Fourniture
III Cymbale
16' Bombarde
8' Trompette
4' Clairon

PÉDALE

16' Flûte
8' Flûte
4' Flûte
16' Soubasse
8' Bourdon
4' Principal
2' Flûte à cheminée
IV Mixture
16' Bombarde
8' Trompette
4' Clairon

RÉCIT EXPRESSIF

8' Bourdon à cheminee
4' Flûte octaviante
8' Flûte harmonique
8' Viole d'amour
2' Octavin
8' Trompette
8' Voix humaine
8' Hautbois

POSITIF

8' Montre
8' Salicional
4' Prestant
8' Bourdon
4' Flûte douce
2 2/3' Quinte
2' Doublette
V Plein Jeu
8' Trompettte
8' Cromorne

ECHO

8' Trompette
III Cymbale
1 3/5' Tierce
2' Flûte à cheminée
2 2/3' Nazard
4' Flûte à cheminée
8' Quintaton
4' Viole
8' Bourdon

SAINTE-CLOTILDE, PARIS

Aristide Cavaillé-Coll, 1859

Since the instrument's inception (see p.182) only one rank had been altered: the Positif Salicional was retuned into an Unda maris. Tournemire's recording (1930) was made on this instrument (specification given below). The organ was then substantially rebuilt in 1932, and partially restored in 1962. See p.192 for the specification of 1962.

GRAND-ORGUE I	POSITIF II
16' Montre	16' Bourdon
16' Bourdon	8' Montre
8' Montre	8' Bourdon
8' Flûte harmonique	8' Flûte harmonique
8' Gambe	8' Viole de gambe
8' Bourdon	8' Unda maris
4' Prestant	4' Prestant
4' Octave	4' Flûte octaviante
2 2/3' Quint	2 2/3' Quinte
2' Doublette	2' Doublette
VII Plein jeu	IV Plein jeu harmonique
16' Bombarde	8' Trompette
8' Trompette	8' Clarinette
4' Clairon	4' Clairon
	Tremblant

RÉCIT EXPRESSIF III	PÉDALE
8' Flûte harmonique	32' Soubasse
8' Bourdon	16' Contrebasse
8' Viole de gambe	8' Basse
8' Voix céleste	4' Octave
4' Flûte octaviante	16' Bombarde
2' Octavin	16' Basson
8' Trompette harmonique	8' Trompette
8' Basson-hautbois	4' Clairon
8' Voix humaine	
4' Clairon	
Tremblant	

Source: Tournemire (1930)

SAINTE-CLOTILDE, PARIS

Aristide Cavaillé-Coll, 1859 (see p.182)

Rebuilt in 1932 (see p.191) and partially restored in 1962. Langlais had the following specification at his disposal for his 1964 recording:

GRAND-ORGUE I

16' Montre
16' Bourdon
8' Montre
8' Flûte harmonique
8' Gambe
8' Bourdon
4' Prestant
4' Octave
2 2/3' Quint
2' Doublette
V Comet
VII Plein jeu
16' Bombarde
8' Trompette
4' Clairon

POSITIF II

16' Bourdon
8' Montre
8' Bourdon
8' Flûte harmonique
8' Viole de gambe
8' Unda maris
4' Prestant
4' Flûte octaviante
2 2/3' Quinte
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
1' Piccolo
IV Plein Jeu
8' Clarinette
8' Trompette
4' Clairon
Tremblant

RÉCIT EXPRESSIF III

16' Quintaton
8' Flûte harmonique
8' Bourdon
8' Viole de gambe
8' Voix céleste
4' Prestant
4' Flûte octaviante
2' Octavin
2 2/3' Nasard
1 3/5' Tierce
8' Trompette harmonique
8' Basson-hautbois
8' Voix humaine
4' Clairon
2' Clairon
IV Plein Jeu
Tremblant

PÉDALE

32' Sousbasse
16' Soubasse
16' Contrebasse
8' Basse
8' Bourdon
4' Octave
4' Flûte
2' Doublette
16' Basson
16' Bombarde
8' Trompette
4' Clairon

SAINT-CROIX, ORLÉANS

Aristide Cavaillé-Coll, 1880
Restored in 1980 by Haerpfer, kept in original style

POSITIF DORSAL I

8' Montre
8' Salicional
8' Bourdon
4' Prestant
4' Flûte douce
2 2/3' Quinte
2' Doublette
1 3/5' Tierce *
V Plein Jeu
8' Trompette
8' Clarinette
4' Clairon

GRAND-ORGUE II

16' Montre
16' Bourdon
8' Montre
8' Viole de Gambe
8' Salicional
8' Bourdon
8' Flûte harmonique
4' Prestant
4' Flûte douce
V Grand Comet
V Fourniture
IV Cymbale
16' Bombarde
8' Trompette
8' Basson
4' Clairon

RÉCIT EXPRESSIF IV

16' Bourdon
8' Principal
8' Flûte
8' Viole de Gambe
8' Voix céleste
8' Bourdon
4' Flûte octaviante
2' Octavin
IV Comet
16' Bombarde
8' Trompette
8' Basson-Hautbois
8' Voix humaine
4' Clairon Tremblant

PÉDALE

32' Soubasse
16' Violon basse
16' Flûte
16' Soubasse
8' Violoncelle
8' Flûte
4' Flûte
32' Contrebombarde (=10 2/3')
16' Bombarde
16' Tuba magna
8' Trompette
4' Clarion

BOMBARDE III

(appellé Comet, Plein Jeu et anches du Grand-Orgue)

OCTAVES GRAVES: Grand-Orgue, Bombarde, Récit
APPELS JEUX DE COMBINAISON: Pédale, Grand-Orgue, Récit
ORAGE

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* Substituted by Haerpfer for the original Unda Maris

SAINT-EUSTACHE, PARIS

Ducroquet, 1854 (see p.185)
Rebuilt by Merklin in 1879. Restored by Gonzales in 1932.
The specification of the organ on which Marchal recorded (1959) is given below. See p.195 for the specification of the new organ.

GRAND-ORGUE EXPRESSIF

16' Montre
16' Quintaton
8' Montre
8' Principal
8' Flûte harmonique
8' Bourdon
8' Gemshorn
4' Prestant
4' Principal
4' Flûte à cheminée
2 2/3' Quinte
2' Doublette
III Comet
IX Grande Mixture
16' Bombarde
8' Trompette
4' Clairon

POSITIF DE DOS

8' Montre
8' Flûte à fuseau
8' Bourdon
4' Prestant
4' Flûte
2 2/3' Nazard
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
1 1/7' Septième
1' Piccolo
IV Mixture
8' Trompette
4' Clairon
8' Cromorne

ECHO

8' Quintaton
8' Salicional
8' Unda Maris
4' Dulciana
IV Cymbale
8' Cor de Basset
4' Chalumeau

RÉCIT EXPRESSIF

16' Flûte à cheminée
8' Principal
8' Flûte harmonique
8' Bourdon
8' Gambe
8' Voix céleste
4' Prestant
4' Flûte
2' Flûte
V Dessus de Comet
IV Plein-jeu
IV Cymbale
16' Bombarde
8' Trompette
4' Clarion
8' Basson-Hautbois
8' Voix humaine

SOLO

16' Bourdon
16' Gambe
8' Principal
8' Grosse Flûte à fuseau
8' Quintaton
4' Principal
2' Doublette
V Comet
V Fourniture
IV Cymbale
16' Bombarde
Chamade
8' Trompette
Chamade
4' Clairon
Chamade
8' Cor anglais

PÉDALE

32' Flûte
16' Flûte
16' Contrebasse
16' Violon-basse
16' Soubasse
10 2/3' Quinte
8' Flûte
8' Bourdon
8' Violoncelle
4' Flûte
32' Bombarde
16' Bombarde
16' Basson
8' Trompette
8' Basson
4' Clairon

SAINT-EUSTACHE, PARIS

Van den Heuvel, 1990
101 ranks

POSITIF I

16' Quintaton
8' Montre
8' Bourdon
8' Salicional
8' Unda Maris
4' Prestant
4' Flûte à fuseau
2 2/3' Nasard
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
1 1/7' Septième
V Fourniture
II Cymbale
16' Doucaine
8' Trompette
8' Cromorne
4' Clairon
Trémolo

GRAND-ORGUE II

32' Montre
16' Montre
8' Principal
8' Violoncelle
8' Grosse Flûte
8' Flûte à cheminée
4' Prestant
4' Flûte
2' Doublette
III-V Grand Comet
II Sesquialtera
IV-VIII Grande Fourniture
IV-V Plein Jeu
16' Bombarde
8' Trompette
4' Clairon

RÉCIT EXPRESSIF III

16' Flûte à cheminee
8' Principal
8' Flûte traversière
8' Cor de nuit
8' Viole de Gambe
8' Voix céleste
4' Octave
4' Flûte octaviante
2' Octavin
III Carillon
VI Plein-Jeu
32' Contrebasson
16' Bombarde
8' Trompette harmonique
8' Basson-Hautbois
8' Voix humaine
4' Clarion harmonique
Trémolo

PÉDALE

32' Principal basse
16' Flûte
16' Contrebasse
16' Soubasse
10 2/3' Grande Quinte
8' Flûte
8' Violoncelle
6 2/5' Grande Tierce
5 1/3' Quinte
4' Flûte
2' Flûte
II Theorbe
V Mixture
32' Contre-Bombarde
32' Contre-Trombone
16' Bombarde
16' Basson
8' Trompette
8' Baryton
4' Clairon

GRAND-CHOEUR IV

16' Violonbasse
16' Bourdon
8' Diapason
8' Flûte Majeure
8' Violon
5 1/3' Grande Quinte
4' Principal
4' Flûte conique
3 1/5' Grande Tierce
2 2/3' Quinte
2 2/7' Grande Septième
2' Fifre
1 7/9' Grande Neuvième
II-VIII Plein Jeu harmonique
16' Clarinette
8' Cor de Basset
16' Tuba Magna
8' Tuba Mirabilis
4' Cor harmonique

SOLO V

8' Flûte harmonique
4' Flûte octaviante
2 2/3' Nasard harmonique
2' Octavin
1 3/5' Tierce harmonique
1' Piccolo
III Harmoniques
16' Ranquette
8' Chalumeau
8' I-III Trompette en Chamade
II Trompeteria
Trémolo

SAINT-FRANÇOIS-DE-SALES, LYONS

Aristide Cavaillé-Coll, 1879
Unaltered

GRAND-ORGUE

16' Principal
16' Bourdon
8' Montre
8' Salicional
8' Flûte harmonique
8' Bourdon
4' Prestant
4' Flûte douce
2' Doublette*
IV Fourniture*
III Cymbale*
16' Bombarde *
8' Trompette*
4' Clairon*

POSITIF EXPRESSIF

8' Dulciana
8' Unda Maris
8' Flûte harmonique
8' Nachthorn
4' Flûte octave
2' Doublette*
I-III Carillon*
8' Trompette*
8' Basson*
8' Clarinette*
Tremblant

RÉCIT EXPRESSIF

16' Quintaton
8' Diapason
8' Viole de gambe
8' Voix céleste
8' Flûte harmonique
8' Bourdon
4' Flûte octave
8' Voix humaine
2' Octavin*
V Cornet*
16' Basson*
8' Trompette*
8' Hautbois*
4' Clairon*
Tremblant

PÉDALE

32' Basse acoustique
16' Contrebasse
16' Soubasse
8' Flûte
8' Violoncelle
16' Bombarde*
8' Trompette*

TIRASSES: Grand-Orgue, Positif, Récit
ACCOUPLEMENTS: Positif au Grand-Orgue, Récit au Positif, Récit au Grand-Orgue
OCTAVES GRAVES: Grand-Orgue, Positif, Récit
APPELS ANCHES: Pédale, Grand-Orgue, Positif, Récit
APPELS FONDS
ORAGE

SAINTE-PIÈRRE, BEAUVAIS

Danion Gonzales,
79 ranks

POSITIF I
8' Montre
8' Bourdon
8' Flûte
8' Gambe
4' Flûte
4' Prestant
2 2/3' Nasard
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
1' Piccolo
V Cornet
III Fourniture
II Cymbale
8' Trompette
4' Clairon
8' Cromorne
8' Basson

GRAND-ORGUE II
16' Montre
16' Bourdon
8' Montre
8' Bourdon
8' Flûte
8' Gambe
5 1/3' Gross Nasard
4' Prestant
4' Flûte
3 1/5' Gross Tierce
2 2/3' Nasard
2' Quarte
2' Doublette
1 3/5' Tierce
III Grosse Fourniture
V Fourniture
IV Cymbale
8' 1er Trompette
8' 2e Trompette
4' Clairon
V Grand Cornet

RÉCIT ECHO EXPRESSIF III
8' Principal
8' Flûte harmonique
8' Bourdon
8' Salicional
8' Quintadène
8' Voix Céleste
4' Principal
4' Flûte
2' Doublette
V Plein Jeu
IV Cymbale
16' Bombarde
16' Cor anglais
8' Trompette
4' Clairon
8' Hautbois
8' Voix humaine

PÉDALE
32' Principal
32' Soubasse
16' Flûte
16' Bourdon
16' Principal
8' Contrebasse
8' Flûte
8' Principal
4' Flûte
4' Principal
2 2/3' Quinte
2' Flûte
VI Fourniture
16' Bombarde
8' Trompette
4' Clairon
8' Dermogloste

BOMBARDE IV
V Grand Cornet
16' Bombarde
8' Trompette de Bombarde
4' Clairon de Bombarde

SAINT-SERNIN, TOULOUSE

Aristide Cavaillé-Coll, 1889
Slightly altered by Puget in the1930s

GRAND-ORGUE

16' Montre
16' Bourdon
8' Montre
8' Bourdon
8' Flûte harmonique
8' Gambe
8' Salicional
4' Prestant
4' Flûte octaviante
2' Doublette
2 2/3' Quinte
V Fourniture
IV Cymbale
16' Bombarde
8' Trompette
4' Clairon
2' Clairon Doublette
8' Trompette en chamade
4' Clairon en chamade

RÉCIT EXPRESSIF

16' Quintaton
8' Diapason
8' Flûte harmonique
8' Violè de gambe
8' Voix céleste
4' Flûte octaviante
2' Octavin
2 2/3' Nasard (Puget)
1 3/5' Tierce (Puget)
III Cymbale (Puget)
16' Bombarde
8' Trompette
8' Basson-Hautbois
8' Voix humaine
4' Clairon harmonique

POSITIF

8' Montre
8' Cor de nuit
8' Salicional
4' Prestant
4' Flûte douce
III Fourniture (Puget)
II Sesquialtera
I Carillon
8' Trompette
8' Cromorne
4' Clairon

PÉDALE

32' Principal-Basse
16' Contrebasse
16' Soubasse
8' Grosse Flûte
8' Violoncelle
4' Octave
32' Bombarde
16' Bombarde
8' Trompette
4' Clairon

SAINTE-SULPICE, PARIS

Aristide Cavaillé-Coll, 1862
Restored between 1988-1990.
For the specification of this organ during Franck's time see pp.183-84

GRAND CHOEUR I	GRAND-ORGUE II
8' Salicional	16' Principal
4' Octave	16' Montre
16' Bombarde	16' Bourdon
16' Basson	16' Flûte conique
8' 1. Trompette	8' Montre
8' 2. Trompette	8' Diapason
8' Basson	8' Bourdon
4' Clairon	8' Flûte à pavillon
2' Clairon	8' Flûte traversière
Doublette	8' Flûte harmonique
V Cornet	5 1/3' Quinte
IV Fourniture	4' Prestant
IV Plein Jeu	2' Doublette
VI Cymbale	

POSITIF III	RÉCIT EXPRESSIF
16' Violonbasse	16' Quintaton
16' Quintaton	8' Diapason
8' Quintaton	8' Flûte harmonique*
3' Flûte	8' Violoncelle
traversière	8' Bourdon
8' Salicional	8' Voix céleste
8' Gambe	4' Prestant
8' Unda maris	4' Dulciana*
4' Flûte douce	4' Flûte octaviante*
4' Flûte	2 2/3' Nazard*
octaviante	2' Doublette
4' Dulciane	2' Octavin*
2 2/3' Quinte*	V Fourniture
2' Doublette*	IV Cymbale
1 3/5' Tierce*	V Cornet*
1 1/3' Larigot*	8' Cromorne
1' Piccolo*	8' Basson-Hautbois
III-VI Plein Jeu*	8' Voix humaine
16' Basson*	16' Bombarde*
8' Baryton*	8' Trompette*
8' Trompette*	4' Clairon*
4' Clairon*	Trémolo

SOLO V	PÉDALE
16' Bourdon	32' Principal
16' Flûte conique	16' Principal
8' Principal	16' Contrebasse
8' Violoncelle	16' Soubasse
8' Gambe	8' Principal
8' Kéraulophone	8' Violoncelle
8' Flûte harmonique	8' Flûte
8' Bourdon	4' Flûte
5 1/3' Quinte*	32' Bombarde*
4' Prestant*	16' Bombarde*
4' Octave*	16' Basson*
4' Flûte octaviante	8' Trompette*
3 1/5' Tierce*	8' Ophicleide*
1 2/3' Quinte*	4' Clairon*
1 2/7' Septième*	
2' Octavin*	
V Comet*	
16' Bombarde*	
8' Trompette*	
4' Clairon*	
8' Trompette Chamade	

APPELS DES JEUX DE COMBINAISONS: Pédale, Positif, Récit, Solo
TIRASSES: Grand-Choeur, Grand-Orgue, Récit
OCTAVES GRAVES: Grand-Choeur, Grand-Orgue, Récit, Positif, Solo
ACCOUPLEMENTS: Grand-Choeur au Grand-Orgue, Grand-Orgue au Grand-Choeur, Positif au Grand-Choeur, Récit au Grand-Choeur, Solo au Grand-Choeur, Récit au Positif

SPIELTISCH CATHEDRAL SAINT-ÉTIENNE, SAINT-BRIEUC, BRITTANY

Aristide Cavaillé-Coll, 1848
Restored by Cavaillé-Coll in 1872
Alterations made in 1912, 1942, 1947
Restored to the 1872 specification

GRAND-ORGUE III

16' Montre
16' Bourdon
8' Montre
8' Viole
8' Flûte harmonique
8' Bourdon
4' Prestant
4' Dulciana
2 2/3' Quinte
2' Doublette
IV Fourniture
III Cymbale
V Cornet
16' Bombarde
8' Trompette
4' Clairon
8' Basson

POSITIF DE DOS III

8' Salicional
8' Bourdon
8' Flûte harmonique
8' Unda maris
4' Prestant
2' Doublette
V Plein Jeu
8' Trompette
4' Clairon
8' Cromorne

ACCOUPLEMENT II

8' Voix humaine

RÉCIT EXPRESSIF IV

8' Viole de gambe
8' Voix céleste
8' Flûte harmonique
4' Flûte octaviante
2' Octavin
8' Trompette
8' Basson-Hautbois
8' Voix humaine

PÉDALE

16' Flûte
8' Flûte
4' Flûte
16' Bombarde
8' Trompette
4' Clairon

TIRASSES: Grand-Orgue, Positif, Récit
COPULAS: I/II, III/II, IV/II, III/I 16'

SANTA MARIA DEL CORO, SAN SEBASTIÁN, SPAIN

Aristide Cavaillé-Coll, 1863
Unaltered

GRAND-ORGUE I

26 Flautado (16' Montre)
26 Violon (16' Bourdon)
13 Flautado (8' Montre)
13 Flauta armonica
(8' Flûte harmonique)
13 Viola da gamba (8')
13 Violon (Bourdon 8')
6 1/2 Octava (4' Prestant)
6 1/2 Tapadillo (4' Bourdon)
6 1/2 Dulciana* (4')
Quincena* (Doublette 2')
Docena* (2 2/3 Quinte)
Compuestas armonicas*
(IV-VI Plein Jeu
harmonique)
26 Trompeta magna*
(16' Bombarde)
13 Trompeta Real* (8')
6 1/2 Clarin (4' Clairon)
5 Corneta (V Cornet)

POSITIF II

13 Flautado (8' Montre)
13 Salicional (8')
13 Violon (8' Bourdon)
13 Viola (8')
13 Unda maris (8')
6 1/2 Flauta octaviante (4')
Docena*
(2 2/3' Quinte)
Quincena*
(2' Doublette)
1' Piccolo
13 Trompeta (8')
13 Clarinete (8')
6 1/2 Clarin (4' Clairon)

RÉCIT EXPRESSIF III

13 Flauta octaviante (8')
13 Violoncello (8')
13 Voz angelica
(Voix céleste 8')
6 1/2 Flauta octaviana (4')
6 1/2 Viola (4')
2' Octavin armonico*
13 Voz humana*
(Voix humaine 8')
13 Trompeta* (8')
13 Fagot y oboe*
(8' Basson hautbois)
6 1/2 Clarin* (4' Clairon)
Trémolo

PÉDALE

52 Contrabajo (32'
(32' Soubasse)
26 Flautado mayor
(16' Contrebasse)
13 Flautado (8' Basse)
24 Bombarda* (16')
13 Trompeta* (8')
6 1/2 Clarin* (4' Clairon)

TIRASSE: Grand-Orgue, Positif, Récit
OCTAVES GRAVES: Grand-Orgue
APPEL DES JEUX DE COMBINAISON: Grand-Orgue, Récit, Positif
APPEL DU GRAND-ORGUE
ACCOUPLEMENTS: Récit au Grand-Orgue, Positif au Grand-Orgue

APPENDIX C

CHRONOLOGICAL TABLE OF MAJOR ORGAN WORKS AND REVISIONS BY CÉSAR FRANCK

YEAR	WORK
1854	Pièce pour Grand-Orgue completed on 19 May
1856-8	Fantaisie Op.16 (first version)
1863	Fantaisie Op.16 (second version) completed in October
1863	Grande Pièce symphonique Op.17 completed on 16 September
1863	Prélude, Fugue et Variation Op.18
1863	Pastorale Op.19 completed on 29 September
1863	Prière Op.20 undated
1863	Final Op.21
1868	Six Pièces including Fantaisie Op.16 (second version) published by Maeyens- Couvreur
c.1868-1880	Fantaisie (third version)
1878	Fantaisie en La completed 10 September
1878	Pièce héroïque completed on 13 September
1878	Cantabile completed on 17 September
1880	Six Pièces published by Durand & Schoenwerk
1883	Trois Pièces published by Durand & Schoenwwerk
1890	Choral I completed on 7 August
1890	Choral II completed on 14 September
1890	Choral III completed on 30 September
1892	Trois Chorals published by A.Durand & Fils.

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N° 1.

FANTAISIE.

Par

CÉSAR FRANCK. Op: 16.

A son ami Monsieur
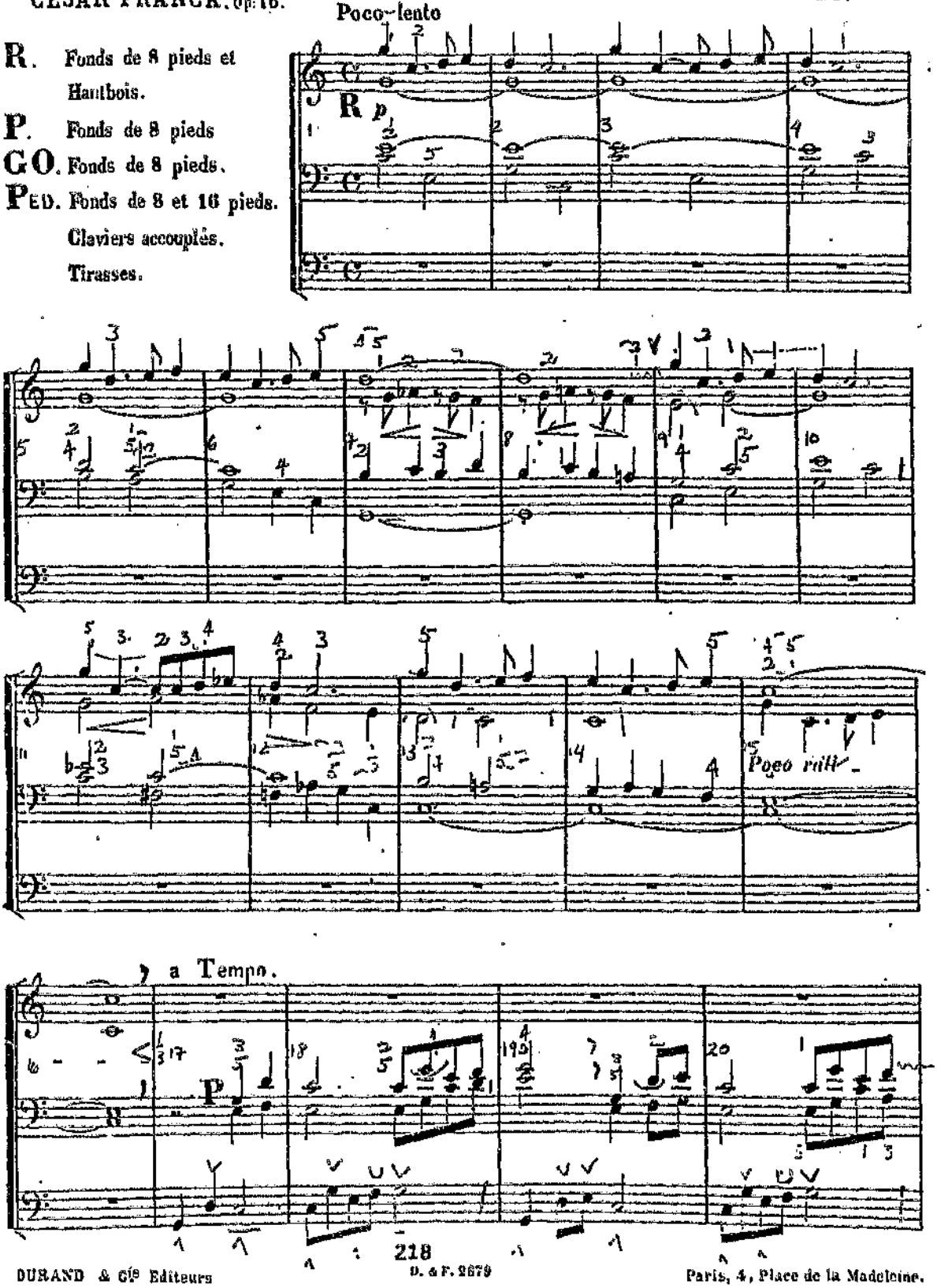
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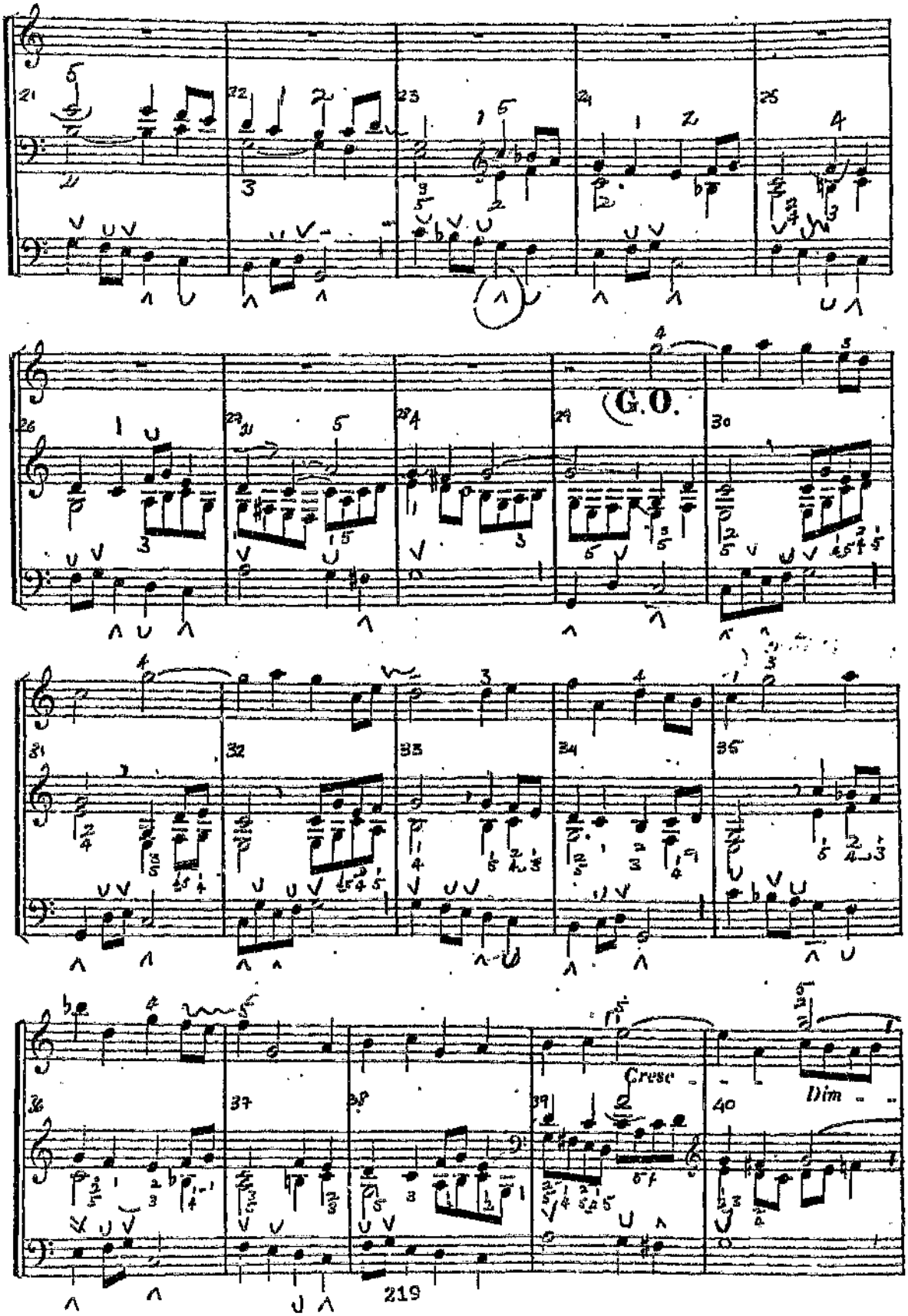
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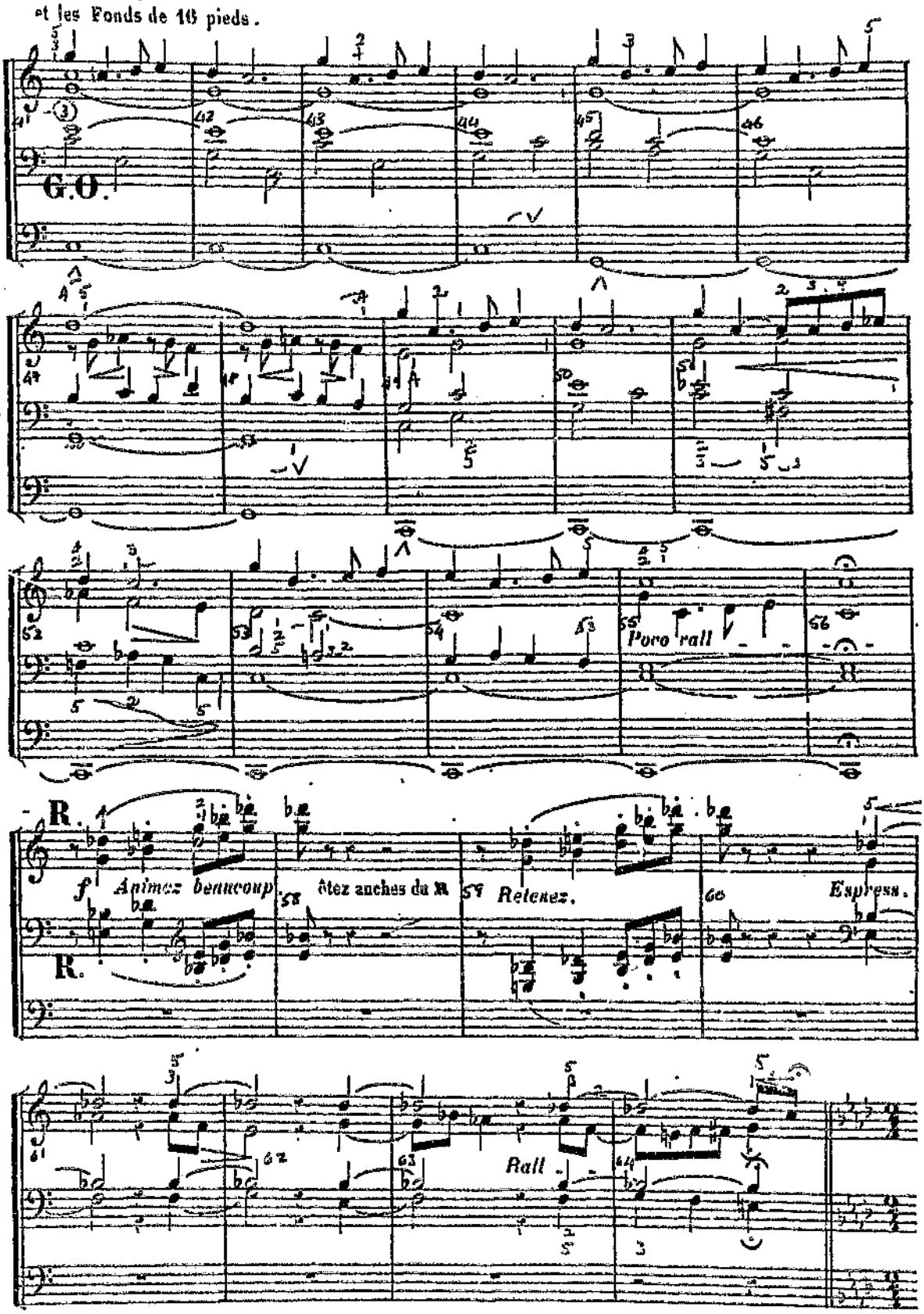
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G.O.
Cresc -
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Ajoutez les jeux d'anches du R
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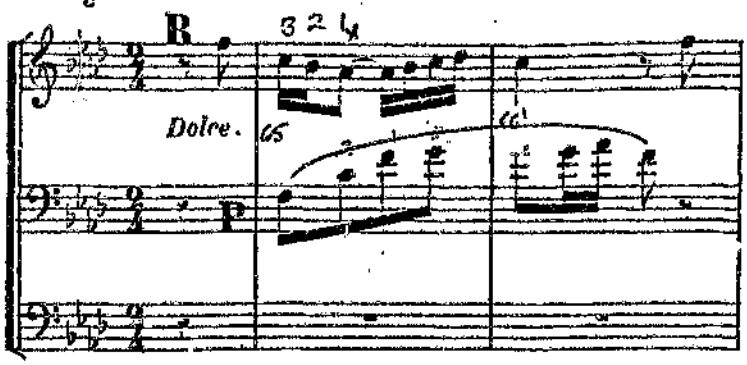
Allegretto cantando.
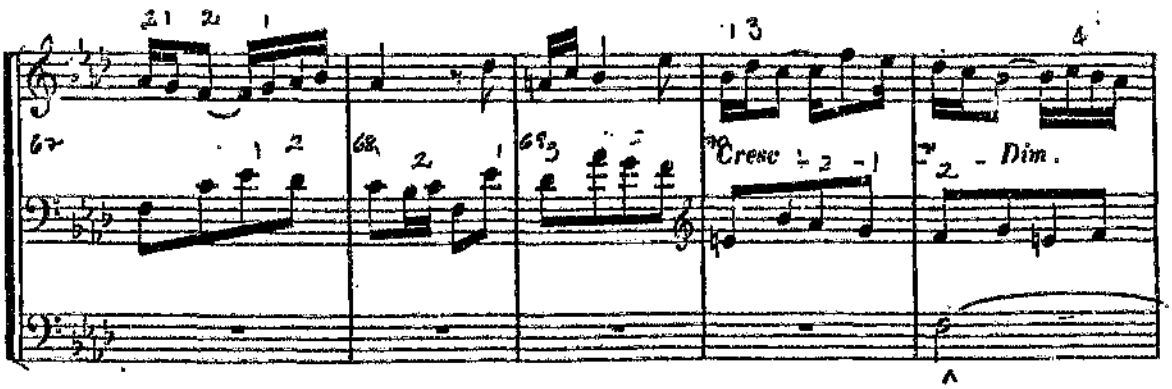
R. Flûte et Bourdon de 8 pieds.
Trompette.

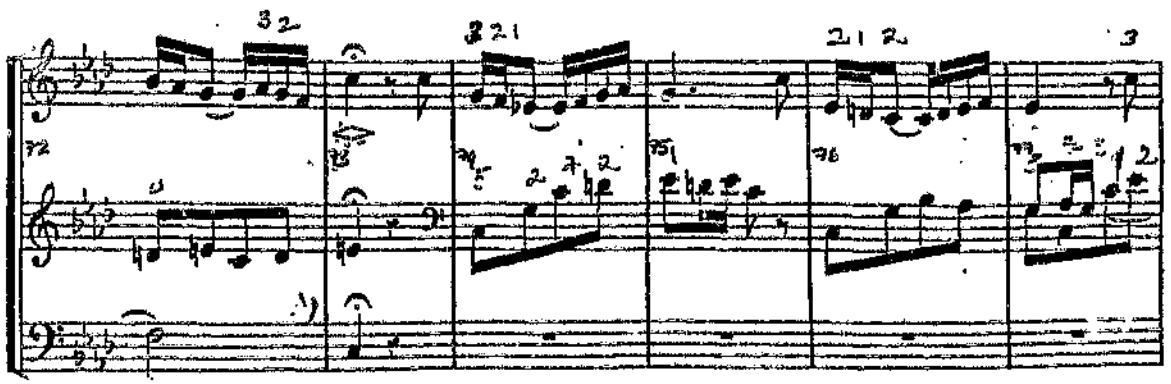
P. Flûte de 8 pieds.

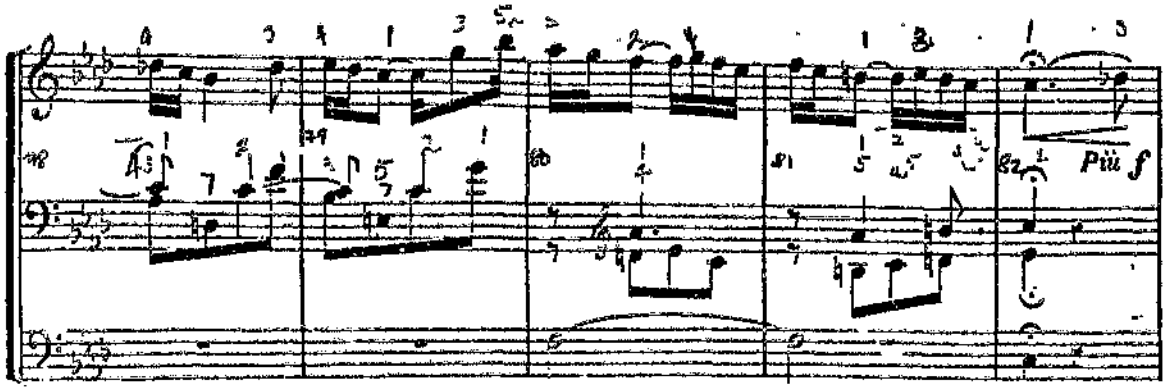
GO. Flûte de 8 pieds.
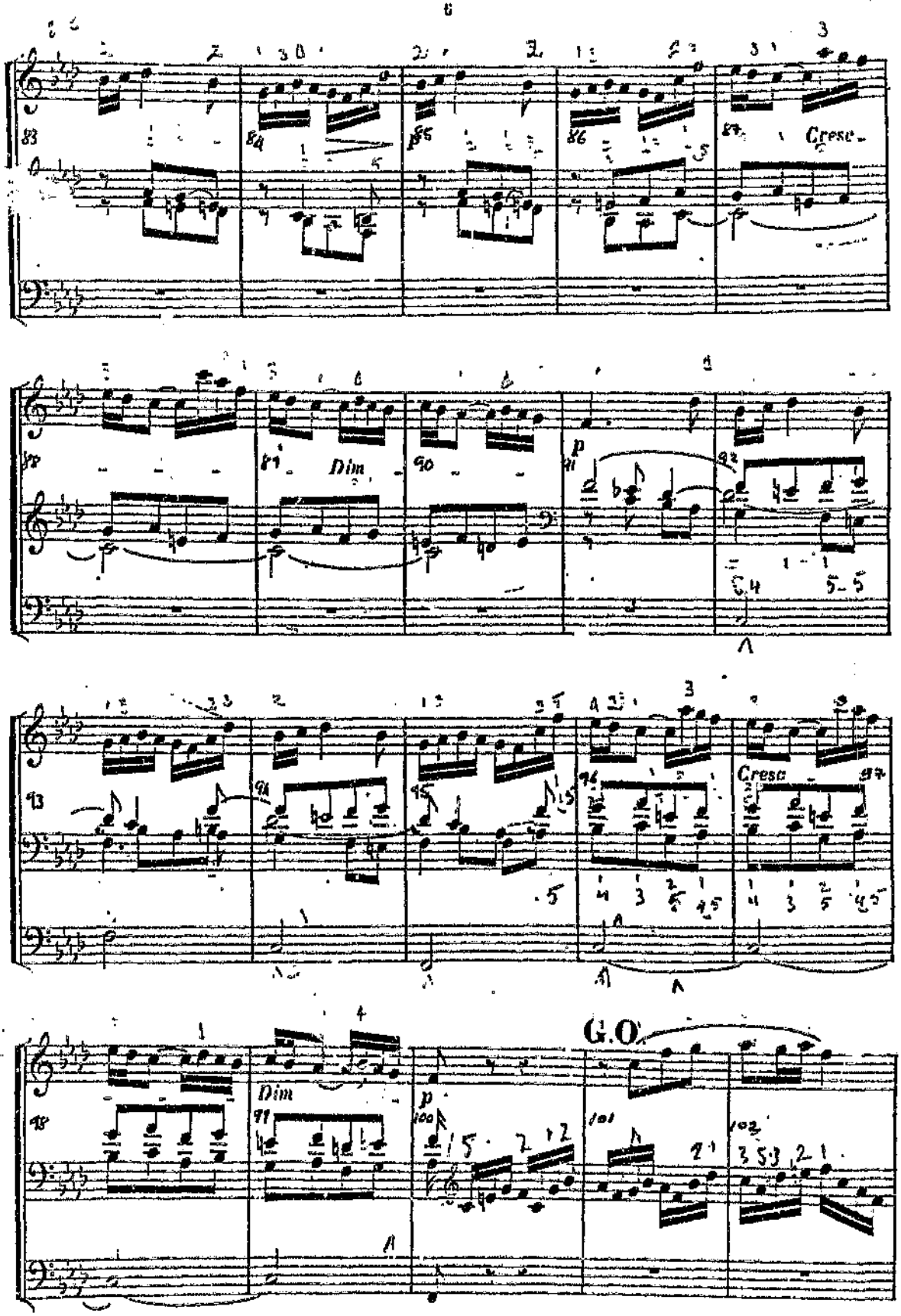
PED. Flûte de 8 et 16 pieds.
Claviers séparés.
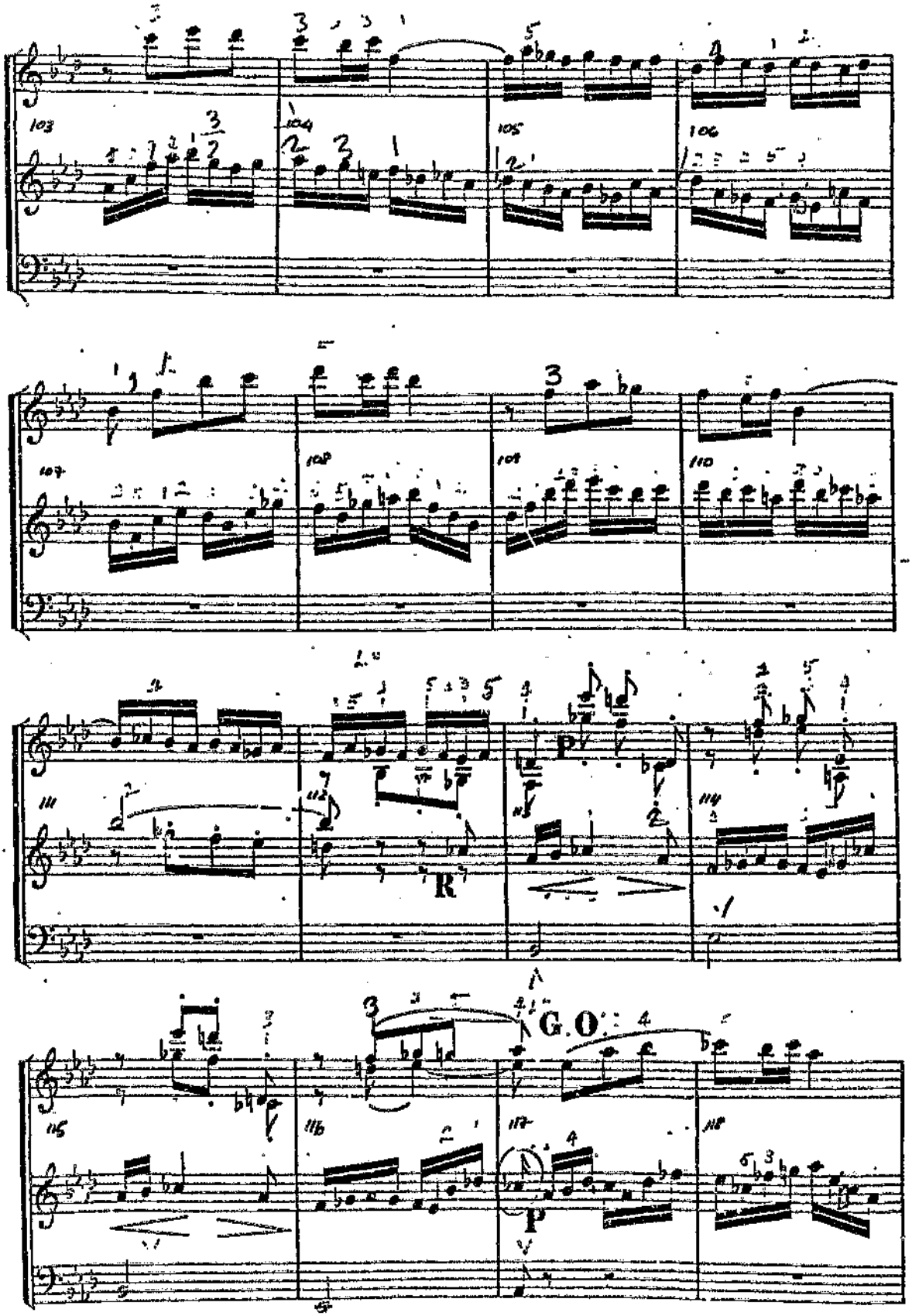


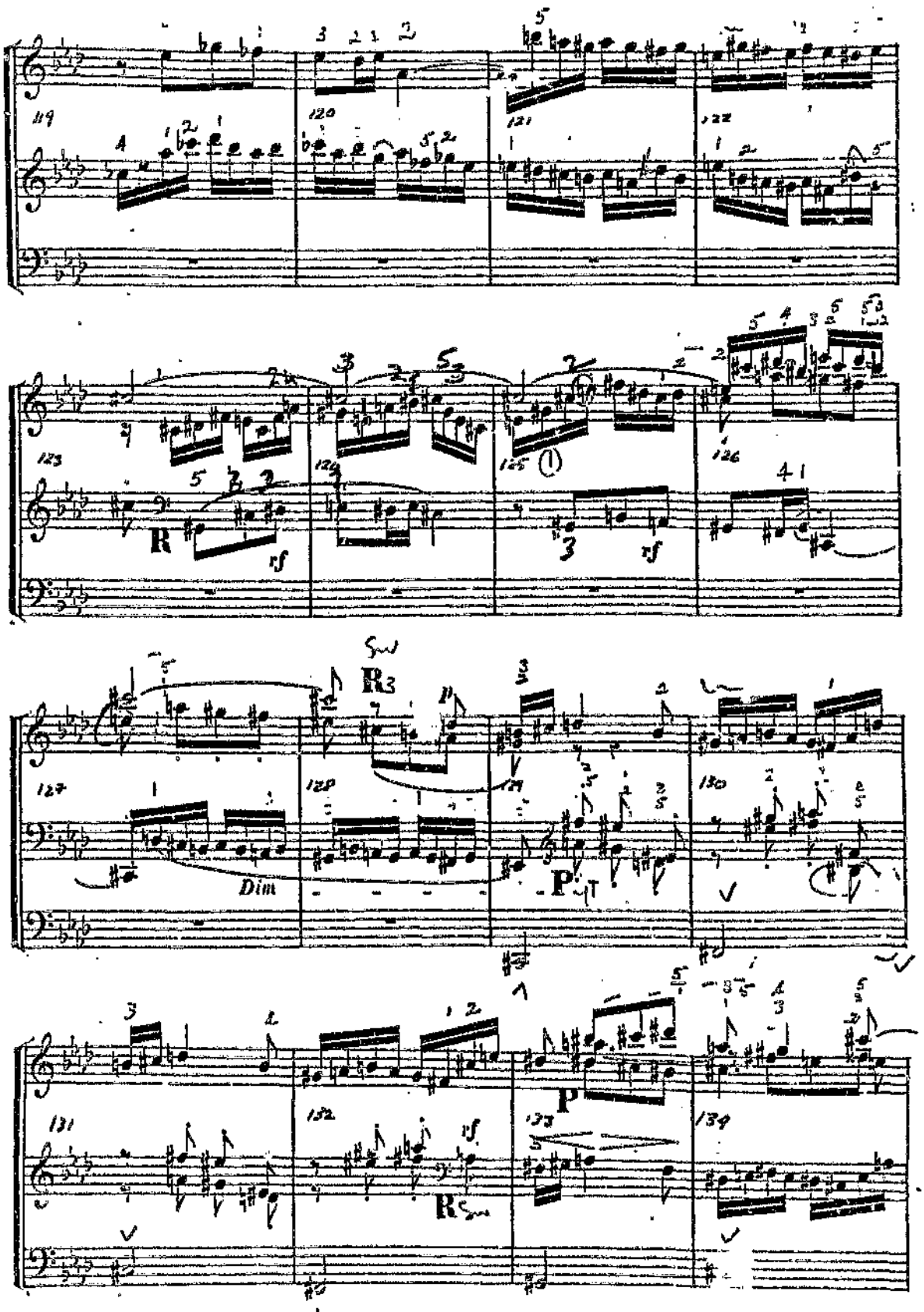


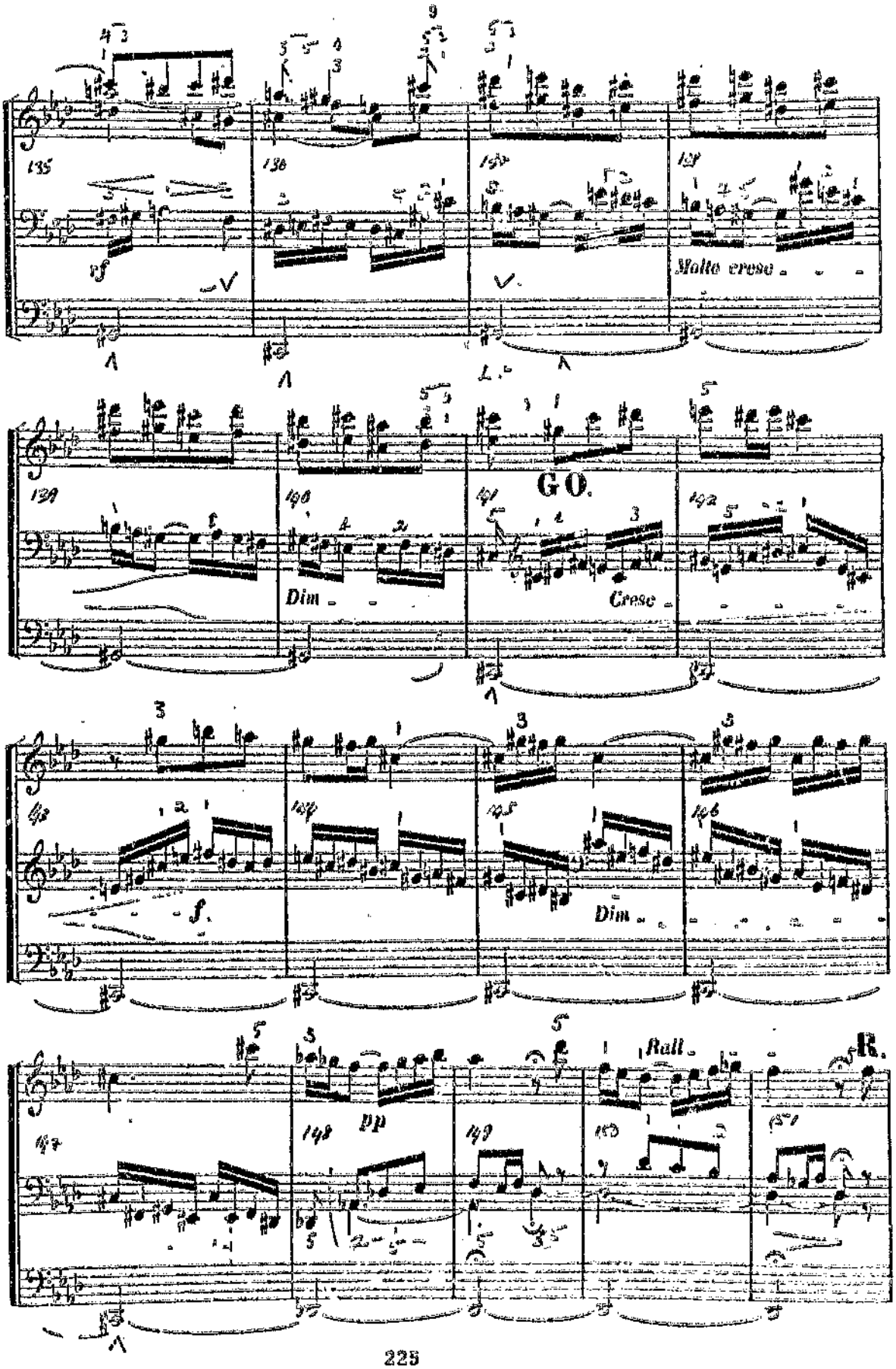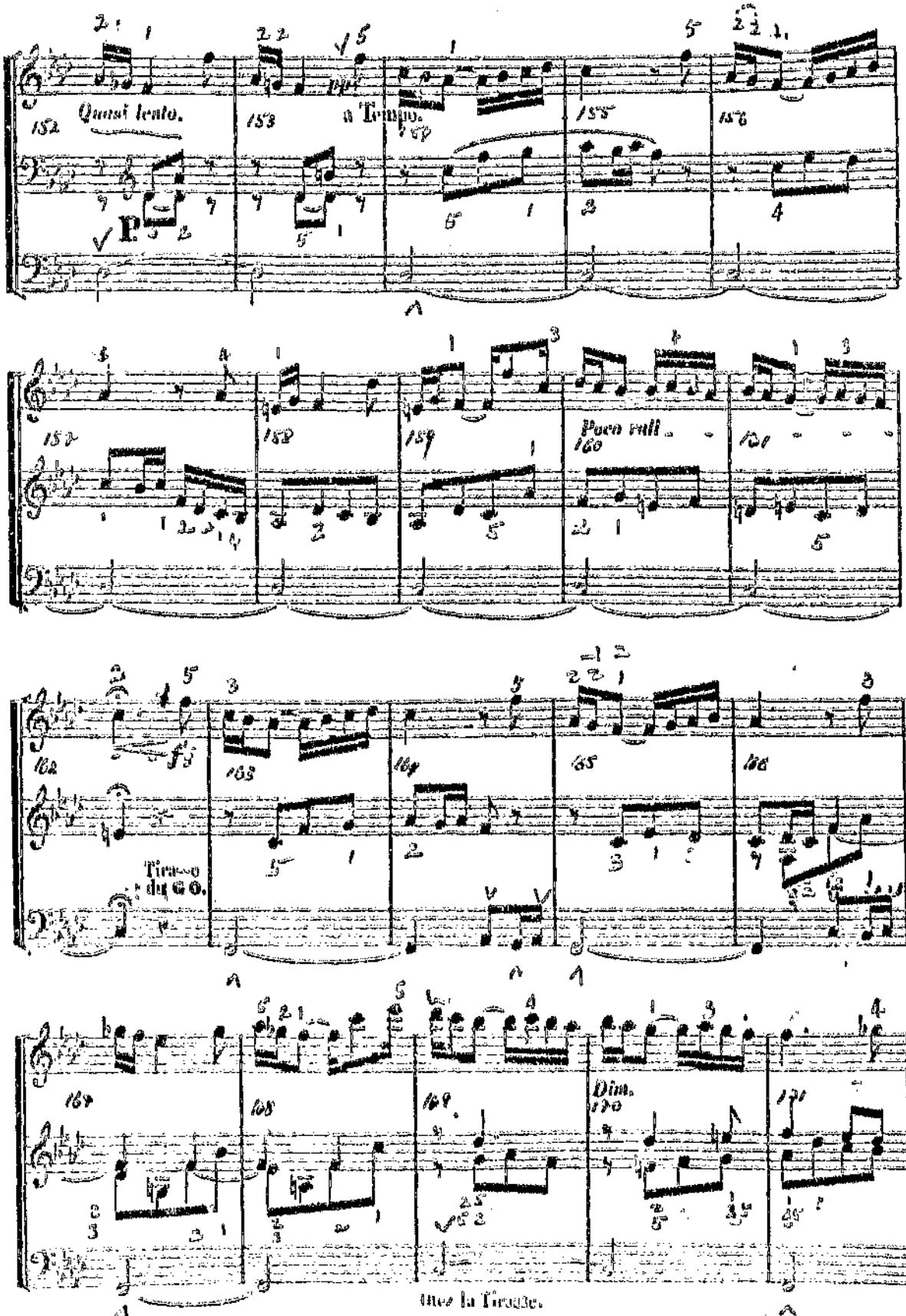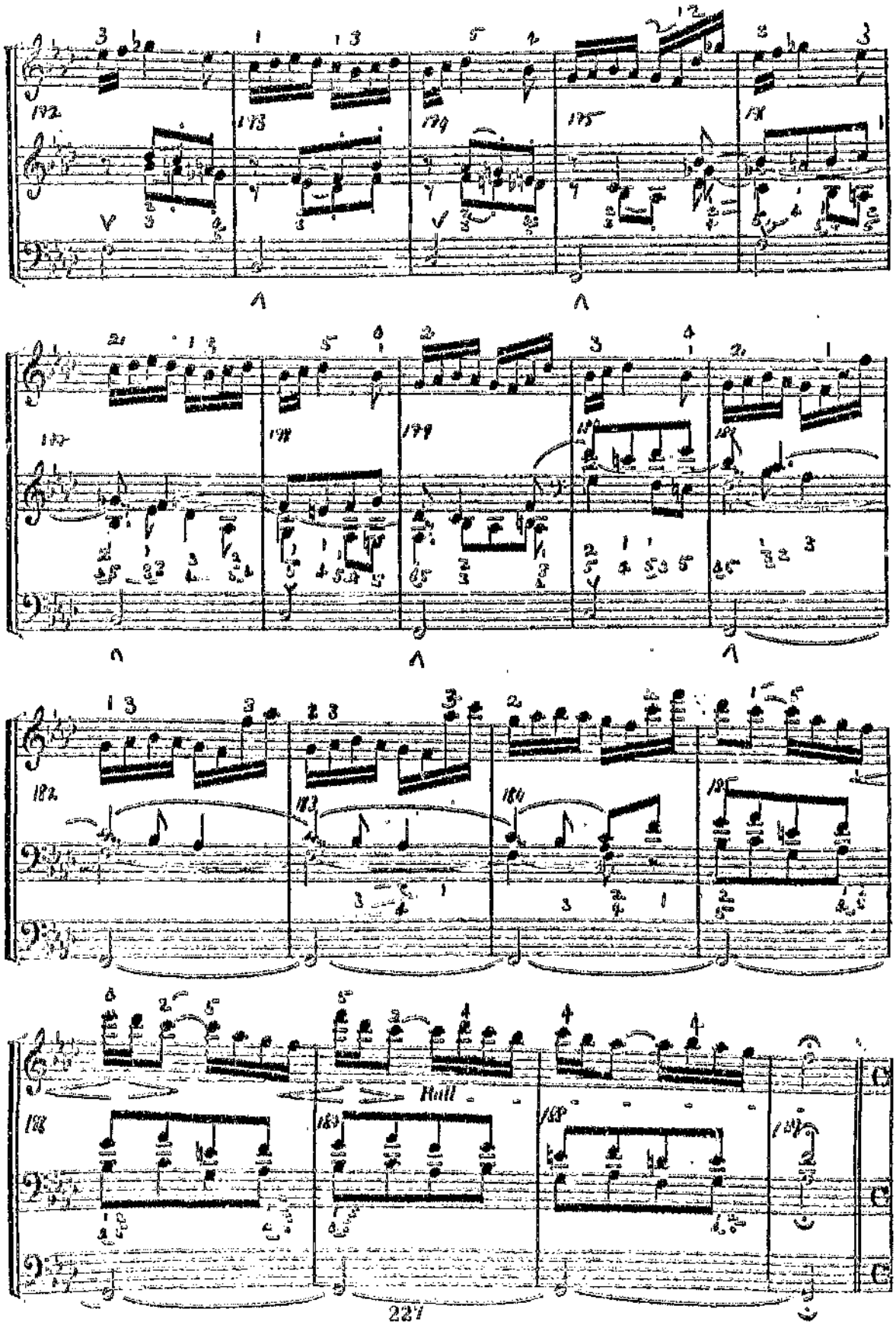





Cresc
Dim
p
Cresc
Dim
p
G.O


103
104
105
106
107
108
109
110
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112
114
R
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116
117
118
P
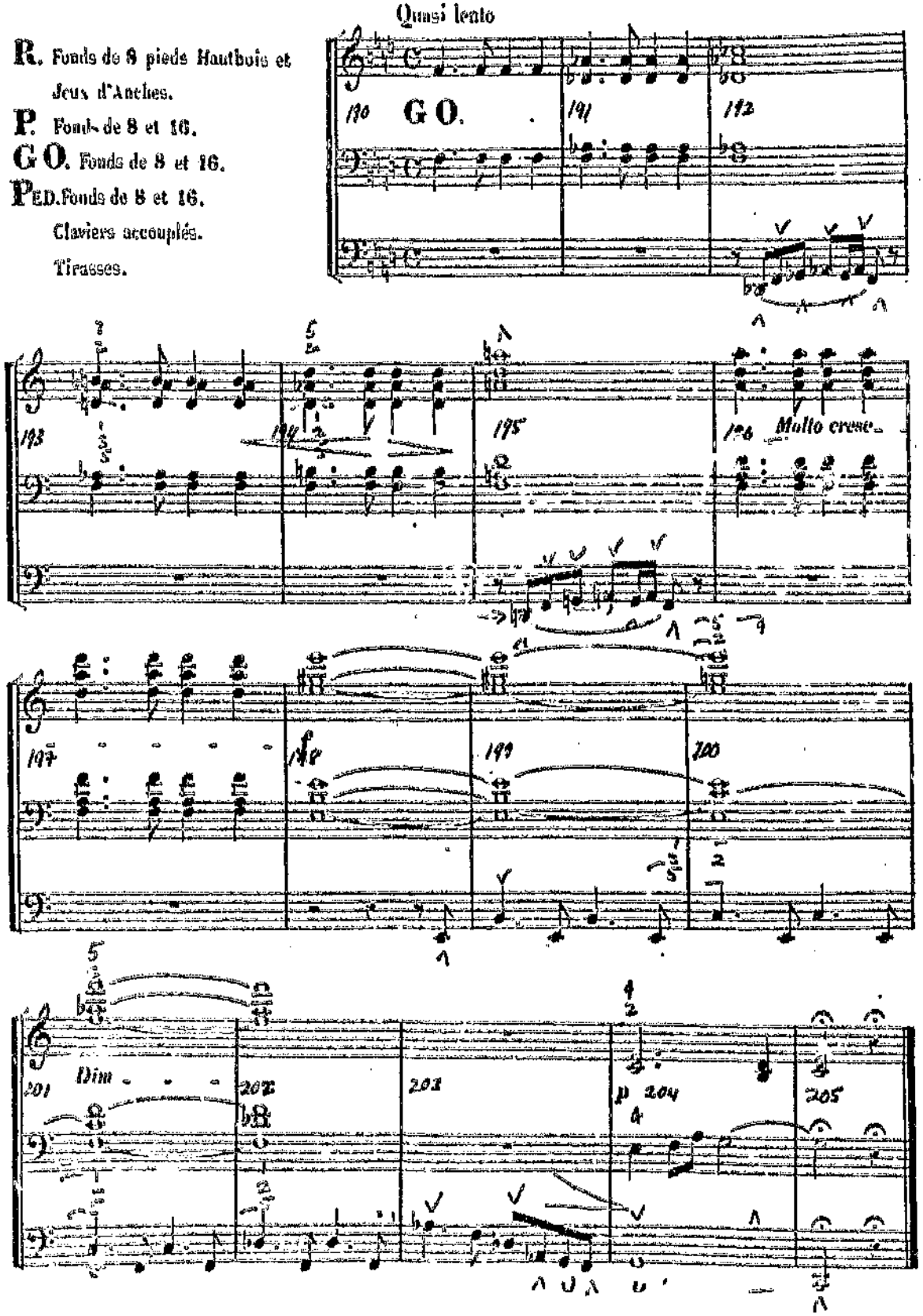

119
120
121
122
123
124
125
126
R
rf
rf
127
128
129
130
Dim
P
131
132
133
134
R
P


135
138
Molto cresc
139
140
Dim
141
GO.
Cresc
142
143
144
145
Dim
146
147
148
pp
149
Rall
R.


Quasi lento.
a Tempo.
Poco rall.
Dim.


172
173
174
175
176
177
178
179
180
181
182
183
184
185
Rall.

R. Fonds de 8 pieds Hautbois et Jeux d'Anches.
P. Fonds de 8 et 16.
G O. Fonds de 8 et 16.
Ped. Fonds de 8 et 16.
Claviers accouplés.
Tirasses.

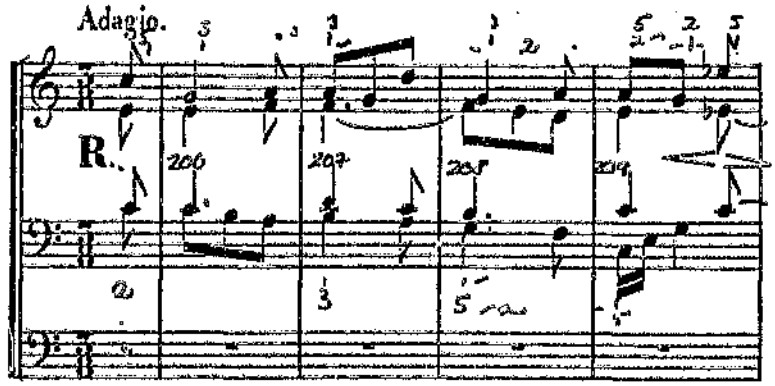


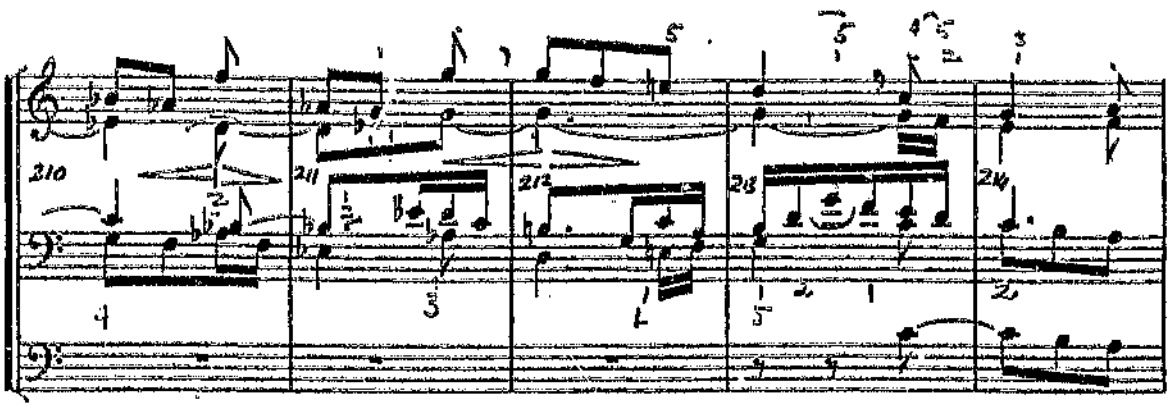
R. Voix humaine. Bourdon. Flûte et Gambe de 8 pieds.
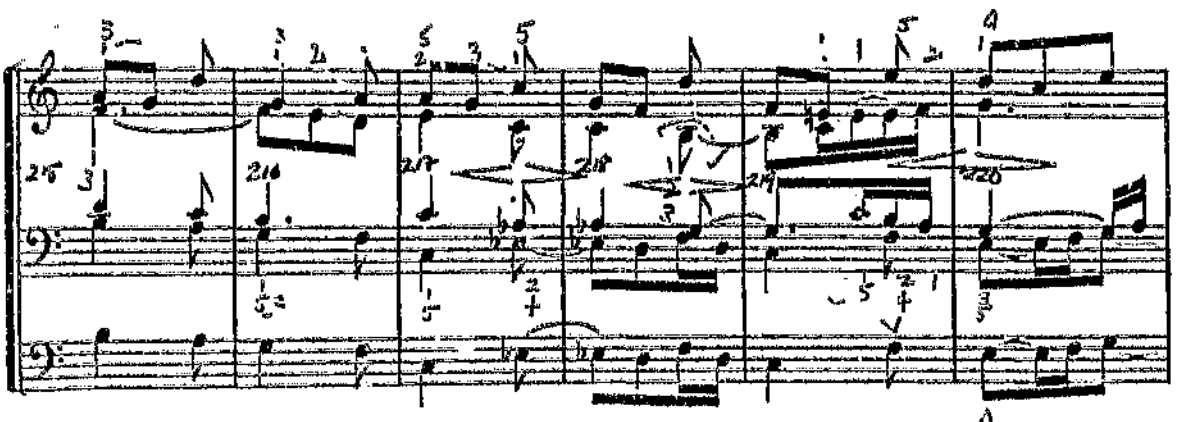
P. Bourdon de 16.

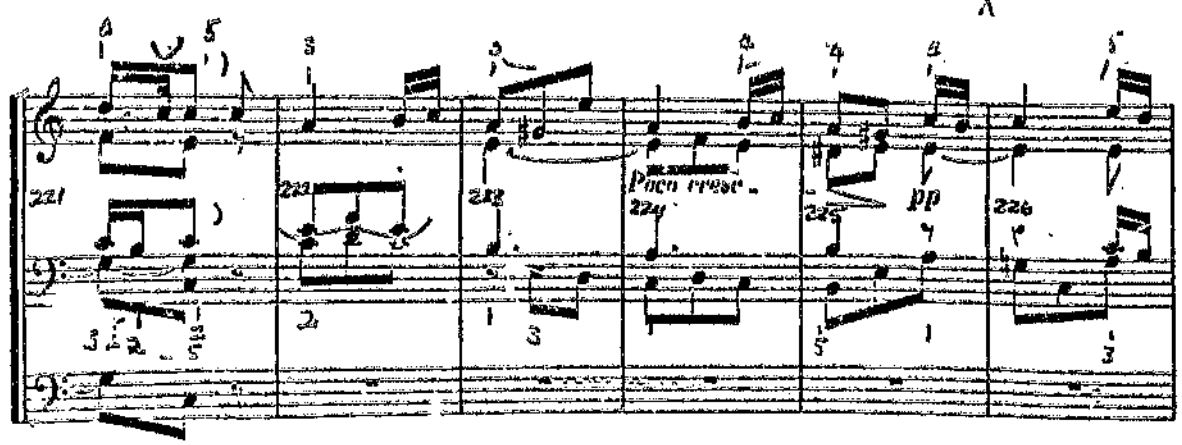
PED. Bourdon de 16. 8 et 32.
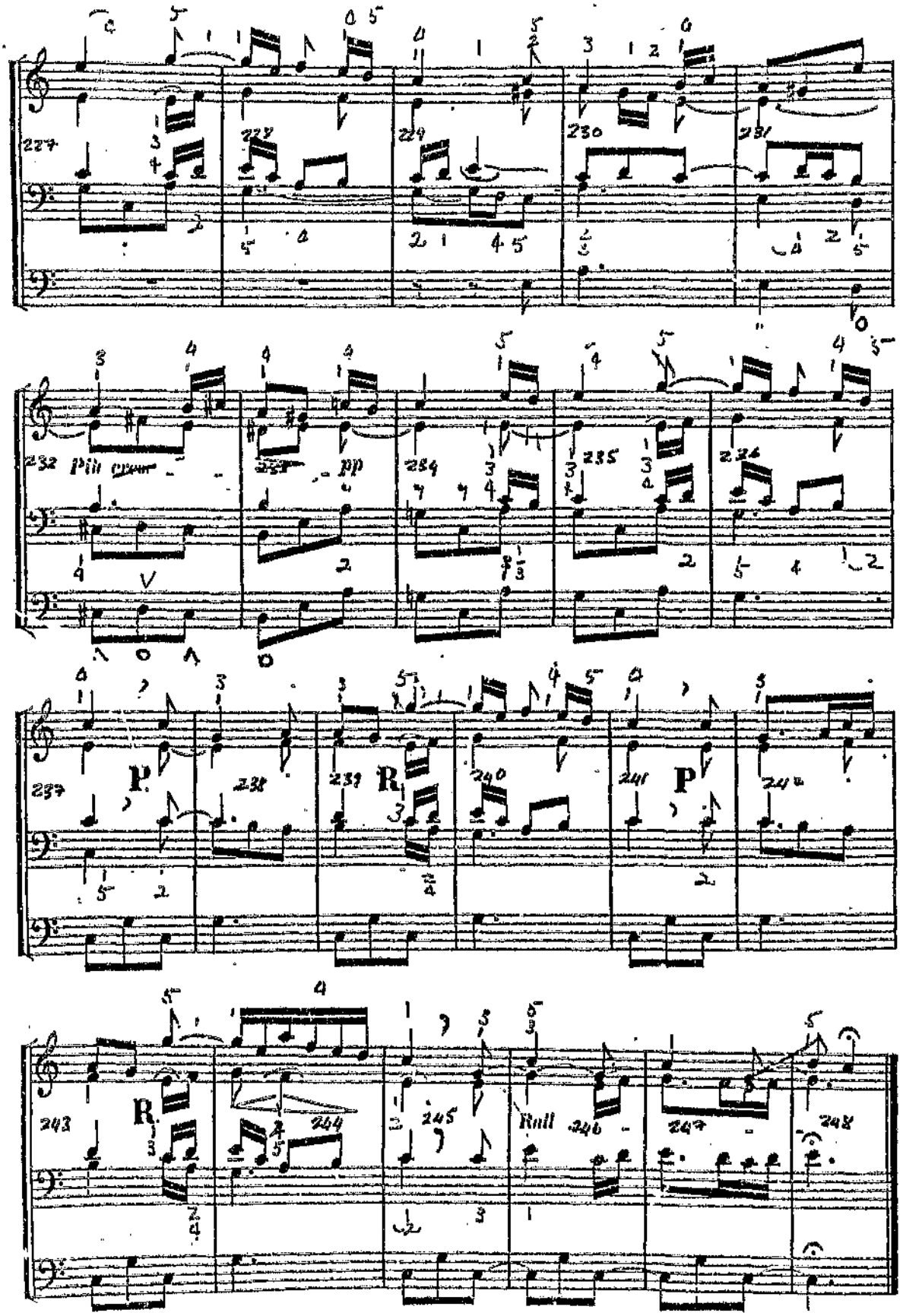
Accouplement du **R** au **P.**







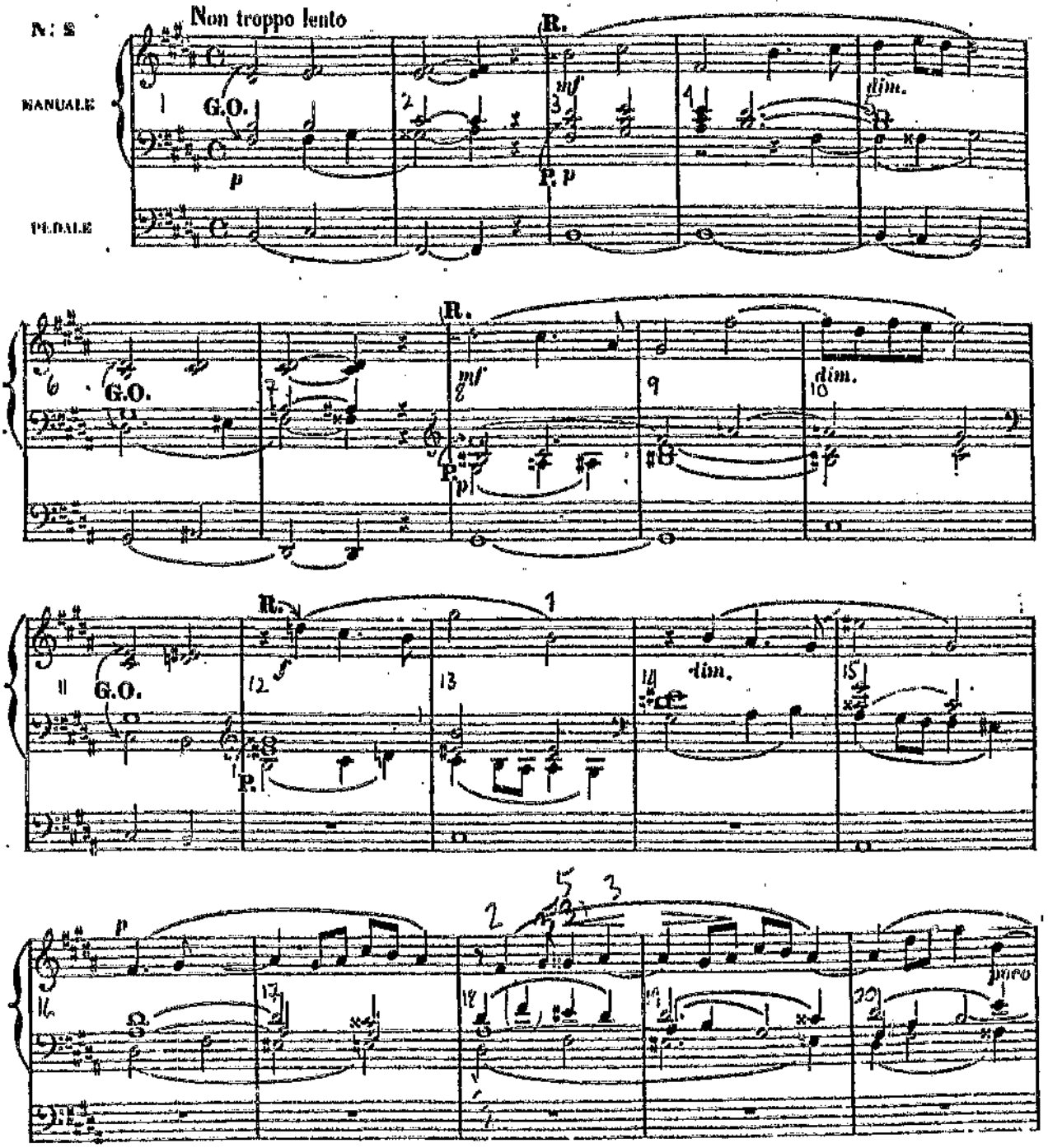


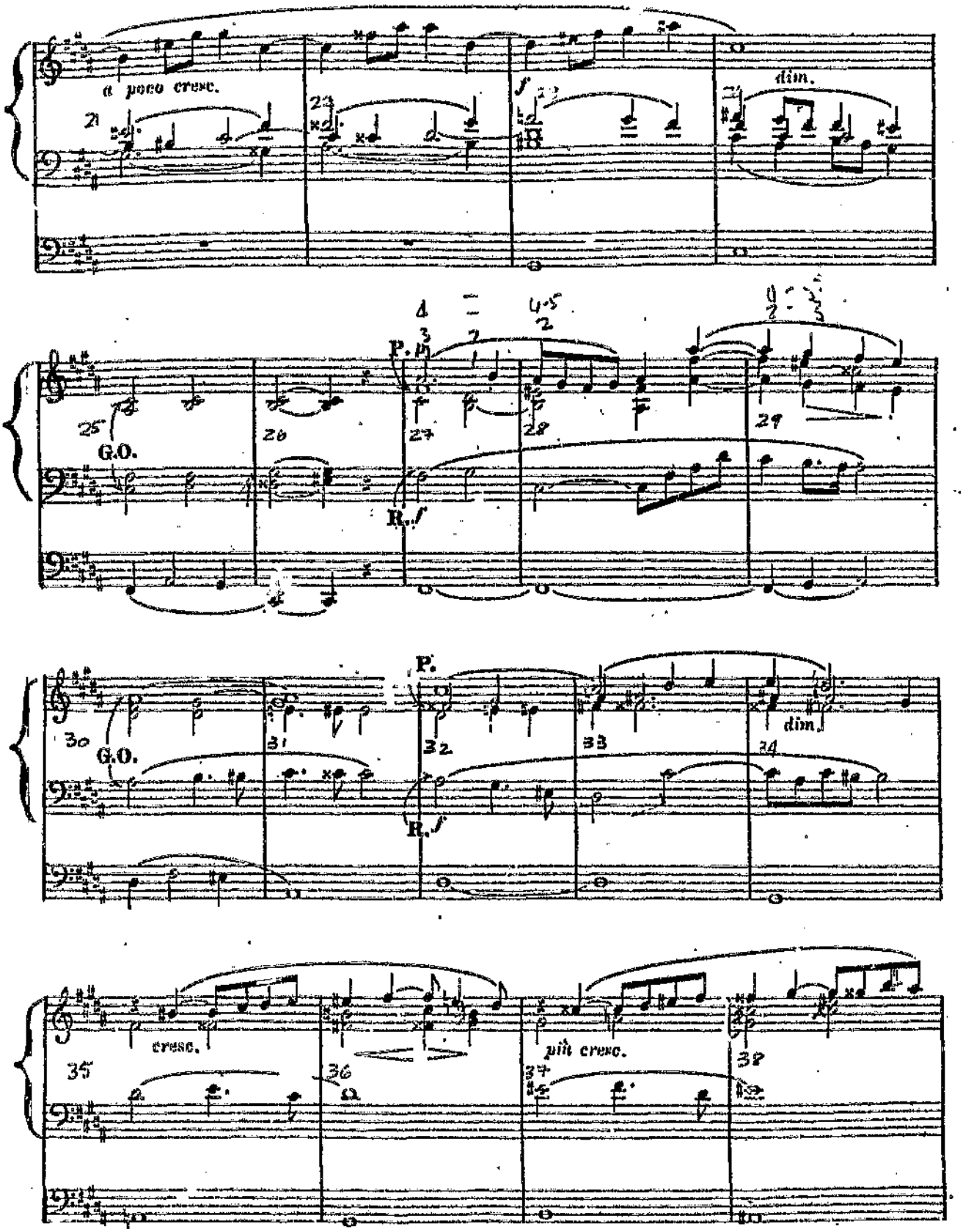

227
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232
Pill cresc
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pp
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Rall
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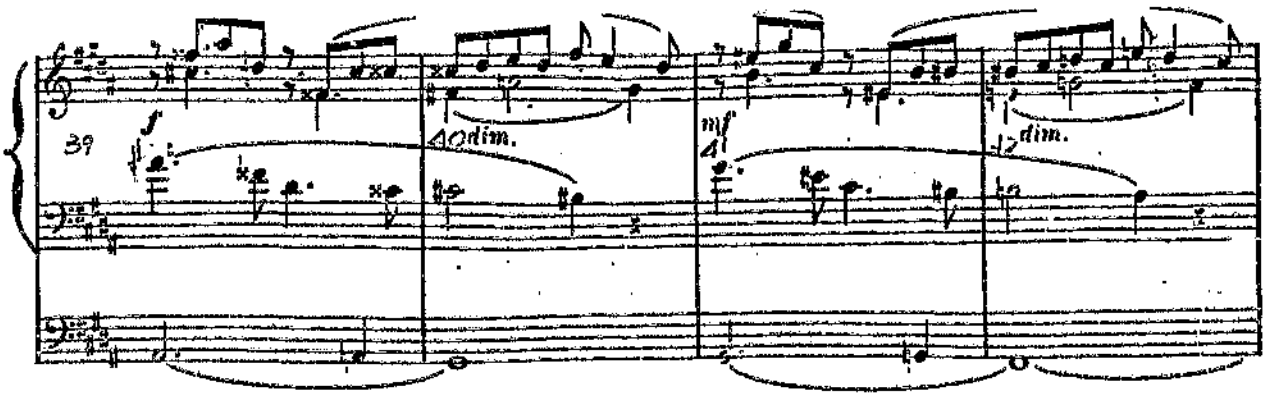
CANTABILE

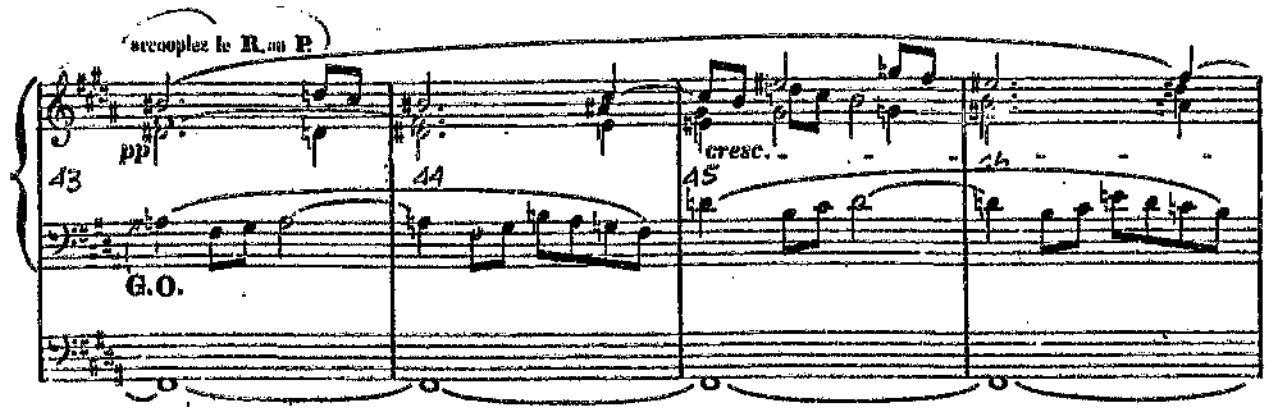
Récit (R) Jeux de fonds de 8 pieds, Hautbois, Trompette
Positif (P) Jeux de flûte et Bourdon de 8 pieds
Grand Orgue (G.O) Jeux de flûte, Bourdon, Gambe et Moutre de 8 pieds
Pédale Jeux de fonds de 8 et 16 pieds
Claviers séparés. Tirasses du P

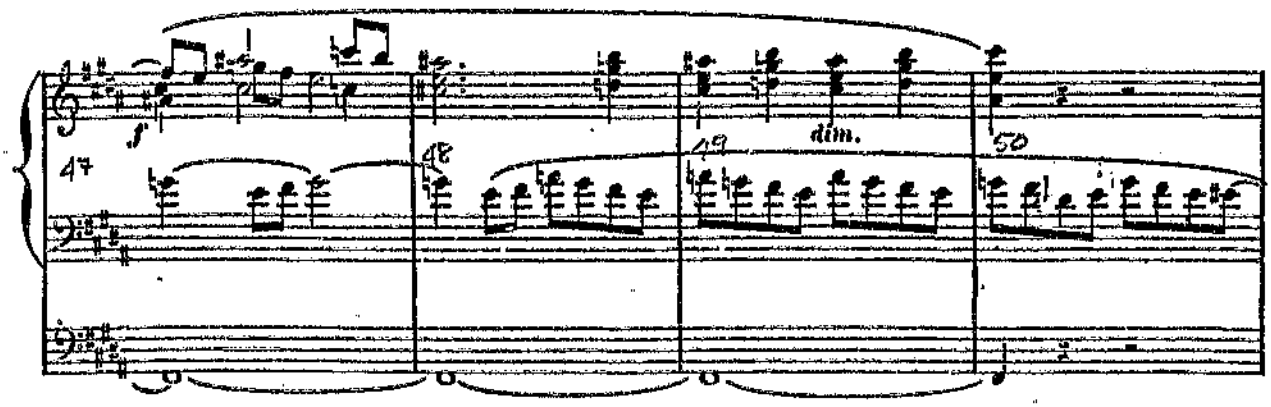
CÉSAR FRANCK
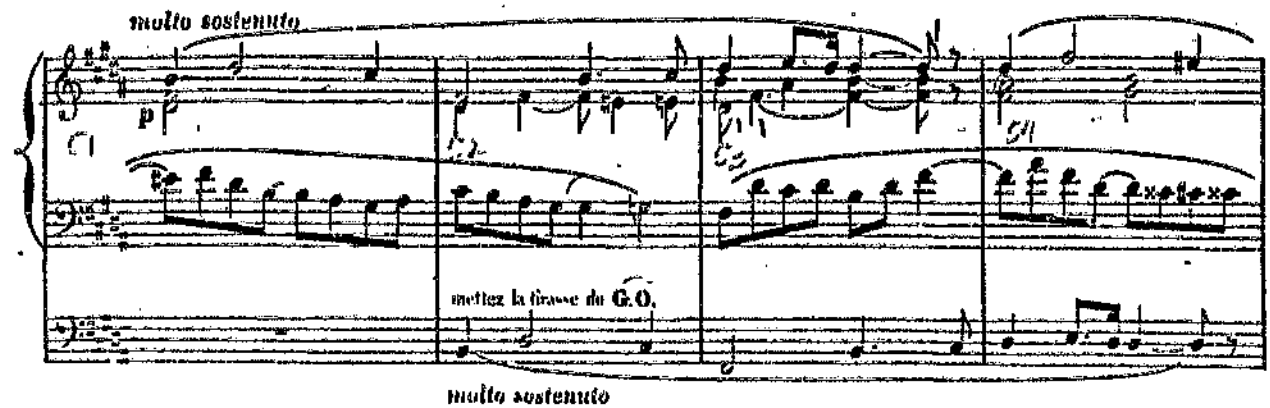



a poco cresc.
dim.
G.O.
R.
P.
G.O.
R.
P.
dim.
cresc.
più cresc.



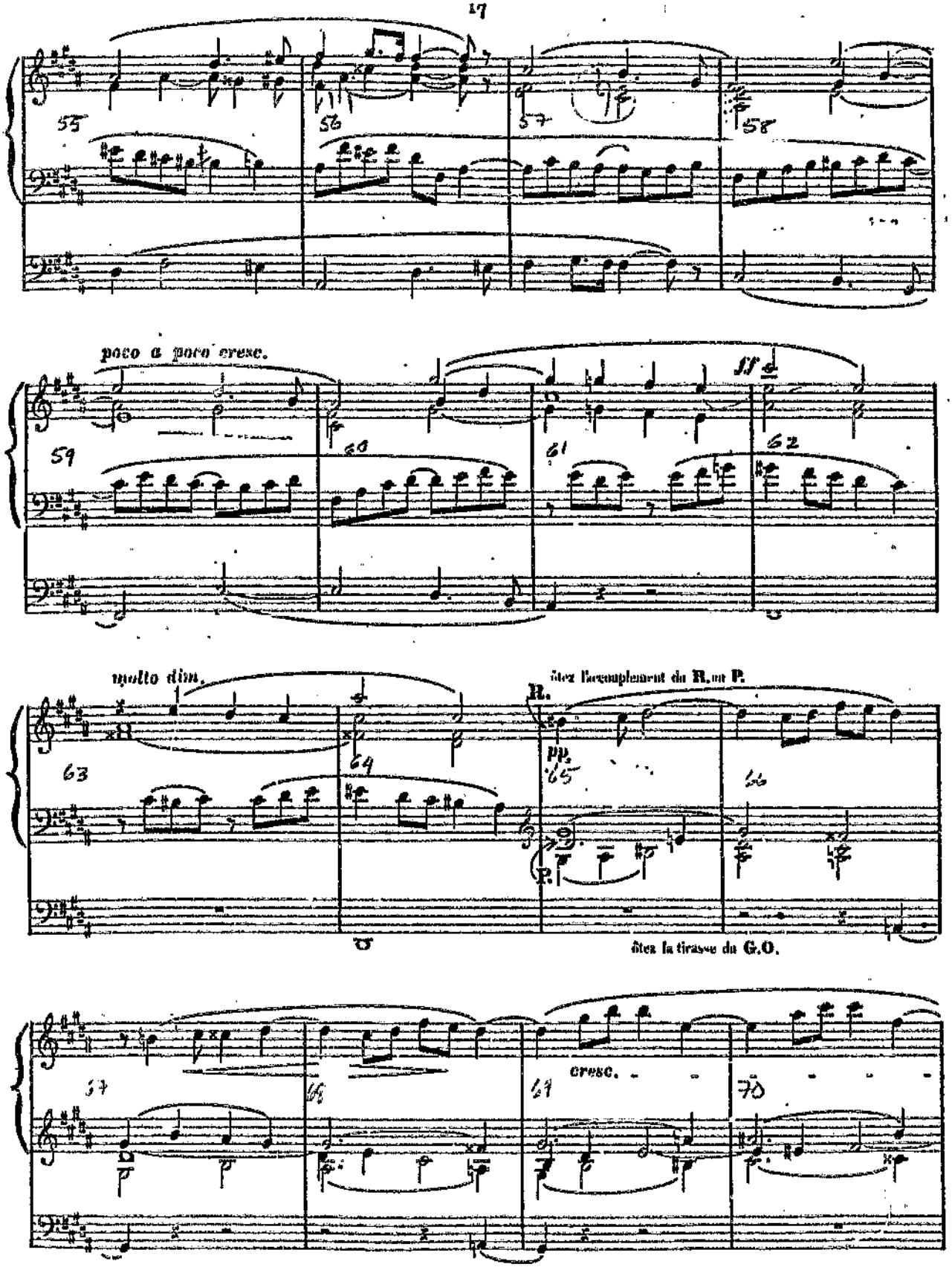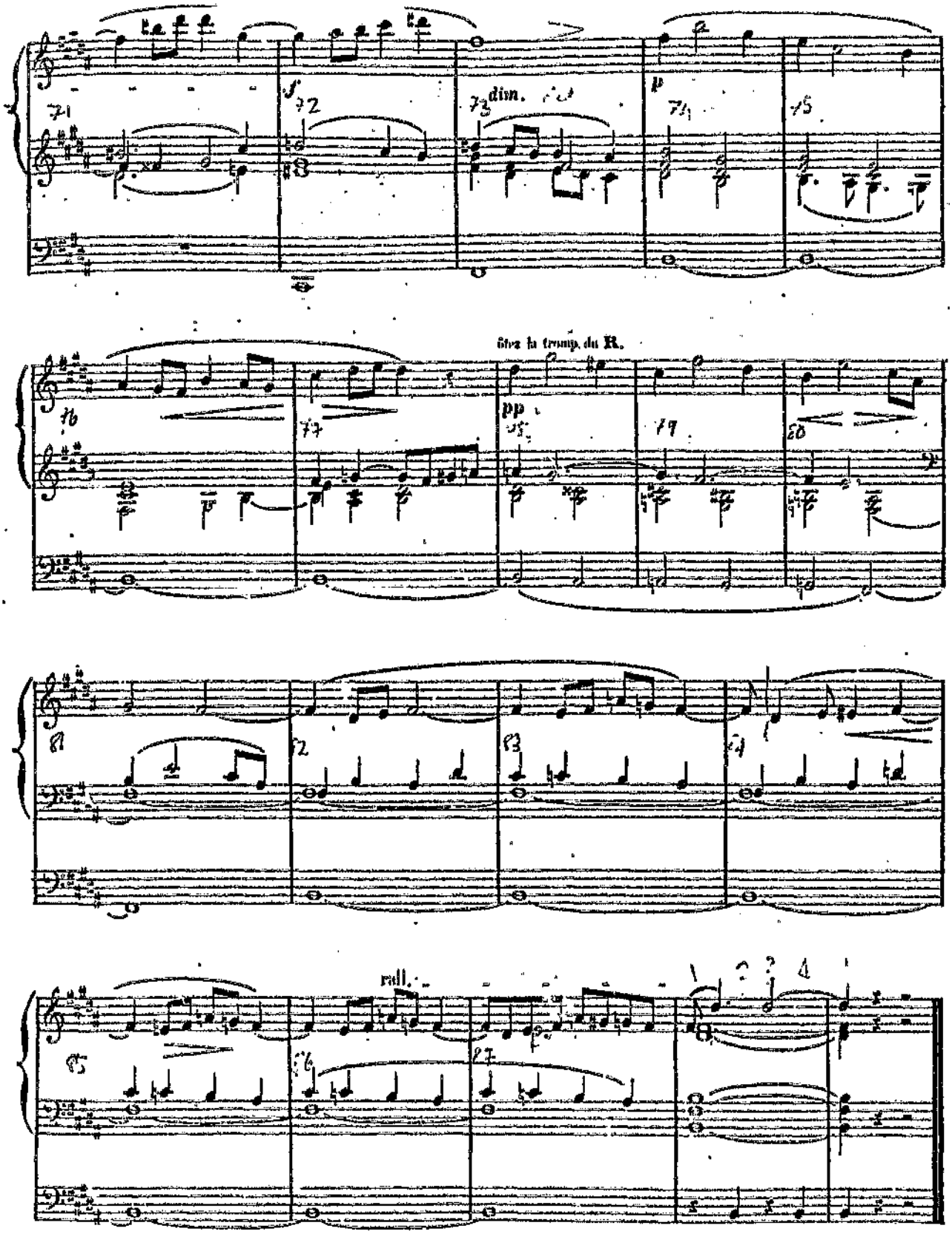






molto sostenuto

17


55
56
57
58
poco a poco cresc.
59
60
61
62
molto dim.
63
64
R.
ôtez l'accompagnement du R. ou P.
pp.
65
P.
66
ôtez la tirasse du G.O.
67
68
cresc.
69
70


dim.
p
pp
rall.

A mon cher ami AUGUSTA HOLMÈS
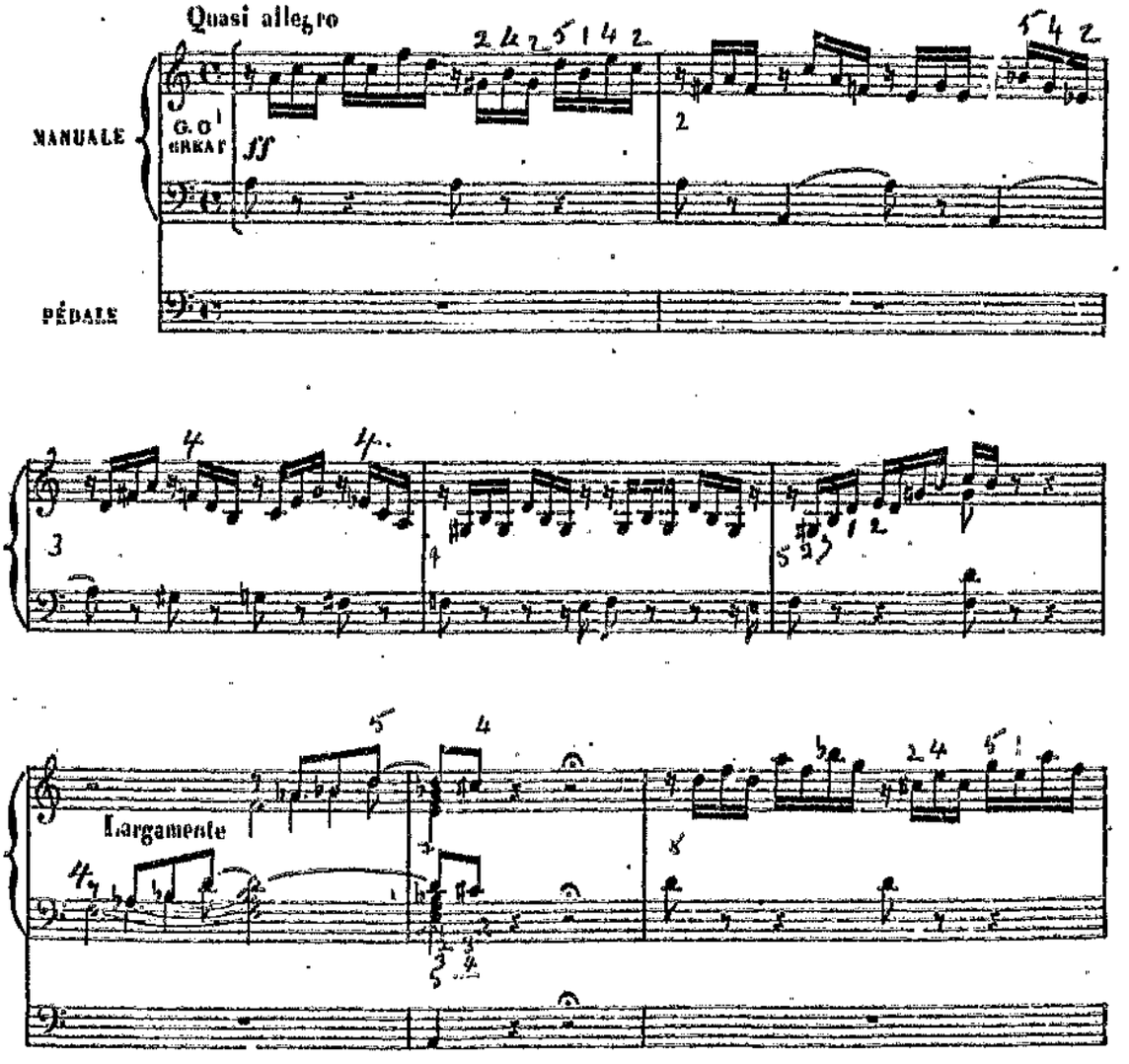
TROIS CHORALS

POUR GRAND ORGUE

N° 3.

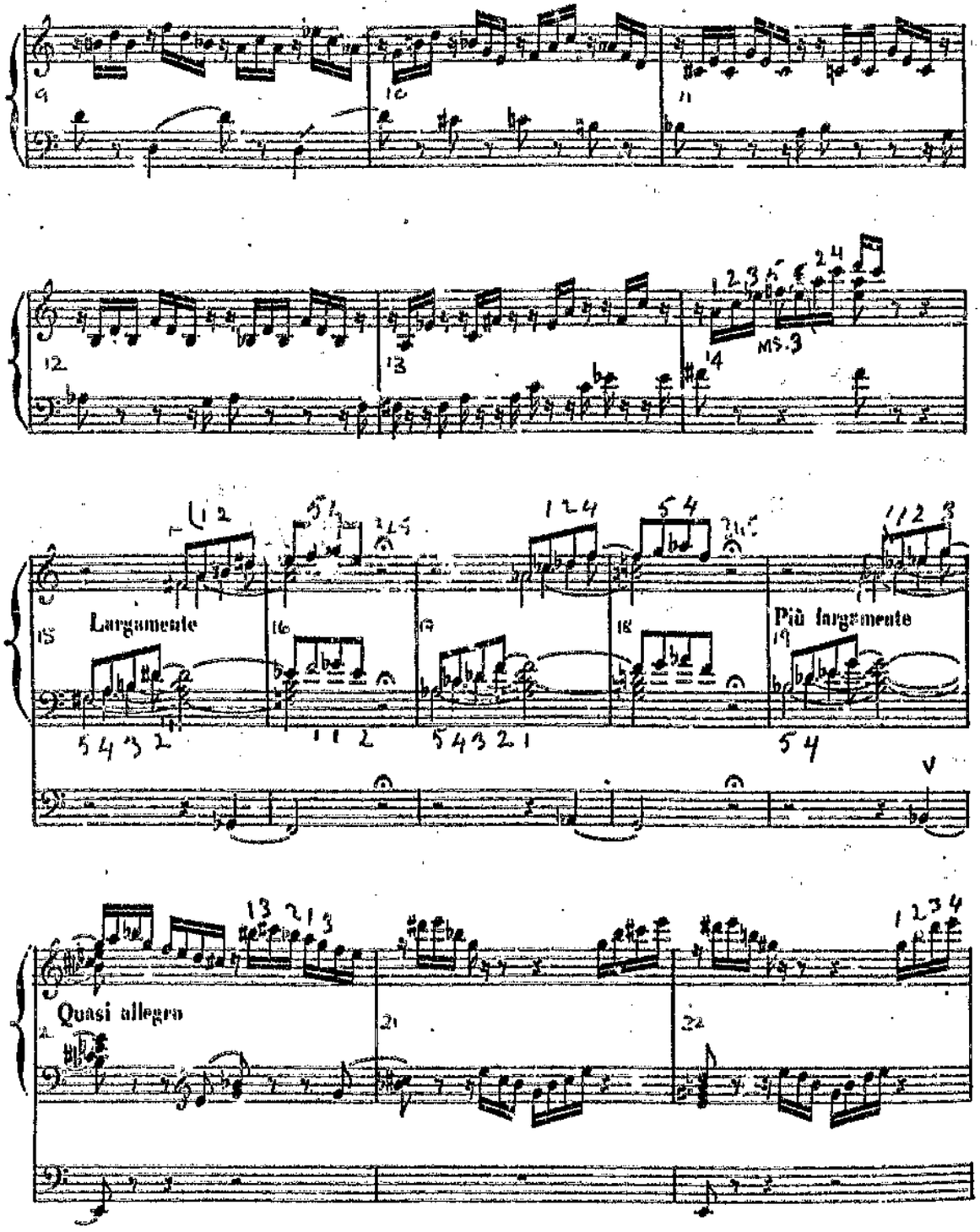
CÉSAR FRANCK

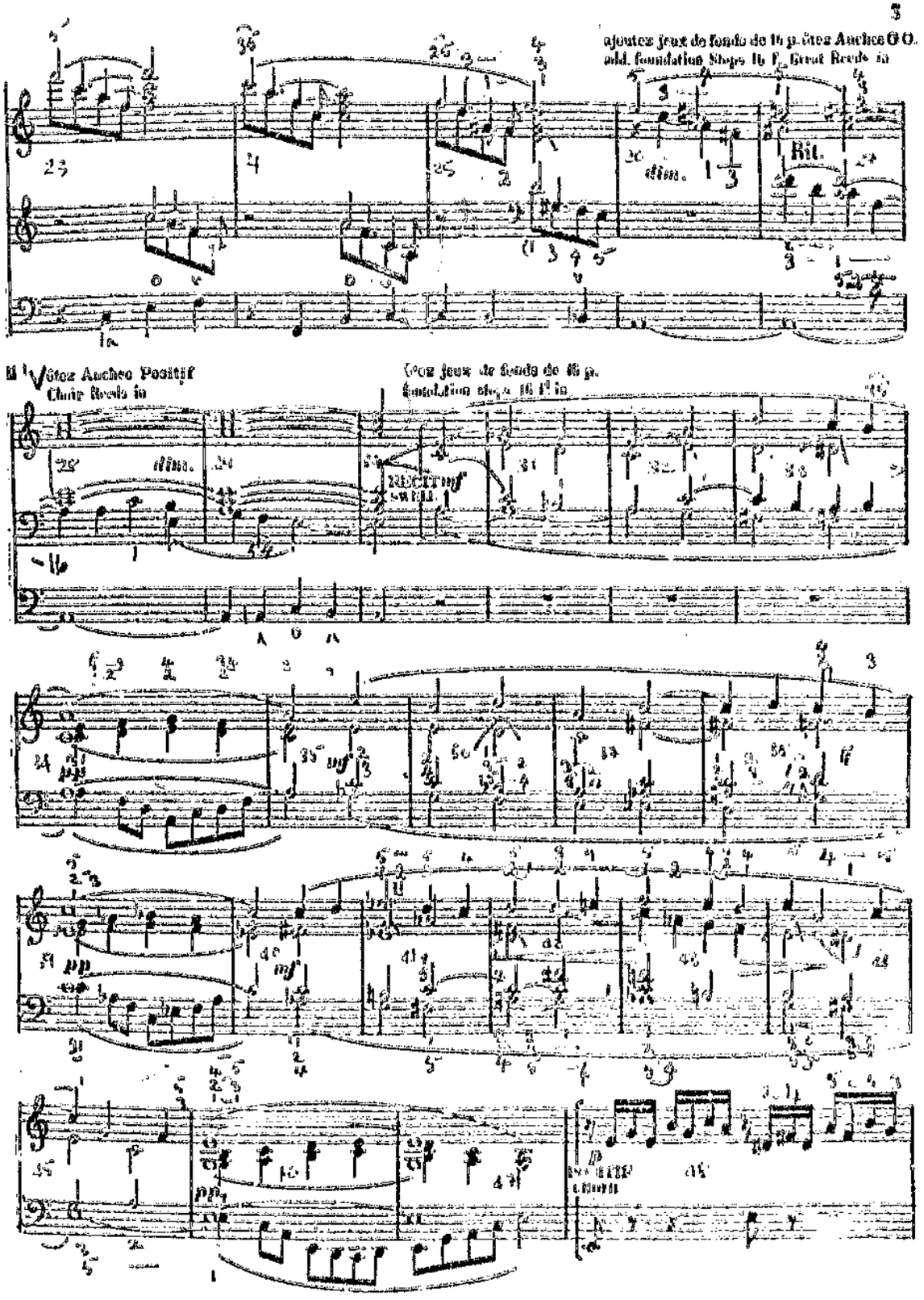
INDICATION DES JEUX	Jeux de fonds et Jeux d'anches de 8 p. à tous les claviers Claviers accouplés PÉDALE Jeux de fonds et Jeux d'anches de 8 et 16 p. Tirasse G. O.	PREPARE	Foundation Stops and Reeds 8 Ft at all Keyboards all Keyboards Coupled PEDALS Foundation Stops and Reeds 8 & 16 Ft Swell Choir and Great to Pedal
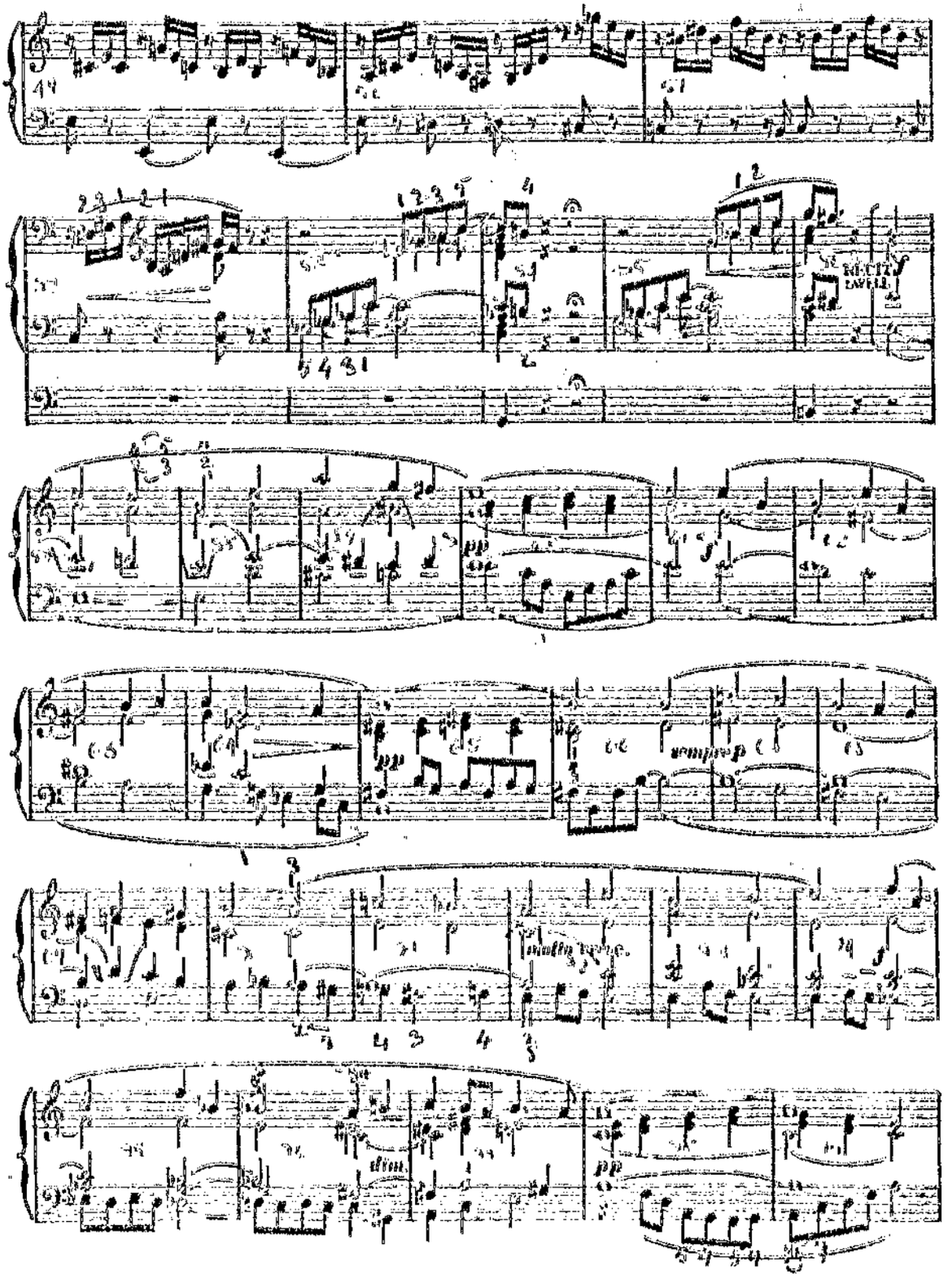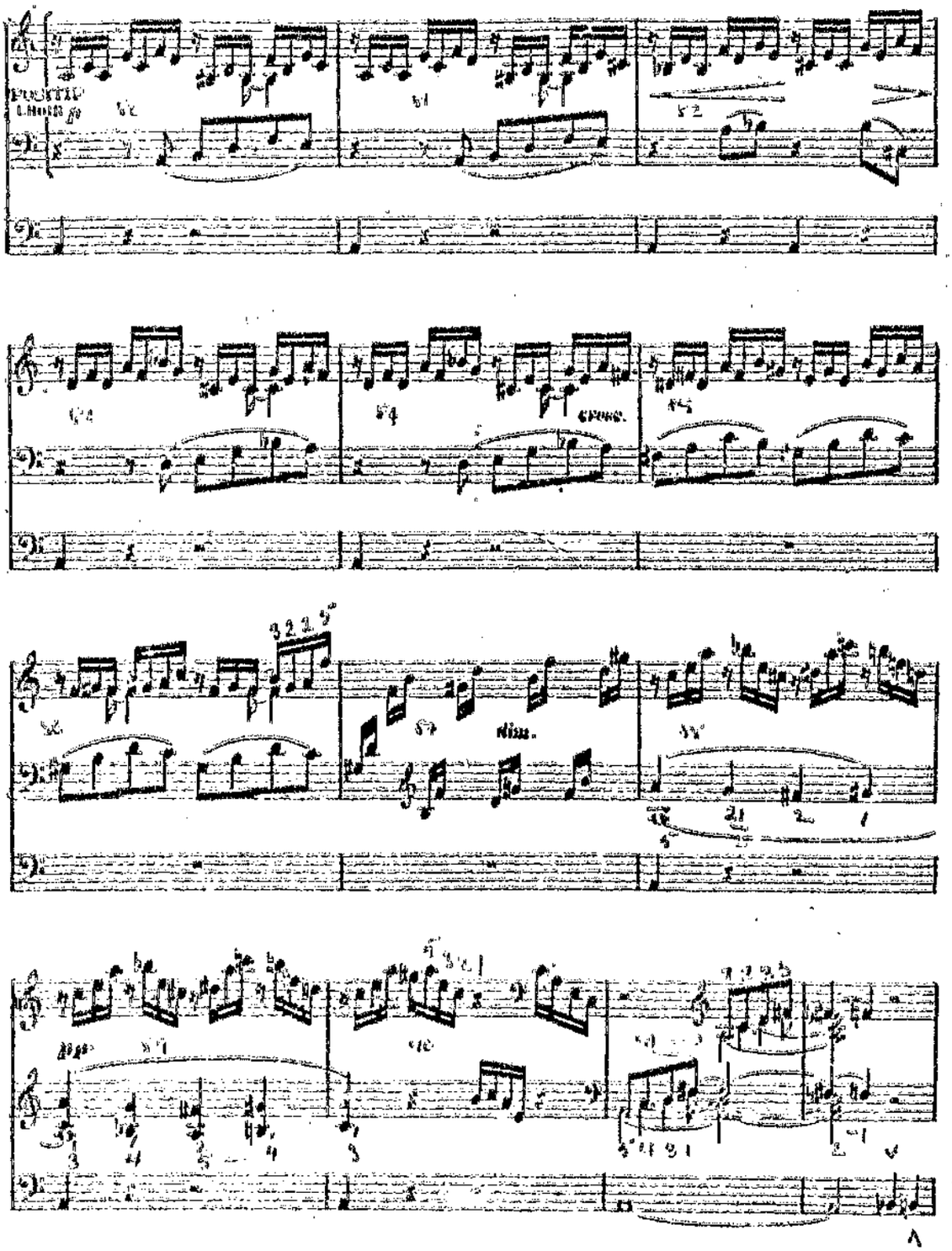


Tous droits d'exécution réservés.
A. Durand & Cie Éditeurs.
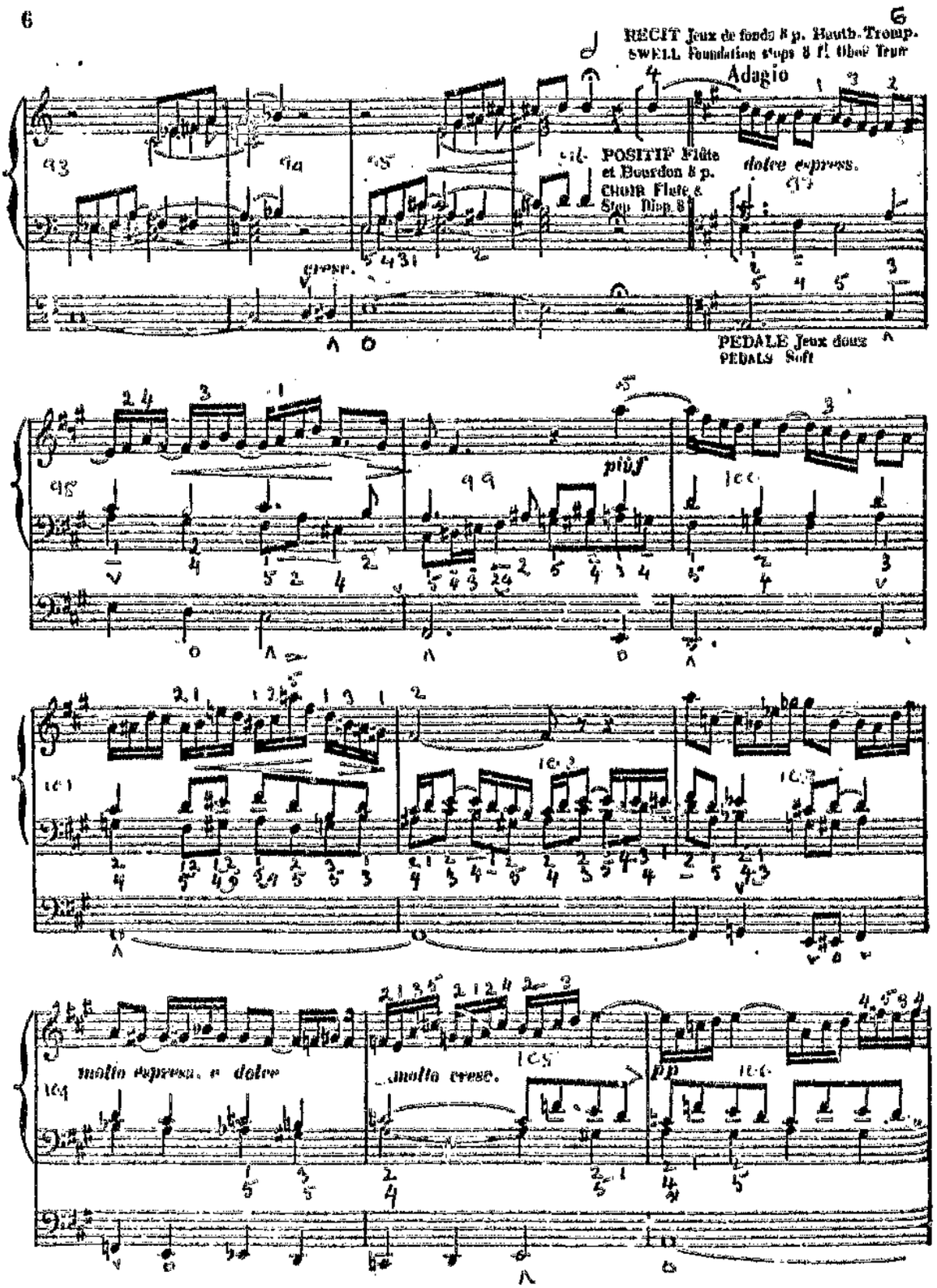
Paris, 4, Place de la Madeleine.
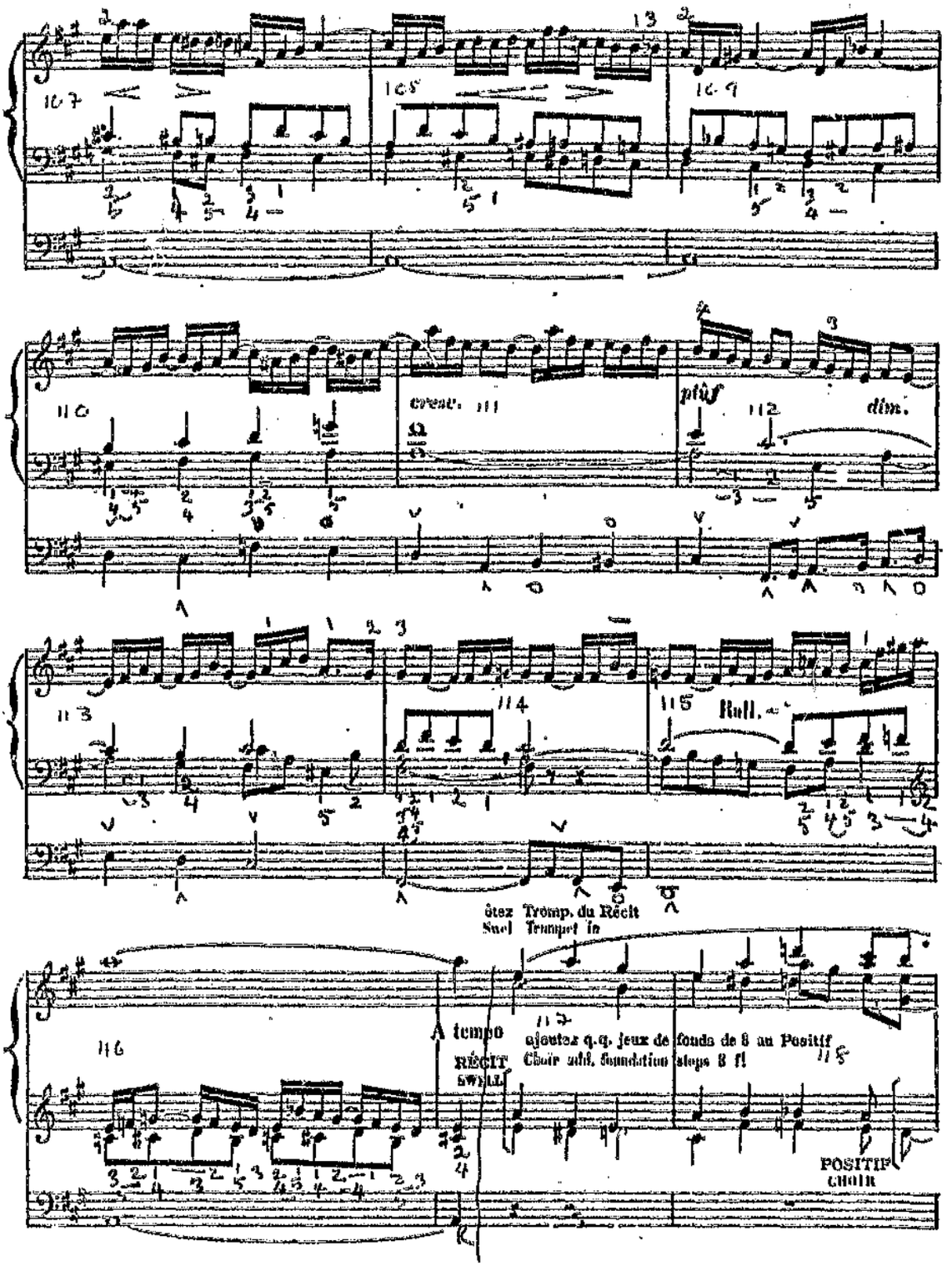

MS.3
Largamente
Più largamente
Quasi allegro
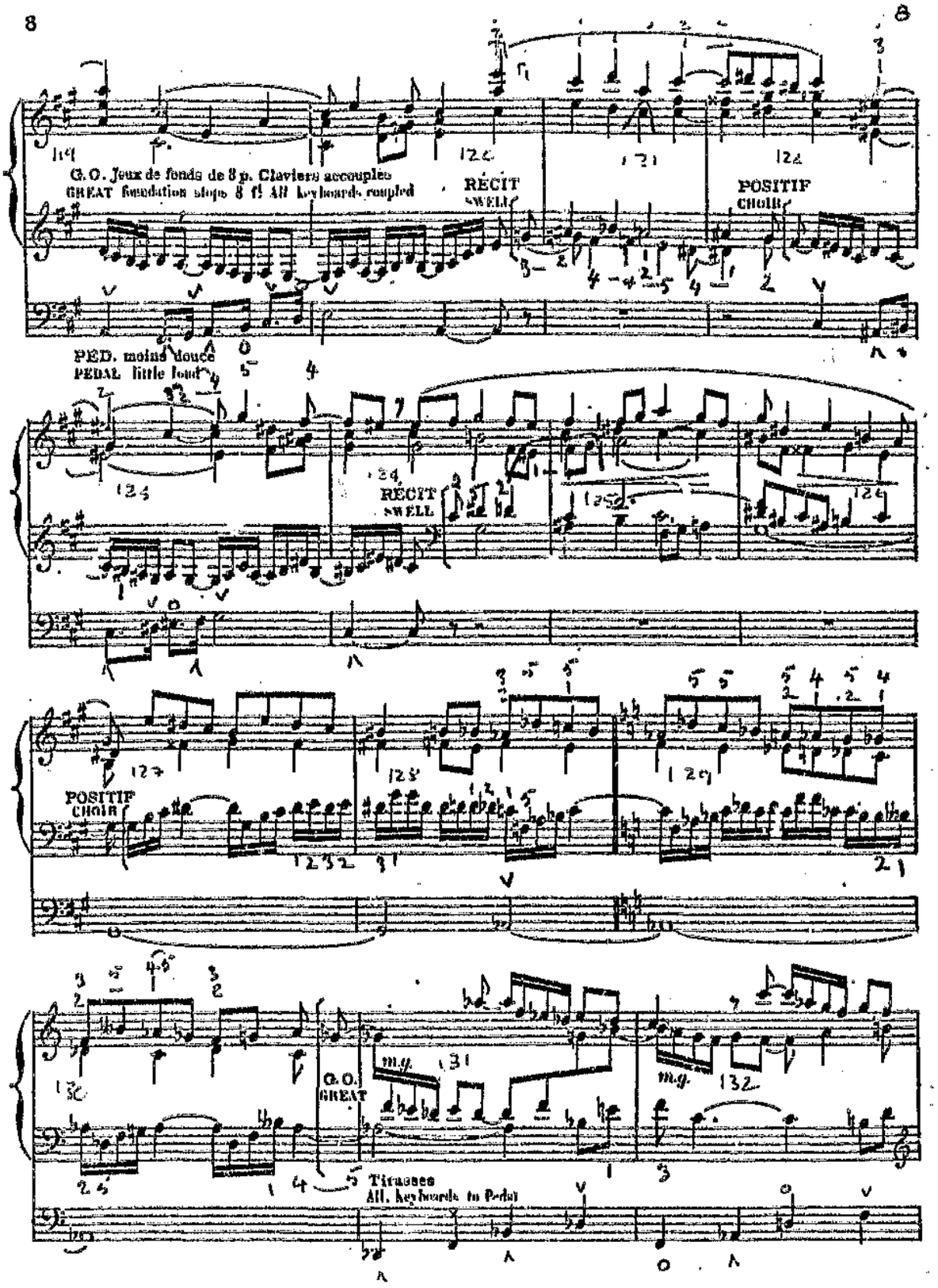

ajoutez jeux de fonds de 16 p. et les Anches G.O.
add. foundation Stops 16 ft. & Great Reeds to
Rit.
dim.
Ôtez Anches Positif
Chair Reeds to
Ceux jeux de fonds de 16 p.
foundation stops 16 ft to
dim.
RECIT
mf
pp
mf
pp
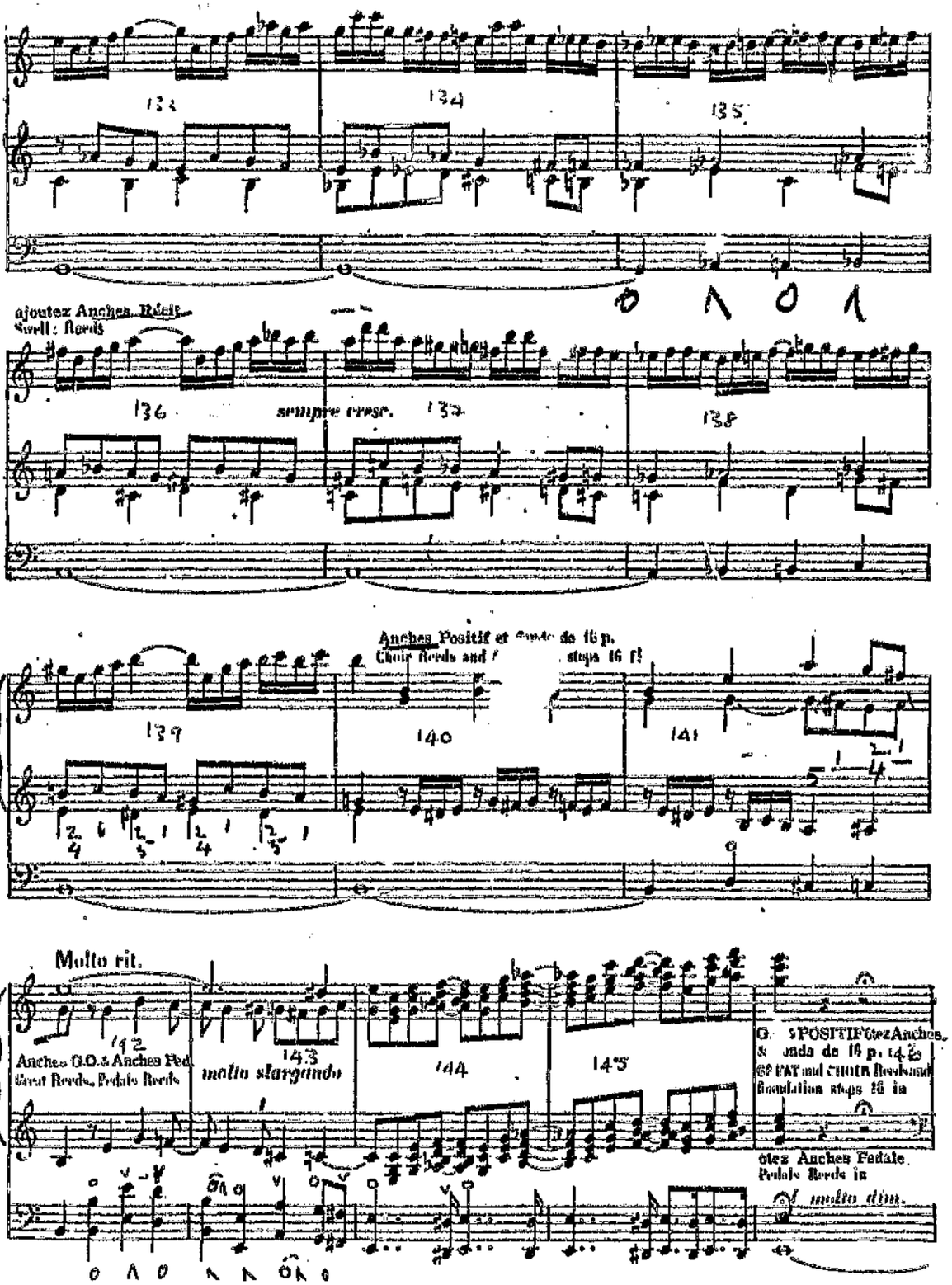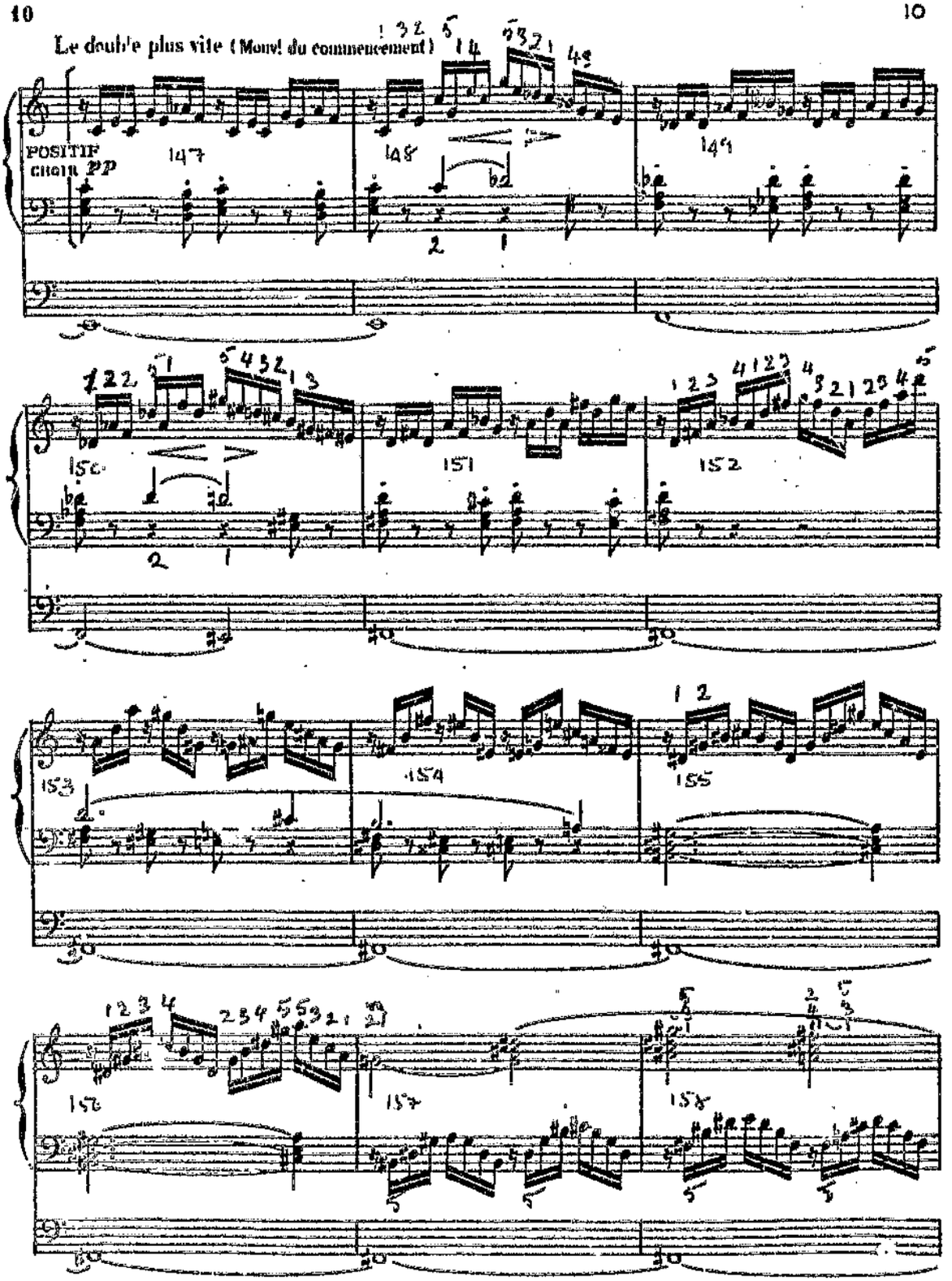



PIZZICATO
UNISONI
cresc.
dim.

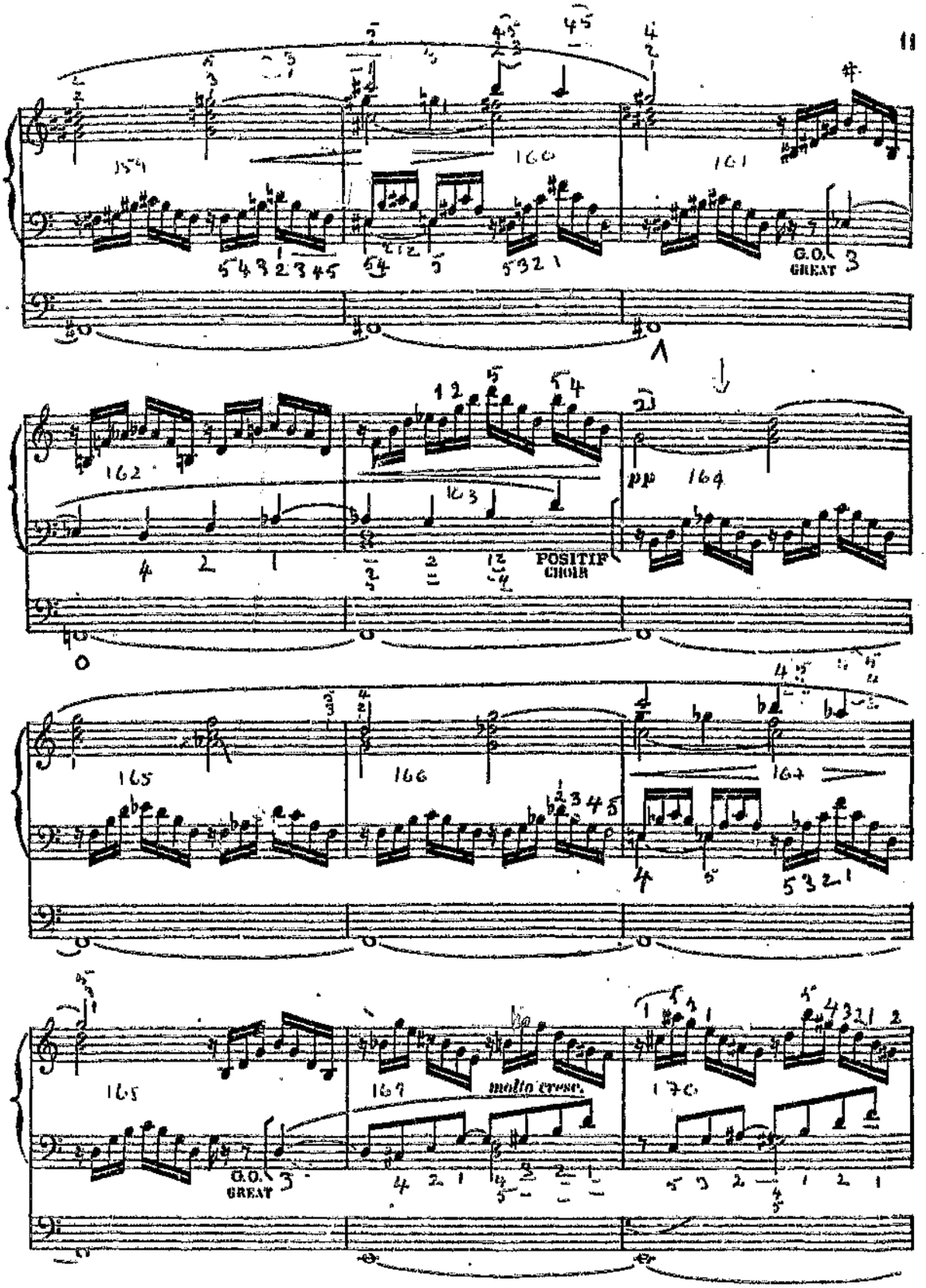

RECIT Jeux de fonds 8 p. Hauth. Tromp.
SWELL Foundation stops 8 ft. Hbse Trpt
Adagio
POSITIF Flûte et Bourdon 8 p.
Choir Flute &
Stop Diap. 8
dolce express.
cresc.
PEDALE Jeux doux
PEDALS Soft
piùf
molto espress. e dolce
molto cresc.
pp
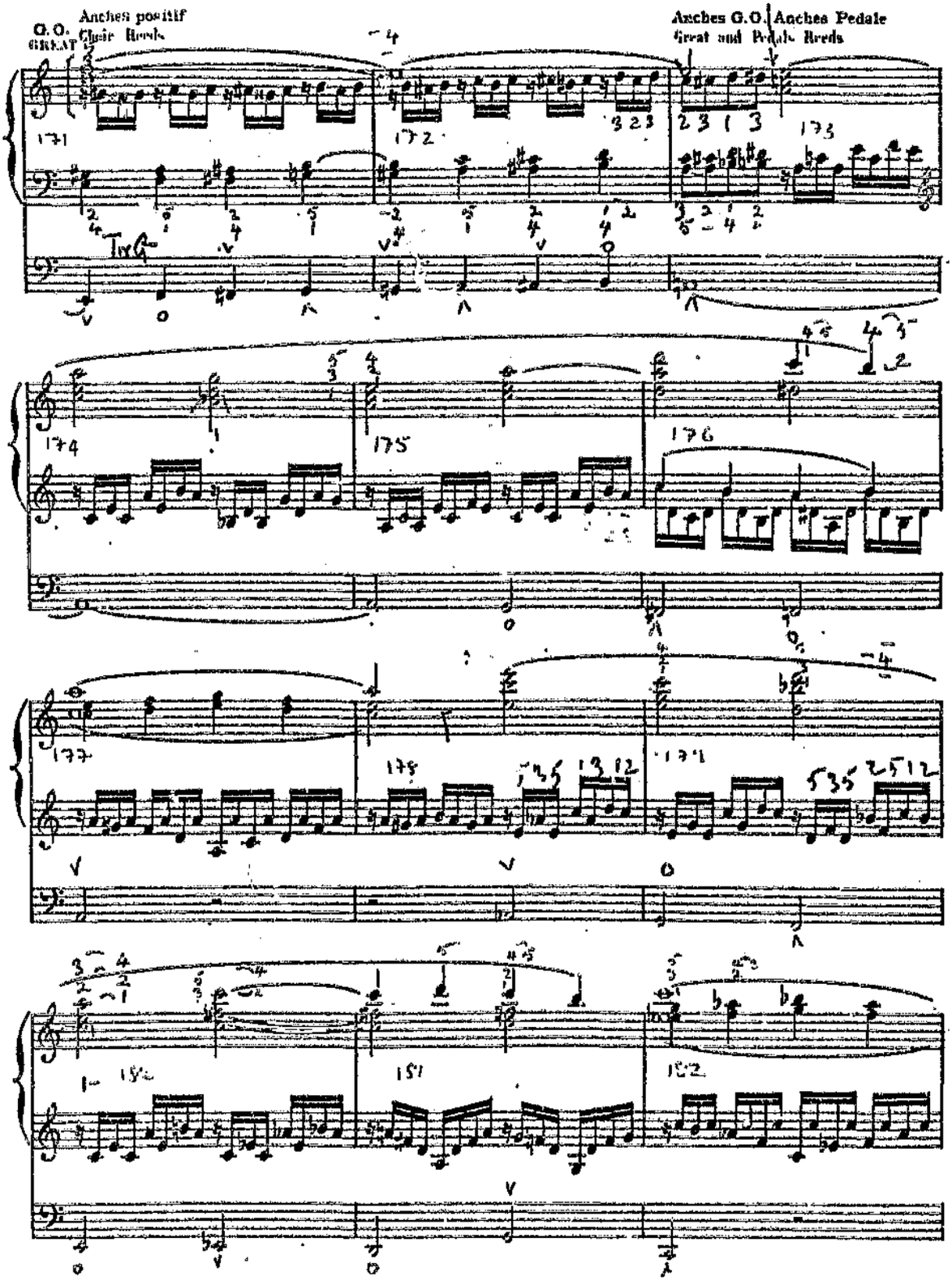

107
108
109
110
cresc.
111
ptiſ
112
dim.
113
114
115
Rall.
ôtez Tromp. du Récit
Shut Trumpet in
116
A tempo
117
ajoutez q.q. jeux de fonds de 8 au Positif
Choir add. foundation stops 8 ft
RÉCIT
SWELL
POSITIF
CHOIR

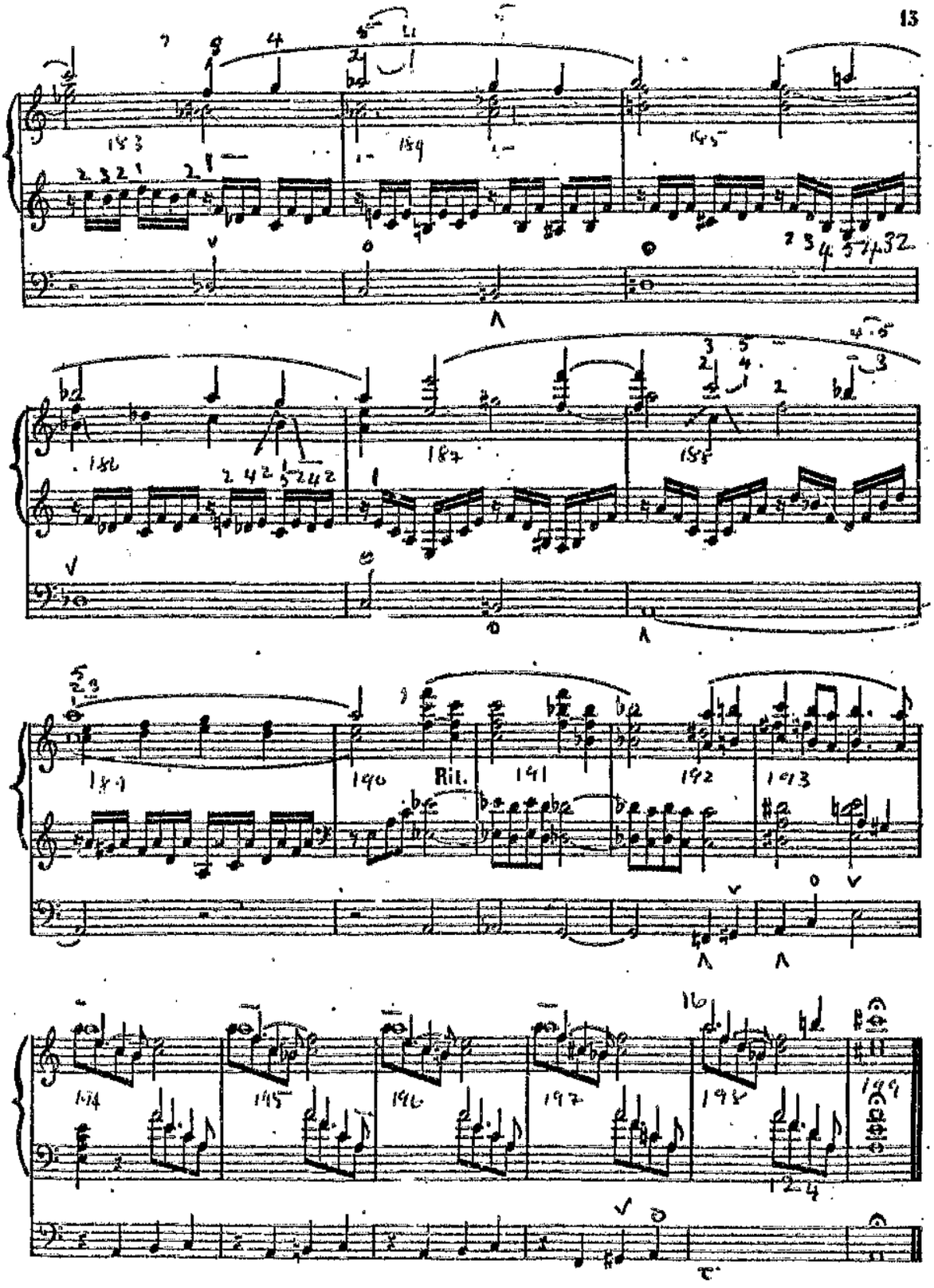

G. O. Jeux de fonds de 8 p. Claviers accouplés
GREAT foundation stops 8 ft All keyboards coupled
RÉCIT
SWELL
POSITIF
CHOIR
PED. moins douce
PEDAL little loud
RÉCIT
SWELL
POSITIF
CHOIR
m.g.
G.O.
GREAT
m.g.
Tirasses
All keyboards to Pedal


134
135
ajoutez Anches. Récit.
Swell: Reeds
136
sempre cresc.
137
138
Anches Positif et
Choir Reeds and
139
140
141
Molto rit.
142
Anches G.O. & Anches Ped.
Great Reeds, Pedale Reeds
143
molto slargando
144
145
G. & POSITIF ôtez Anches.
& onda de 16 p. 14
GT PAT and CHOIR Reeds and
foundation stops 16 in
ôtez Anches Pedale
Pedale Reeds in
molto dim.


Le double plus vite (Mouvt du commencement)
POSITIF
choir PP
147
148
149
150
151
152
153
154
155
156
157
158


11
160
161
G.O.
GREAT
162
163
pp
164
POSITIF
CHOIR
165
166
164
165
167
molto cresc.
170
G.O.
GREAT


Anches positif
G.O. Chair Reeds
GREAT
Anches G.O. | Anches Pedale
Great and Pedale Reeds
171
172
173
174
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177
178
179
180
181
182
TrG



Imp. A. Mousot. Paris.

Author: Edgecombe, Colleen Jane.
Name of thesis: A reconstruction of authentic performance practice in selected organ works of Cesar Franck from historical sources and recorded performances.

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