

**ISTANBUL TECHNICAL UNIVERSITY★GRADUATE SCHOOL OF ARTS AND
SOCIAL SCIENCES**

**A SURVEY ON THE NUMERICAL SYMBOLISM OF THE HOLY TRINITY IN
CÉSAR FRANCK'S PRÉLUDE FUGUE ET VARIATION POUR ORGUE, OP.18**

M.A. THESIS

Murathan TURHAN

Department of Music

Music M.A. Programme

JULY 2020

**ISTANBUL TECHNICAL UNIVERSITY★GRADUATE SCHOOL OF ARTS AND
SOCIAL SCIENCES**

**A SURVEY ON THE NUMERICAL SYMBOLISM OF THE HOLY TRINITY IN
CÉSAR FRANCK'S PRÉLUDE FUGUE ET VARIATION POUR ORGUE, OP.18**

M.A. THESIS

**Murathan TURHAN
(409181103)**

Department of Music

Music M.A. Programme

**Thesis Advisor: Asst. Prof. Eray ALTINBÜKEN
Thesis Co-Advisor: Dr. Paul Alister WHITEHEAD**

JULY 2020

İSTANBUL TEKNİK ÜNİVERSİTESİ★SOSYAL BİLİMLER ENSTİTÜSÜ

**CÉSAR FRANCK'IN PRÉLUDE FUGUE ET VARIATION POUR ORGUE, OP.18
YAPITINDAKİ TESLİN SAYISAL SİMGELEMİNİN İNCELENMESİ**

YÜKSEK LİSANS TEZİ

**Murathan TURHAN
(409181103)**

Müzik Anabilim Dalı

Müzik Yüksek Lisans Programı

**Tez Danışmanı: Dr. Öğr. Üy. Eray ALTINBÜKEN
Eş Danışman: Dr. Paul Alister WHITEHEAD**

TEMMUZ 2020

Murathan TURHAN, a M.A. student of ITU Graduate School of Arts and Social Sciences, student ID 409181103, successfully defended the thesis entitled “A SURVEY ON THE NUMERICAL SYMBOLISM OF THE HOLY TRINITY IN CÉSAR FRANCK'S PRÉLUDE FUGUE ET VARIATION POUR ORGUE, OP.18”, which he prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor : **Asst. Prof. Eray ALTINBÜKEN**
Istanbul Technical University

Co-advisor : **Dr. Paul Alister WHITEHEAD**
Istanbul Technical University

Jury Members : **Assoc. Prof. Jerfi AJİ**
Istanbul Technical University

Assoc. Prof. Oğuz USMAN
Istanbul Bilgi University

Assoc. Prof. Jurgen DE PILLECYN
Erasmus University College Brussels

Date of Submission : **July 10th 2020**

Date of Defense : **July 14th 2020**



FOREWORD

Praises be upon the Most Merciful, Oft-Forgiver, the Creator of the Heavens and Earth, and the harmony of tones for taking this stardust into account, introducing Himself and His beauty to it and giving it a chance of being a valuable entity; His friend.

My biggest gratitude to the Messengers of God who endured unimaginable hardships and transmitted the messages of God through their deeds and lives to us in order to enlighten our hearts and minds. My biggest love and respect to their supportive families and apostles for God left a history in which without them there are no Divine Logos and Messengers; to the Angels for they are still patient towards our kind.

My indescribable gratitude to my big-hearted and humoristic mother Gülseren Bağlar and wise and loving father Salih Turhan for everything they have done for me, for their love and presence are so beyond time and space that worth uncountable lifetimes and heavens. I will always love you and will strive to be worthy of your love and immense efforts.

Also...

My MIAM professors (Eray Altınbüken, Jerfi Aji, Paul Alister Whitehead, Can Karadoğan, Will Sumits, Taylan Özdemir, Yelda Özgen Öztürk, Jeremy Woodruff, Ivan Arion Karst), to MEDINEA (Emilie Delorme, Christiane Louis, Fanny Roustan, Basma Chayani, Pauline Chaigne, Fabrizio Cassol), the head of 'Friends of Music Society' Aléxandros Charkiolákis and the head of 'Lilian Voudouri Music Library' Stephanie Merakos, my undergraduate professors in Belgium (Jurgen De Pillecyn, Kurt Budé, Bart Buyle, Rudy Vander Cruyssen, Wouter Lenaerts, Jan D'Haene, Maarten Beirens, Yves Seghers, Koen Buyens, Annelies van Parys, Kathleen Coessens, Yu-Cheng Lu, Christian Clinkenberg), to KCB student affairs unit officers Mevrouw Veronique Carlier and Meneer Jan Vanderwegen, my early professors (Argun Defne, Serdar Mukhatov, Duysal İmsel, Hatıra Ahmedli, Nuray Çoban), Asst. Prof. Kaan Yüksel from Başkent University, my brother Birkal Turhan & his family, my uncle Ömer Turhan & his family, all my relatives, Monsieur Cevat Nerovalı & his family, Kavak Family, my MIAM classmates, my rare friends, and few more people that I cannot remember their names at this particular moment,

I cannot express how grateful I am... Thank you so much for everything you did for me! I promise to prove that your favours to me are not in vain...

Finally, I am incredibly grateful to my heroine behind the curtain, Mademoiselle Esranur Aydın for supporting me whole-heartedly with every way imaginable all these years; to her family for their welcoming respect, trust and warm-heartedness.

July 2020

Murathan Turhan



TABLE OF CONTENTS

	<u>Page</u>
FOREWORD	vii
TABLE OF CONTENTS.....	ix
LIST OF TABLES	xi
LIST OF FIGURES	xiii
SUMMARY	xvii
ÖZET.....	xix
1. INTRODUCTION.....	1
1.1 Aim of the Survey	2
1.2 Methodology	2
1.3 Scholarship on Franck and His Op.18.....	3
1.3.1 Articles	3
1.3.2 Academic documents	7
1.3.3 Books.....	9
1.3.4 Neglect	10
2. THE HOLY TRINITY IN THE MUSIC OF PRE-FRANCKIAN TIMES.....	11
2.1 Historical and Aesthetical Overview of the Christianity in Europe	12
2.2 Aftermaths of the Reformation on the Northern European Musical Praxis	14
2.2.1 Musico-rhetorical developments in europe	14
2.3 Significance of the Numbers in the Early Trinitarian Associations	18
2.3.1 Advent of the triad.....	19
2.3.2 Kircher's organ.....	21
2.3.3 Holy trinity in the late-medieval music theory.....	28
2.4 An Example from J. S. Bach's <i>Clavierübung III</i>	30
3. CÉSAR FRANCK: HIS LIFE, TIMES AND STYLE	49
3.1 Early Years (1822-1835)	49
3.2 <i>Conservatoire de Paris</i> Years (1835-1842)	50
3.3 Early Professional Period (1842-1858)	52
3.4 Medial Professional Period (1858-1872)	57
3.5 Late Professional Period (1872-1890†).....	62
3.6 Peculiar Situation	66
3.6.1 A short time with Rejcha.....	70
3.7 Compositional Techniques	71
3.7.1 Sequential melodies.....	71
3.7.2 Outer registral displacement and sequential alternation	73
3.7.3 Ephemeral mode mixture	74
3.7.4 Cyclic form.....	75
3.7.5 Triptych plan	78
3.7.6 Other traits.....	79
3.8 Status of the Organ Music until and during Franck's Times	79

3.9 An Overview of <i>Six pièces d'orgue</i> except op.18	81
3.9.1 <i>Fantaisie pour orgue</i> , op.16	81
3.9.2 <i>Grande pièce symphonique pour orgue</i> , op.17	83
3.9.3 <i>Pastorale pour orgue</i> , op.19.....	88
3.9.4 <i>Prière pour orgue</i> , op.20	90
3.9.5 <i>Final pour orgue</i> , op.21.....	91
3.10 Op.18 derivatives.....	91
4. ANALYSIS OF OP.18.....	97
4.1 Op.18 Analysis	97
4.2.1 <i>Prélude</i>	98
4.2.2 <i>Fugue</i>	109
4.2.3 <i>Variation</i>	118
4.2.4 Analyses results	126
5. CONCLUSION AND DISCUSSIONS	139
REFERENCES	143
CURRICULUM VITAE	149



LIST OF TABLES

	<u>Page</u>
Table 2.1: <i>Clavierübung III</i> Movements.....	47
Table 3.1: Op.16 Structure.....	82
Table 3.2: Op.17 Structure.....	83
Table 3.3: Op.19 Structure.....	88
Table 3.4: Op.20 Structure.....	90
Table 3.5: Op.21 Structure.....	91
Table 3.6: <i>Prélude, choral et fugue pour piano</i> Structure.....	92
Table 3.7: <i>Prélude, aria et final pour piano</i> Structure.....	92
Table 4.1: Op.18 Structure.....	98
Table 4.2: Chart of Three-related Events Frequency in <i>Prélude</i> of Op.18..	128
Table 4.3: Chart of Three-related Events Frequency in <i>Fugue</i> of Op.18.....	131
Table 4.4: Chart of Three-related Events Frequency in <i>Variation</i> of Op.18.....	135



LIST OF FIGURES

	<u>Page</u>
Figure 1.1: Belgium circa 1 st century BC (Url-1, 2020).	5
Figure 2.1: Objectives and Method of the Rhetoric.....	15
Figure 2.2: <i>Seven Liberal Arts</i> during the Renaissance.	15
Figure 2.3: The Harmonic Series (Url-6, 2020).....	20
Figure 2.4: Claudio Monteverdi, <i>Vespro della Beata Vergine</i> , 1610, "Duo Seraphim" (Url-7, 2020).	20
Figure 2.5: <i>Harmonia nascentis mundi</i> (Url-8, 2020).	21
Figure 2.6: <i>Sic ludit in orbe terrarum aeterna Dei Sapientia</i> (Url-8, 2020).....	21
Figure 2.7: Pipes and Air (Url-8, 2020).	23
Figure 2.8: <i>Harmonia primi diei</i> (Url-8, 2020).....	24
Figure 2.9: <i>Harmonia II. diei</i> (Url-8, 2020).....	24
Figure 2.10: <i>Harmonia III. diei</i> (Url-8, 2020).	25
Figure 2.11: <i>Harmonia IV. diei</i> (Url-8, 2020).....	26
Figure 2.12: <i>Harmonia V. diei</i> (Url-8, 2020).....	26
Figure 2.13: <i>Harmonia VI. diei</i> (Url-8, 2020).	27
Figure 2.14: The Rhythmic Modes (Url-9, 2020).....	28
Figure 2.15: Signum, nomen, significatum (Url-10, 2020).	29
Figure 2.16: Tempus prolatio (Url-11, 2020).	30
Figure 2.17: BWV 552a 1 st theme (Bach, 1739/1959).	31
Figure 2.18: BWV 552a 2 nd theme (Bach, 1739/1959).....	32
Figure 2.19: BWV 552a 3 rd theme (Bach, 1739/1959).	33
Figure 2.20: Original Chorale (Thematic material for BWV 669) (Bach, 1739/1959).	33
Figure 2.21: BWV 669 <i>Gott Vater</i> chorale tune in the right hand/upper part (Bach, 1739/1959).	34
Figure 2.22: Original Chorale (Thematic material for BWV 670) (Bach, 1739/1959).	34
Figure 2.23: BWV 670 <i>Christe</i> chorale tune in the left hand/middle part (Bach, 1739/1959).	35
Figure 2.24: Original Chorale (Thematic material for BWV 671) (Bach, 1739/1959).	35
Figure 2.25: BWV 671 <i>Gott heiliger Geist</i> chorale tune in the pedal/lower part (Bach, 1739/1959).....	36
Figure 2.26: BWV 672 <i>Kyrie, Gott Vater in Ewigkeit</i> motivic variation (Bach, 1739/1959).	37
Figure 2.27: BWV 673 <i>Christe, aller Welt Trost</i> motivic variation (Bach, 1739/1959).	38
Figure 2.28: BWV 674 <i>Kyrie, Gott heiliger Geist</i> motivic variation (Bach, 1739/1959).	38

Figure 2.29: BWV 552b <i>Fuga</i> first section's beginning (Bach, 1739/1959).....	39
Figure 2.30: BWV 552b <i>Fuga</i> middle section's beginning (Bach, 1739/1959).	40
Figure 2.31: BWV 552b <i>Fuga</i> last section's beginning (Bach, 1739/1959).....	40
Figure 2.32: BWV 552b <i>Fuga</i> first section entries (first part) (Bach, 1739/1959)...	41
Figure 2.33: BWV 552b <i>Fuga</i> first section entries (last part) (Bach, 1739/1959)....	42
Figure 2.34: BWV 552b <i>Fuga</i> middle section entries (first part) (Bach, 1739/1959).	43
Figure 2.35: BWV 552b <i>Fuga</i> middle section entries (last part) (Bach, 1739/1959).	43
Figure 2.36: BWV 552b <i>Fuga</i> final section entries (first part) (Bach, 1739/1959)..	44
Figure 2.37: BWV 552b <i>Fuga</i> final section entries (second part) (Bach, 1739/1959).	45
Figure 2.38: BWV 552b <i>Fuga</i> final section entries (last part) (Bach, 1739/1959)...	46
Figure 3.1: Map of the United Kingdom of the Netherlands (Url-12, 2020).....	49
Figure 3.2: <i>Conservatoire de Paris</i> in the 19 th century (Url-13, 2020).....	51
Figure 3.3: <i>L'Église Notre-Dame-de-Lorette-de-Paris</i> today Exterior (Url-14, 2020).	54
Figure 3.4: <i>L'Église Notre-Dame-de-Lorette-de-Paris</i> today Interior (Url-14, 2020).	54
Figure 3.5: The organ of <i>L'Église Notre-Dame-de-Lorette-de-Paris</i> today (Url-15, 2020).....	55
Figure 3.6: <i>L'Eglise Saint-Jean-Saint-François-au-Marais</i> (Today known as <i>Le Cathédrale Sainte-Croix-Saint-Jean-des-Arméniens</i>) Exterior (Url-16, 2020).	56
Figure 3.7: <i>L'Eglise Saint-Jean-Saint-François-au-Marais</i> (Today known as <i>Le Cathédrale Sainte-Croix-Saint-Jean-des-Arméniens</i>) Interior (Url-16, 2020)..	56
Figure 3.8: Cavaillé-Coll organ in <i>L'Eglise Saint-Jean-Saint-François-au-Marais</i> (Today known as <i>Le Cathédrale Sainte-Croix-Saint-Jean-des-Arméniens</i>) (Url- 17, 2020).....	57
Figure 3.9: <i>La Basilique Sainte-Clotilde-de-Paris</i> in 1860 (Url-18, 2020).	58
Figure 3.10: <i>La Basilique Sainte-Clotilde-de-Paris</i> today Exterior (Url-18, 2020).	58
Figure 3.11: <i>La Basilique Sainte-Clotilde-de-Paris</i> today Interior (Url-18, 2020). .	59
Figure 3.12: Loft of Cavaillé-Coll organ in <i>La Basilique Sainte-Clotilde-de-Paris</i> today (Url-18, 2020).....	59
Figure 3.13: Franck plays Cavaillé-Coll organ in <i>La Basilique Sainte-Clotilde-de- Paris</i> painted by Jeanne Rongier (Url-18, 2020).	60
Figure 3.14: Franck's tomb in <i>Cimetière du Montparnasse</i> , Montrogue, Paris (Url- 20, 2020).....	66
Figure 3.15: <i>Prélude</i> of Op.18 (Franck, 1862).....	71
Figure 3.16: <i>Quintette en fa mineur pour piano, deux violons, alto et violoncelle</i> : I. Molto moderato quasi lento opening (Franck, 1880).	72
Figure 3.17: <i>Lied pour voix et piano</i> opening (Franck & Paté, n.d.).	72
Figure 3.18: <i>Prélude</i> of Op.18 (Franck, 1862).....	73
Figure 3.19: <i>Prière pour orgue</i> , Op. 20 (Franck, 1868e).....	73
Figure 3.20: Cantabile from <i>Trois pièces pour le grand orgue</i> (Franck, 1883).....	74
Figure 3.21: <i>Quintette en fa mineur pour piano, deux violons, alto et violoncelle</i> : II. Lento, con molto sentimento opening (Franck, 1880).	74
Figure 3.22: <i>Prélude</i> of Op.18 (Franck, 1862).....	75
Figure 3.23: Piano reduction of ' <i>Ce qu'on entend sur la montagne</i> ' <i>Poème symphonique pour orchestre d'après V. Hugo</i> (Demuth, 1949, p.62).	75
Figure 3.24: <i>Grande pièce symphonique pour orgue</i> (Franck, 1868c).	76

Figure 3.25: <i>Prélude, choral et fugue pour piano</i> (Franck, 1885).....	77
Figure 3.26: <i>Andantino en sol mineur pour orgue</i> (Franck, 1890).	78
Figure 3.27: <i>Orgue expressif</i> from above (Url-21, 2020).	80
Figure 3.28: <i>Orgue expressif</i> front (Url-21, 2020).....	80
Figure 3.29: <i>Fantaisie pour orgue</i> (Franck, 1868a)..	82
Figure 3.30: <i>Grande pièce symphonique pour orgue</i> , I (Franck, 1868c).	84
Figure 3.31: <i>Grande pièce symphonique pour orgue</i> , II (Franck, 1868c).	85
Figure 3.32: <i>Grande pièce symphonique pour orgue</i> , III (Franck, 1868c).....	86
Figure 3.33: <i>Grande pièce symphonique pour orgue</i> , IV (Franck, 1868c).....	86
Figure 3.34: <i>Grande pièce symphonique pour orgue</i> , V (Franck, 1868c).....	87
Figure 3.35: <i>Grande pièce symphonique pour orgue</i> , VI (Franck, 1868c).....	87
Figure 3.36: <i>Pastorale pour orgue</i> , I (Franck, 1868d).	89
Figure 3.37: <i>Pastorale pour orgue</i> , II (Franck, 1868d).	89
Figure 3.38: Opening of <i>Prélude, choral et fugue pour piano</i> (Franck, 1885).....	94
Figure 3.39: Bach cryptogram/cross motive (Url-22, 2020).....	95
Figure 4.1: First bar of <i>Prélude</i> of Op.18 (Franck, 1862).....	99
Figure 4.2: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Prélude</i> of Op.18, I (Franck, 1862).	99
Figure 4.3: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Prélude</i> of Op.18, II (Franck, 1862).	100
Figure 4.4: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas <i>Prélude</i> of Op.18, III (Franck, 1862).....	100
Figure 4.5: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Prélude</i> of Op.18, IV (Franck, 1862).....	100
Figure 4.6: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Prélude</i> of Op.18, V (Franck, 1862).....	101
Figure 4.7: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Prélude</i> of Op.18, I (Franck, 1862).	101
Figure 4.8: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Prélude</i> of Op.18, II (Franck, 1862).	102
Figure 4.9: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Prélude</i> of Op.18, III (Franck, 1862).....	103
Figure 4.10: Adjacent third intervals belonging in the same pulsation areas in <i>Prélude</i> of Op.18, I (Franck, 1862).....	103
Figure 4.11: Adjacent third intervals belonging in the same pulsation areas in <i>Prélude</i> of Op.18, II (Franck, 1862).	104
Figure 4.12: Adjacent third intervals belonging in the same pulsation areas in <i>Prélude</i> of Op.18, III (Franck, 1862).	104
Figure 4.13: Adjacent third intervals belonging in the same pulsation areas in <i>Prélude</i> of Op.18, IV (Franck, 1862).....	105
Figure 4.14: Simultaneously emerging third intervals in <i>Prélude</i> of Op.18, I (Franck, 1862).	105
Figure 4.15: Simultaneously emerging third intervals in <i>Prélude</i> of Op.18, II (Franck, 1862).....	106
Figure 4.16: Simultaneously emerging third intervals in <i>Prélude</i> of Op.18, III (Franck, 1862).....	106
Figure 4.17: Simultaneously emerging third intervals in <i>Prélude</i> of Op.18, IV (Franck, 1862).....	107
Figure 4.18: Key relationship of the section B thematic units in <i>Prélude</i> of Op.18, (Franck, 1862).....	108

Figure 4.19: Repetitional progressions in <i>Prélude</i> of Op.18 (Franck, 1862).....	109
Figure 4.20: Fugue subject announcement in Lent of <i>Fugue</i> of Op.18 (Franck, 1862).....	110
Figure 4.21: Comparison of bars 1-2 and 60-65 of Op.18 (Franck, 1862).	110
Figure 4.22: Comparison of bars 15 and 94-67 of Op.18 (Franck, 1862).....	111
Figure 4.23: Stepwise three-note occurrences in <i>Fugue</i> of Op.18, I (Franck, 1862).	112
Figure 4.24: Stepwise three-note occurrences in <i>Fugue</i> of Op.18, II (Franck, 1862).	112
Figure 4.25: Stepwise three-note occurrences in <i>Fugue</i> of Op.18, III (Franck, 1862).	113
Figure 4.26: Stepwise three-note occurrences in <i>Fugue</i> of Op.18, IV (Franck, 1862).	113
Figure 4.27: Stepwise three-note occurrences in <i>Fugue</i> of Op.18, V (Franck, 1862).	113
Figure 4.28: Adjacent third intervals in <i>Fugue</i> of Op.18, I (Franck, 1862).....	114
Figure 4.29: Adjacent third intervals in <i>Fugue</i> of Op.18, II (Franck, 1862).	114
Figure 4.30: Adjacent third intervals in <i>Fugue</i> of Op.18, III (Franck, 1862).	115
Figure 4.31: Simultaneously emerging third intervals in <i>Fugue</i> of Op.18, I (Franck, 1862).....	115
Figure 4.32: Simultaneously emerging third intervals in <i>Fugue</i> of Op.18, II (Franck, 1862).....	116
Figure 4.33: Simultaneously emerging third intervals in <i>Fugue</i> of Op.18, III (Franck, 1862).....	116
Figure 4.34: Simultaneously emerging third intervals in <i>Fugue</i> of Op.18, IV (Franck, 1862).	117
Figure 4.35: Repetitional progressions in <i>Fugue</i> of Op.18, I (Franck, 1862).....	117
Figure 4.36: Repetitional progressions in <i>Fugue</i> of Op.18, II (Franck, 1862).	117
Figure 4.37: Repetitional progressions in <i>Fugue</i> of Op.18, III (Franck, 1862).	118
Figure 4.38: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Variation</i> of Op.18, I (Franck, 1862).....	119
Figure 4.39: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Variation</i> of Op.18, II (Franck, 1862).	120
Figure 4.40: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Variation</i> of Op.18, III (Franck, 1862).	121
Figure 4.41: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Variation</i> of Op.18, I (Franck, 1862).....	121
Figure 4.42: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Variation</i> of Op.18, II (Franck, 1862).	122
Figure 4.43: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in <i>Variation</i> of Op.18, III (Franck, 1862).	123
Figure 4.44: Adjacent third intervals belonging in the same pulsation areas in <i>Variation</i> of Op.18, I (Franck, 1862).	123
Figure 4.45: Adjacent third intervals belonging in the same pulsation areas in <i>Variation</i> of Op.18, II (Franck, 1862).....	124
Figure 4.46: Simultaneously emerging third intervals in <i>Variation</i> of Op.18, I (Franck, 1862)	124
Figure 4.47: Simultaneously emerging third intervals in <i>Variation</i> of Op.18, II (Franck, 1862).	125
Figure 4.48: Repetitional progressions in <i>Variation</i> of Op.18 (Franck, 1862).....	126

**A SURVEY ON THE NUMERICAL SYMBOLISM OF THE HOLY TRINITY
IN CÉSAR FRANCK'S PRÉLUDE FUGUE ET VARIATION POUR ORGUE,
OP.18**

SUMMARY

The phenomenon of music has unique axiomatic features such as arousing emotions, provoking thoughts, providing spiritual atmospheres. For music performers who perform, music teachers who teach, and researchers who investigate such delicate art crafts, it is an intellectual responsibility and inevitable requirement to not only read notational documents but also have as much background information as possible in order to obtain and transmit abovementioned features in the most correct way possible for their performances and classes.

In this thesis, I primarily aim to “uncover” the existence of the symbolism of a denominational Christian *credo* known as the Holy Trinity in César Franck’s *Prélude, fugue et variation pour orgue*, Op.18 as a musico-rhetorical tool employed by the composer on purpose. Hence, this can also provide music performers, music teachers and researchers who are interested in playing/teaching Franck, Franck studies, religious music, musico-rhetoric, numeric symbolism, and Romantic organ repertoire a more tangible and reliable information about the piece. People who are interested in theology and/or aesthetics studies can also benefit from this work.

Keywords: Franck, Holy Trinity, Organ Music



CÉSAR FRANCK'IN PRÉLUDE FUGUE ET VARIATION POUR ORGUE, OP.18 YAPITINDAKİ TESLİSİN SAYISAL SİMGELEMİNİN İNCELENMESİ

ÖZET

Müzik olgusu, duyguları uyandırmak, düşünceleri provoke etmek, tinsel atmosferler sağlamak gibi benzersiz aksiyomatik özelliklere sahiptir. Müzik performansçıları sanatçıları, öğretmenleri ile bu tür hassas sanat yapıtlarını araştıran araştırmacılar için, nota okumalarının yanısıra, aynı zamanda yukarıda belirtilenleri kendi uğraşları noktasında en doğru bir biçimde elde etmek ve aktarabilmek adına mümkün olduğunca yoğun bir biçimde arka plan bilgisine sahip ve hakim olmak entelektüel bir sorumluluk, kaçınılmaz bir yükümlülük ve gereksinimdir.

Bu çalışmada öncelikle César Franck'ın *Prélude, fugue et variation pour orgue*, Op.18 yapıtında besteci tarafından amaçlanıp müzikal-retorik bir araç olarak kullanılmış Teslis olarak bilinen mezhepsel bir Hristiyan iman esasının simgelemine varlığının günyüzüne çıkarılması hedeflenmiştir. Bu nedenle, bu çalışma müzik sanatçıları, müzik öğretmenleri ile Franck çalma/öğretme, Franck çalışmaları, dini müzik, müziko-retorik, sayısal simgelem ve Romantik organ repertuarı ile ilgili daha somut ve güvenilir bir bilgi almakla ilgilenen araştırmacılara hitap etmektedir. Ayrıca, teoloji ile/ya da estetik çalışmaları ilgilileri de bu çalışmadan yararlanabilir.

Söz konusu çalışma için önceki paragrafta sözü geçen günyüzüne çıkarma işlemi temel alınarak, çeşitli (müzikal, ansiklopedik, akademik) ağ siteleri, veritabanları ile İstanbul Teknik Üniversitesi'ne ait Dr. Erol Üçer Müzik İleri Araştırmalar Merkezi ve Türk Müziği Devlet Konservatuvarı kütüphaneleri taranmıştır. Bunun dışında, yurtdışındaki kimi arkadaşlara bu inceleme konusuyla ilgili kitaplar sağlamaları noktasında ricada

bulunulmuş ve sayelerinde başka bir yerde bulunamayacak önemli belgeler edinilmiştir.

Bütün bunların sonucunda çeşitli makaleler, yüksek lisans ve doktora tezleri, kitaplar, ses kayıtları ve görsel-işitsel materyaller bir araya getirildi. Bu belgeler ayrıntılı ve özenli bir biçimde okunmuş, dinlenmiş, izlenmiş ve nihayetinde çözümlenmiştir.

Bu yazılı tez boyunca, biçim ve çizelgeler kullanılmıştır. Tezin ilk bölümünde Op.18 ile doğrudan ilgili olarak toplanmış akademik kaynakların odaklandığı noktalar söz konusu araştırma konusuyla ilgili yerler incelenmiştir. Bu kaynakların yazılı olanları toplamda yirmi beş adettir. Bunlar:

- on dört makale,
- bir araştırma yazısı,
- bir yüksek lisans tezi,
- üç doktora tezi,
- ve altı kitaptan oluşmaktadır.

İkinci bölümde, Teslis'in tarihsel süreci ve çeşitli simgeler yoluyla müzikal olarak temsil edilmesi örneklerle irdelenmiştir.

Üçüncü bölümde bu çalışmaya konu olan yapıtın bestecisi César Franck'ın yaşamı, etnik ve kültürel kimliği, sanatsal biçimi, yaşamış olduğu dönemde gerçekleşmiş bir takım toplumsal olaylar, 19. Yüzyıl Fransasındaki org müziğinin durumu ve yakın tarihi ile Franck'ın kimi bestelerinden kısa özetler sunulmuştur.

Dördüncü bölümde Teslissel simgelem açısından neler olduğunu göstermesi adına çeşitli yönlerden Franck'ın Op.18 numaralı yapıtının kuramsal çözümlemeleri yapılmıştır. Bu çözümlemeler söz konusu kaynaklardan derlenen çeşitli akademik bilgilerin desteğiyle daha detaylı bir biçimde açıklanmıştır.

Bütün bu işlemlerin ışığında, son bölüm olan sonuç bölümünde, César Franck'ın *Prélude, fugue et variation pour orgue*, Op.18 yapıtında Teslis'i nasıl simgелendirdiği; hangi sanatsal araçlar aracılığıyla bu simgelerleri gerçekleştirdiği açıklanmıştır. Buna ek olarak Franck'ın dramatik yapıtlarıyla ilgili başka bir araştırma sorusu, meslektaş ve konuyla ilgili bireyler tarafından günyüzüne çıkarılması maksadıyla kendilerine sunulmuştur.

Ne yazık ve şaşırtıcıdır ki, bu belgelerin hiçbirisi Franck'ın Op.18 numaralı yapıtındaki Teslissel nitelikler hakkında tatmin edici düzeyde bir bilgi sunmamaktadır. Bu açıdan, yapıtta yer alan 3 rakamıyla ilişkili müzikal öğelerin tutarlı olarak yeniden belirmelerinin gözden kaçması ilginçtir ve dikkat çekicidir. Bütün bu söz konusu etkenler, elinizde tutmakta olduğunuz bu çalışmayı zorunlu kılmıştır.

Müzik kuramı disiplini dışında dinbilimsel açıdan çalışma incelendiğinde, Türkiyeli Anglofon okurların yalnızca yapıta yönelik içgörülü bir bilgi edinmeleri değil, kökeni neredeyse iki binyıl eskiye uzanan, Avrahami din kanonuna ait bir durağın, yani Hristiyanlığın hedeflediği ve zaman içerisinde meyvelerini topladığı estetik ilkelerin sonuçları görülecektir.

Böylelikle ister din yanlısı olsun ister din karşıtı olsun din konseptini sanat ve bilim başta olmak üzere başka alan ve disiplinlerden ayıran separatist yaklaşımların ne kadar sığ, gölgeleyici ve hasar verici olduğuna dair somut bir kanıt niteliği taşıyan bu çalışmayla, separatizmin tam tersi bir konumda bulunan Tanrısallığın ve Tanrısal düzenin bütüncül ve kapsayıcı doğasına bir kez daha dikkat çekilmiştir. Bu doğadan uzaklaşan din yanlısı ve karşıtı odakların yıkım ve felaketlere neden ya da bizzat fail olmaları çıkarımının doğru olup olmadığı da okurun takdirine bırakılmıştır.

Anahtar Sözcükler: Franck, Teslis, Org Müziği



1. INTRODUCTION

The vocabulary of Western music is very limited and this is one reason why it is so difficult for a composer to shape his introspective ideas into notes. Claude Debussy complained about this when he said: *'Et dire qu'on doit faire tout cela avec do, ré, mi, fa, sol, la, si!'* In performance it remains of the utmost importance to discover what lives behind the notes; art begins with what stand behind and between them (Peeters, 1972b, p.500).

Peeters puts adroitly, we can detect the *point de départ* of musical art around the vicinity of notes. It should be underlined that Peeters' choice of word "notes" (not "tones") is remarkably interesting. Because, in musical terminology, notes are basically the written tones (as scores, sheet music, coursebooks et cetera) therefore, and in compliance with this peculiar nature, they reveal an organisation of the musical parameters such as pitch locations and time values as well as some other specific notational symbols and letters denoting the dynamics and timbre. As a consequence of this revelation, we do not and should not only become exposed to the physical dimension of "what lives behind the notes" (namely tones) as Debussy is uneasy about, but also to their dimension of abstractness whether we are aware of them or not.

The phenomenon of music has unique axiomatic features such as arousing emotions, provoking thoughts, providing spiritual atmospheres. For music performers who perform, music teachers who teach, and researchers who investigate such delicate art crafts, it is an intellectual responsibility and inevitable requirement to not only read notational documents but also have as much background information as possible in order to obtain and transmit abovementioned features in the most correct way possible for their performances and classes.

At this point another interesting choice of word by Peeters comes into play: "to discover". And, in order to prevent the danger of a potential oversight here, maybe this important verb should be rephrased with its synonym "uncover". Namely, true music performers (be it instrumentalists, vocalists, dancers, or all at once), music teachers, and researchers "uncover" the pre-existing artistic treasure, they do not make up a random subjectification concerning the art they perform. Instead, they have

an awareness of the extra-musical constituent part of the art in question, which is already inherent, “living behind the notes” and awaiting to be uncovered.

1.1 Aim of the Survey

In this thesis, I primarily aim to “uncover” the existence of the symbolism of a denominational Christian *credo* known as the Holy Trinity in César Franck’s *Prélude, fugue et variation pour orgue*, Op.18 as a musico-rhetorical tool employed by the composer on purpose. Hence, this can also provide music performers, music teachers and researchers who are interested in playing/teaching Franck, Franck studies, religious music, musico-rhetoric, numeric symbolism and Romantic organ repertoire a more tangible and reliable information about the piece. People who are interested in theology and/or aesthetics studies can also benefit from this work.

1.2 Methodology

In accordance with the aforementioned process of “discovery”, for this survey, I scanned several websites, (musical, encyclopaedical, academical) databases and Istanbul Technical University’s libraries of Dr. Erol Üçer Centre for Advanced Studies and Turkish Music State Conservatory. I also asked some abroad friends of mine to provide me some topical books from France and Belgium (thankfully I have received). As a result, several articles, theses and dissertations, books, recordings, audio-visual materials are collected. These documents are read, listened to, watched, and analysed thoroughly and carefully.

Throughout this thesis paper, figures and tables are used. The focal and topical points of the collected scholarly sources directly on Op.18 are reviewed in this chapter. In the following chapter, the historical continuum of the Holy Trinity and its musical representations through various symbolisms are exemplified. The life of César Franck, the composer of the piece that is subjected to this survey; his ethnic and cultural identity; artistic style; his times; the situation concerning the 19th century organ music in France and its close history; and excerpts from some of Franck’s compositions are presented in the third chapter. In the penultimate chapter, I did theoretical analyses of Franck’s Op.18 to demonstrate what happens –in terms of Trinitarian symbolism– from certain respects. These analyses are explicated with the endorsement of various

scholarly information collected from abovementioned documents. By the light of all these processes, finally in the last chapter, I made my conclusions on how César Franck symbolised the Holy Trinity in his *Prélude, fugue et variation pour orgue*, Op.18; through which artistic materials he achieved these symbolisations. Additionally, I presented another research question concerning dramatic works of Franck to be “uncovered” by fellow music performers, teachers and researchers.

1.3 Scholarship on Franck and His Op.18

As a result of my research, I found twenty-five scholarly written documents on this topic. They are consisted of:

- fourteen articles,
- a research paper,
- a thesis,
- three dissertations,
- and six books.

The remaining written sources are not directly about Franck and his Op.18, but their contribution in framing the perspective of this thesis is crucial. Therefore, they will not be reviewed in this section. Also, the books written by Sabatier (1982), and Smith (2002) are already reviewed in the article written by Archbold (1988) and I have nothing else to add to his views. Therefore, they will not be reviewed here as well.

1.3.1 Articles

Archbold (1988) reviews three books written on the organ works of Franck and makes his assessments boldly. He first tackles with Sabatier’s book *César Franck et orgue* which he evaluates as “smallest but in some ways the most impressive of three” and “most comprehensive” (p.55). Then he moves on assessing Smith’s *Toward an Authentic Interpretation of the Organ Works of Cesar Franck* and points out that the book’s “bibliography is without a question the most comprehensive ever assembled on the topic of Franck’s organ music” (p.57) and presents the main focus of it as being dealt with performance rather than historical or theoretical analysis (p.58). And lastly he assesses Scherers’ *Studien zur Orgelmusik der Schüler César Francks* as “it seems that what Scherers really wanted to do was write the history of French organ music in

the nineteenth century’’ (p.59). This article is the most crucial one among the others since it prompted me to the books which are in direct pertinence with my topic.

The article written by Bertrand & Rothwell (1923) does basically compare and contrast the two musical traditions known as *pure music* thrived in Germany and *dramatic music* thrived in France by indicating their remarkable features in detail, mentioning the composers who produced exemplary compositions, and drawing a brief historical line. In a nutshell, the author formulizes the goal of the *pure music* as “esthetic grouping of sounds; having no direct recourse to poetry”, whereas *dramatic music* “subordinates music to words, gestures, actions, largely absolving it of all concern as regards balance or form’’ (p.545). Its contribution to this thesis is the help in detection of Franck’s position in divergent musical traditions.

Grace’s articles pose historical, biographical and exegetic importance for this thesis. The one titled as *Modern French Organ Music* (1917) mentions French composers whose births date back to 16th century and who yielded compositions for the organ; the pre-18th century musical trends in France, Italy and Germany and their effects to organ music in France; almost a century-long empty page –beginning from mid-18th century– in the history of French organ music and some French composers who filled this gap and were predecessors of Franck; Franck’s contributions to the modern French organ music, the New French School and also some of his stylistic features. It also includes criticisms to the music circles of his native country England. The other article by Grace titled as *César Franck, Organist* (1922) particularly and briefly tackles with Franck’s life and musical characteristics as it can be anticipated from the article’s title. It also comprises his personal views on Franck and his compositions.

Gray’s (1915) article is the shortest in terms of page quantity, but the elucidating information it contains is weighty. He discusses the difficulty in detecting national identities of the musical traditions adopted by Franck, tries to solidify Franck’s musical characteristics with arguing with his colleagues. He makes important remarks for this thesis.

Dawson (1930) focuses on the similarities and differences between van Beethoven and Franck. These similarities and differences are particularly about their inner worlds and the musical reflections of them, which helps me to clarify Franck’s spiritual aspect. The article is written in great detail, yet, generally contains subjective remarks that are

criticized by Armstrong, but I assess these remarks as understandable due to the nature of exegeting, especially exegeting such issues since their subject matters are emotions. The article by van den Borren & Baker (1923) is another work full of subjective remarks. It compares and contrasts the Belgian music and the French music. The author relates Belgian music and musicians to the Flemish painters. He includes Franck to these musicians, which is natural, but Franck was not Flemish or shared an extraordinarily little amount of Flemish blood and culture. He formulizes the “Belgian temperament” as a mixture of Latin and Germanic temperaments. This is true but not entirely since the Latins are just one part of the Roman existence in the Northern Europe (Figure 1.1). The Latin temperament in question can be considered as a colonial effect like the Spanish temperament carried by the indigenous redskins of Mexico. During the Roman times, the Belgae was characterized as a mixed Celtic-Germanic people (Url-1, 2020). So, I would add the Celtic temperament more into this formula, if the Germanic temperament is worthy to be aligned side by side with the Latin temperament (Demuth, 1949, p.59).



Figure 1.1: Belgium circa 1st century BC (Url-1, 2020)

In addition to van den Borren's important subjective remarks –since he is a Belgian (likely Flemish) musicologist– on differentiating Franck's Belgianness from the Frenchness, a first-hand information about Franck's birthplace and its atmosphere and cultural identity is provided in the article.

Andrews (1916) focuses generally on the religiously motivated music and composers. He makes an important allegation about Franck's spirituality and mentions him as the “founder of the modern French school” (p.333).

Trevitt & Fauquet's (2001) article provides an encyclopaedic information about Franck's life, works and stylistic features. It seems to be the most accurate article since it refrains from subjective remarks and the disputable points in the Franck studies. Therefore, it contains a substantial account of biographical information as concrete as possible but does not include everything about Franck. It also provides detailed formal and thematic analyses of some of Franck's works; and a tidily and categorically ordered list of Franck's compositions including –in proportion to the authors' knowledge– the details of the dates and places of the works' premieres.

Thomson (1990) points out the problematality of Franck as a research subject, and anomaly in which Franck's organ works fall away from the popularity cherished by Franck's *Symphonie en ré mineur*, Op.48 or *Sonate pour violon et piano en la majeur* (p.639). He then attempts to debunk, as he thinks, a false image of Franck. He claims that “saint-like qualities” are attributed to Franck by Franck's pupils. Especially he accuses Vincent d'Indy (one of Franck's pupils) with being a “Catholic reactionary” and “creating the mythology of 'Pater Seraphicus'” and complains about their “sanctification” which makes a “proper critical appreciation almost impossible” (p.639). Along with Thomson, Armstrong (ardently) and Demuth also assert this view. Thomson admits that the cyclic form plays a substantial role in Franck's formation of his compositions' skeleton system. But then he makes a very turbid comment as:

In many of the masterpieces of Franck's final decade, which include the Violin Sonata and String Quartet, the cyclic principle plays a major role in their structural organization. To the medievalizing mind of d'Indy, the cyclic sonata and symphony assumed the character of an architectural monument, a *cathédrale sonore*; on the theological plane, the circle symbolized the unity of the Holy Trinity. In this rarefied conception, the vulgar aspects of Franck's music could be made light of. (p.641)

It is not clear whether if he referred to d'Indy by the expression of “theological plane” or not. The author’s statements regarding the creation process of Op.18; from whom and which musical traditions Op.18 derives inspirations constitute the utmost importance for this thesis. He provides a noteworthy information concerning Franck’s style, works and times. While concluding his own article, he complains about himself for not taking “a proper account of the organ music” of Franck (p.641).

Roberts (1922) conveys a great deal of Franck’s works and the style which blended different national traditions. His analyses too mix less theory with more subjective remarks, and they firmly rely on d'Indy’s testimonies. Some of them are important for this thesis.

According to the claims of some musicologists lived under the nazi regime of Hitler’s Germany, César Franck was purely German. Hughes’ (2015) article evaluates these serious claims thoroughly and divulges this immoral agenda of using Franck as a tool for the political propaganda of white supremacism and as a pseudo-bridge for friendly acclimatization of Belgians and the French to the nazi occupation. On the other hand, he exposes the same nationalistic immorality of those who want to Frenchify Franck.

The remaining two articles are written by Peeters. *César Franck's Organ Music* (1972a) acts as a timbral guide for Franck’s organ works and gives a detailed information about Cavaillé-Coll organs, and he recommends the most reliable editions of Franck’s organ works. Whereas *César Franck's Organ Music: 2. Interpretation* (1972b) acts rather as a technical guide. He bases his argument of why performing Franck’s organ works is not a simple activity on the nature and challenges of playing the organ by comparing it to other instruments, and acoustical differences between church organ and concert hall organ and their spiritual effects.

1.3.2 Academic documents

Sung’s (2012) research paper is brief but constitutes a necessity to this thesis for it only deals with Cavaillé-Coll organ and *Six pièces d'orgue* by Franck. She provides an essential and up-to-date information about Cavaillé-Coll organ, its historical mission in France, its creative importance to Franck, its contribution to the 19th century French organ repertoire; and also the structural analyses of the *Six pièces* with a timbral and technical guide for them.

In his thesis, Hester (2015) tries to prove the uniqueness of Franck's style and artistic multiculturalism –as opposed to some fanatically-minded people's enrobing Franck national vestments forcibly– by taking a firm account of historical and political situation in the late 19th century, comparing different national traditions and examining three of Franck's late period works (*Prélude, choral et fugue pour piano*, *Sonate pour violon et piano en la majeur* and *Prélude, aria et final pour piano*) and the way how Franck processed the cyclic structure of these compositions.

Armstrong's (2015) dissertation is one of the most interesting documents regarding this thesis. He prefers to interpret the abovementioned artistic multiculturalism as a way of eroticism as opposed to the pious image of Franck. He too focuses on the late period works of Franck and tries to correlate some artistic parallelisms with Franck's contemporary colleagues from Austro-German countries (Liszt, Wagner), as well as from France (Debussy).

Gouin's (2017) dissertation is the most recent scholarly document reviewed and referred to in this thesis. She focuses on a late-period work by Franck, *Prélude, choral et fugue pour piano*, the *fugue* movement particularly. She thinks that there is a teleology in this particular piece. Until this *fugue* movement, the overall piece, she asserts, functions as a kind of journey a) from Baroque to Romantic period since Franck uses conventional forms and genres, but in accordance with 19th century musical tendencies, b) from motivic cellularity to a thematic maturity since using a motivic idea throughout a piece is one of the stylistic features of Franck. So, the *fugue* movement functions as an integral part in the way to achieve a sort of thematic and durational or idiomatic ripeness. According to this approach, Franck's *Prélude, choral et fugue pour piano* is aimed to move forward in both ways mentioned above.

The dissertation written by Lin (2000), focuses on Franck's piano works and points out the shortcomings of the previous studies on Franck's these works. Through several detailed analyses, and historical account, he/she aims to display the stylistic evolution of Franck's compositions through ages, primarily Franck's piano works. Although Lin mentions triptych plan of Franck's formal constructs and Franck's religious stand, he/she does not mention the notion Holy Trinity.

1.3.3 Books

The book written by d'Indy (1909), since he had been or was deemed as a Franck biographer of a top authority and has been the most popular pupil of Franck, is the first investigation address of Franck researchers. The book is originally written in French. But in this thesis, I refer to the English version which is translated by Newmarch. His views caused quarrels and became subjected to a matter of reliability. Without the appendixes, nearly half (about 49%) of the book is sectioned in a category that can be considered as biographical and the rest deals with Franck's style and compositions. The overall book abounds with subjective remarks behaves also like a novel in which Franck is portrayed as an intensely pious personage.

The book by Vallas (1951) is originally titled as *La Veritable histoire de César Franck* but firstly published with its English version translated by Foss. *La Veritable histoire de César Franck* was published in 1955. He was probably the first opponent to d'Indy's exalting claims on Franck: he accused d'Indy with damaging historical truth for the sake of praising Franck. Vallas' refutation of d'Indy's claims is based on some allegedly tangible evidences.

The book written by Demuth (1949) provides a more recent, broad and probably more reliable information about Franck when compared to d'Indy's. Without the appendixes, a great deal (about 63%) of the book analyses Franck's compositions and the rest is can be considered as biographical. His remarks are, pretty much, less subjective than d'Indy's, and on few points he disagrees with d'Indy too. I can make one remark though: Although Demuth indicates the uncertainty of the situation, he fails to debunk the myth¹ (Vallas, 1947) created by Andrew de Ternant about Franck's never-happened visit to United Kingdom of Great Britain and Northern Ireland and he goes on writing what might had been taken place according to de Ternant's scenario (p.29,39).

The last book I refer to in this thesis is written by Stove (2012) is the most recent, detailed, and comprehensive biographical book on Franck in the world so far. He refers to all the aforementioned books in his book. But his historical and analytical statements are nearly always intermingled, and his analytical statements are, in general, less given

¹ (Vallas, 1947).

place to. His chapter order is also the most unclassical one: d'Indy's and Demuth's book chapters are ordered with clear distinctions between Franck's professional periods and work types, whereas Stove's order of chapters follows his individual approach.

1.3.4 Neglect

Thomson (1990) complains about two conspicuous situations in his article: firstly, the one in which Franck's organ works are incomprehensibly undervalued (p.639); secondly, about his failure in taking "a proper account of the organ music" of Franck, therefore his article "is doomed to remain partial and incomplete" (p.641). Unfortunately, and astonishingly, none of these documents provide a satisfactory information about the Trinitarian qualities of Franck's Op.18. In this respect, it is incredibly remarkable that the consistent recurrences of the musical elements related to the number 3 in this piece is overlooked. Not even a single possibility regarding the existence of this quality is taken into consideration, perhaps, except by Franck's pupil Charles Tournemire. With his very abstract words, Tournemire might tell us something, but again, there is no mention of anything three-related. Throughout his Op.18 analysis, he explains the musical events with interesting allegories such as: "a shepherd piping the beauties of nature", "contrapuntal flower", "music that exhales a perfume of mountain heights". With these words it is possible to infer that the piece's main atmosphere is pastoral. But he oddly concludes his analysis as follows: "An extramusical meaning is found—a leap into the beyond" (Smith, 2002, pp.85-86). It is very vague that if this *leap* is about these seemingly pastoral allegories or *beyond* anything created. Or is there any other extramusical meaning –which I also suspect– that he possibly meant (whatever the case is, this expression of Tournemire needs a further explanation for sure)? Consequently, all these factors necessitated this survey.

2. THE HOLY TRINITY IN THE MUSIC OF PRE-FRANCKIAN TIMES

To begin with, it is important to sketch out an introductory reminder about what the Holy Trinity is about, as briefly as possible since this is one of the most intricate topics of Abrahamic theology. Within the Christian holy book, there are many verses mentioning some holy and/or divine entities called as *Father*, *Christ*, *Son*, *Jesus*, *Lord* and *Holy Ghost* whose Trinitarian associations are based frequently on the verses situated in the part titled as the *New Testament* (which is the last part of the *Christian biblical canon*). Most of the Christian denominations exegete these entities as the trinary elements of one single unity (also they use the words *Jesus*, *Christ*, *Son* and *Lord* interchangeably to refer to *Yeshua of Naṣrath*). They call it Holy Trinity. Despite the early mentions of the Trinitarian beliefs date back to the 4th century, the unification of *Father*, *Jesus/Christ/Son/Lord*, and *Holy Ghost* is not biblical but ecclesiastical (Rumsey, n.d., p.5). Another intricacy of this formulation is the amount of deity/deities in total. With their triune formula, Trinitarian Christians believe that there are no three deities, but three divine personages within one single deity. In other words, there is an internal multitude of godhood's coalesced singularity.

But the Holy Trinity is not the only three-related element in the Trinitarian Christianity, Nevertheless, it might display an accumulative and derivative relationship with other three-related biblical (rather *New Testament*) events such as (Url-2, 2020):

- *Munus Triplex*: According to the *Old Testament*, Christ was appointed to three titles; kingship, priesthood, and prophethood.
- *Gethsēmanē*: Christ went for a walk following the *Vltima Cena* with his three apostles Iacomus, Ioannes and Petrus. They stopped by a garden at the bottom of *Har ha-Zeitim*. Christ invited the apostles to pray. He moved a little away from

them where he felt agony. He asked “My Father, if it is not possible for this cup to be taken away unless I drink it, may your will be done”² thrice.

- Temptationem: Following his baptism, Christ spent forty days in the desert of Iūdaea and there Satan tried to tempt Christ thrice.
- Anatasis: On the third day following his death by crucifixion, Christ had risen.
- Petrus: Petrus disowned Christ thrice. But later on, he expressed his affection for him, again, thrice.³
- Paulus: He got blind upon his conversion to Christianity and it lasted for three days.⁴
- Evangelia synoptica: Only three gospels (written by Lucas, Matthaeus, and Marcus) demonstrate significant parallelisms.
- Epistolæ Ioannis: There are only three of them.
- Triclavianism: According to this belief, there are three nails penetrated Christ’s flesh and bones (his left hand, right hand, and feet) during the crucifixion (albeit, it is still disputed among some Christian clerics and theologians).

All these demonstrate that, the top place should be occupied by the Holy Trinity among all the three-related Trinitarian assets, since there is nothing, in logical terms, can be higher than the godhood.

2.1 Historical and Aesthetical Overview of the Christianity in Europe

Around the 5th century onwards, Europe started being Christianised: a Christianisation that cannot be separated from the Trinitarianism. In the 11th century, although the significant majority of the Europeans were Trinitarian Christians, a long-standing faction between The Orthodox church and the Catholic church was resulted in a separational outbreak known as *East-West Schism*. In the year 1517, Martin Luther wrote a severely critical manifestation known as *95 Thesen* (or *Disputatio pro declaratione uirtutis indulgentiarum*) against the (allegedly) immoral activities of the Catholic church and fastened it on the door of Schlosskirche in Wittenberg, Kurfürstentum Sachsen. This manifestation prompted a movement called the

² See Matthew 26:42, New International Version.

³ See John 21:15-71, New International Version.

⁴ See Acts of the Apostles 9:3–9, New International Version.

Reformation which lasted until the following century and immensely threatened the authority of the Catholic pope. As a turbulent consequence, different denominations (with their further subbranches) emerged in Europe and they had long been remained distant to each other. But they also conserved the Trinitarianism as a tenet of their beliefs.

Christianity in Europe and the fine arts (be it secular or religious) in Europe fuelled each other in a consistent reciprocity for a long time. In their agenda, Christian clergy, philosophers and theologians dedicated a great value to the fine arts (although the clerical reaction to and the reception of artistically innovative events were not always appreciatory). Colossal architecture, acoustical planning for sermons and chants, paintings and sculptures of Christian personages and biblical events, illustrative frescoes, celestially stained glasses, ornamented furniture for worships and confessions, liturgy, all these are self-evidential and prove the aesthetical focus of the ecclesiastical vision.

The philosophical basis of this ecclesiastical agenda dates back to the 2nd century, and from then onwards, until the 7th century, Christian theologians, clerics and philosophers⁵ with their philosophical writings, made their decisions concerning in which direction the Euro-Christian art should proceed (Thiessen, 2005, p.1). The aesthetical themes usually focused on the *glorification of God* (Thiessen, 2005, p.9). In the case of music only, Aurelius Augustinus Hipponensis expressed his belief that composing music is partaking in the creational deeds of *Deus Pater*. Ioannes Chrysostomos also believed that music performers contribute in the “revelation of *Ágio pnévma*” for music was created in *parádeisos* (Bertoglio, 2013, pp.486-487). These words not only affected minds and hearts, laid the foundation stones to bring a sophistication into Christian hymns, but also resonated to an extent that the Christians of the 9th century could still hear them when they witnessed the introduction of the organ to Christian temples as an inseparable and architecturally integral part of the construction (Bush & Kasel, 2006, p.327). All these aesthetical visions remained intact during the Middle Ages too, but new Christian aestheticians of the period showed a bit more interest in the notion of *beauty* and *personality* in their own individualities (Thiessen, 2005, p.59). In the 16th century, the Reformation movement caused by

⁵ Aurelius Augustinus Hipponensis was one of them.

Luther and co-operated by Luther, Jean Calvin and Ulrich Zwingli introduced and popularized iconoclastic and national aesthetics into European Christianity (Thiessen, 2005, p.59). Following three decades witnessed both tremendous increases and declines in Euro-Christian aesthetics (Thiessen, 2005, p.159). The era of the Enlightenment boosted literacy and profanity in the public stratum. The administrative authority and the influential power of the Christian clergy over people were now rivalled and weakened by these people. An abundance of divergent aesthetical, intellectual and theological movements emerged (e.g. Classicism, Romanticism, Panentheism,⁶ Liberal Christianity) (Broadhead, 2014, p.24).

2.2 Aftermaths of the Reformation on the Northern European Musical Praxis

Following the establishment of the new Christian denomination, i.e. Protestantism, the artistic praxes underwent drastic changes in the Germanophone Northern Europe. The iconoclastic policies of the quasi-theocratic Protestants compelled people to abandon the ingrained artistic praxes (e.g. opera and other theatral occupations) of iconodule Catholics and prompted the Protestant society to find new ways in the artistic expression motivated by the religion (Rumsey, n.d., pp.4,8). The result was in favour of the auditory arts –particularly music that was already favoured by Luther as he placed music “next to theology”– (Rumsey, n.d., p.4). Rumsey (n.d.) likens this situation in which “one sense had been lost and another increased to compensate” to “a blind person’s improved perception through hearing and touch” (p.8). In other words, the Protestant suppression transferred visual arts into auditory arts in which acting, speaking, and depicting were imagined and reflected through the organization of sounds. And this imagination and reflection grew in richness over time.

2.2.1 Musico-rhetorical developments in Europe

Of course, this was a transfer that is supported and partly operated by the Reformation but incentivized by something –conceptually– quite older, in an organic relationship

⁶ Aurelius Augustinus Hipponensis was one of the pioneers of this philosophy as he was one of the proponents of the concept *Vestigia Trinitatis*. The gist of this concept is that the Holy Trinity is diffused everywhere and penetrated everything. Namely, it is in everywhere and everything. But one should pay attention here: this is not creatures’ resemblance to the Holy Trinity, but the creatures contain Trinitarian features in themselves.

with delivering affective sermons, and needs to be recalled here, i.e. the rhetoric. This very old concept whose roots can be traced back in the ancient Greece and Rome is one of the most prominent phenomena in the history of anthropo-communication (Wilson et al, 2001, p.1). In order to deliver a fine speech, the Roman rhetoricians often consulted to the formula below (Figure 2.1) (Buelow, 2001b):

<u>OBJECTIVES OF THE RHETORIC</u>	
• MOVERE	(Causing the audience take action)
• DELECTARE	(Entertaining the audience)
• DOCERE	(Informing the audience)
<u>METHOD OF THE RHETORIC</u>	
1. INVENTIO	(Deciding the <u>matter</u> of the speech)
2. DISPOSITIO	(<u>Moulding</u> the matter of the speech)
3. ELOCUTIO	(Deciding the <u>manner</u> of the speech)
4. MEMORIA	(<u>Memorizing</u> the speech)
5. PRONUNTIATIO	(<u>Delivering</u> the speech)

Figure 2.1: Objectives and Method of the Rhetoric.

The hierarchy in the rhetorical methodology went through changes as the time passed by. During the Medieval times, rhetorical aim was to advance itself in and with itself. *Dispositio* and *Elocutio* were the most favourable ways to develop more techniques and produce more standards for this art. The Renaissance rhetoricians on the other hand, gave more importance to convincing whom they addressed. Therefore, they mostly focused on *Inuentio* and *Pronuntiatio* to make their interlocutors act in the direction they wanted to (Wilson et al, 2001, pp.1-2).

As a medieval European educational praxis, music held its place as something concerning numbers and proportions. Therefore, medieval European pedagogues and musicians practiced music as a subject under the category of *quadriuium*. But, in the times of Renaissance, music had substantially been started to move towards *triuium* in which it served to the vision of Luther's aesthetical agenda (Figure 2.2) (Rumsey, n.d., p.4).

<u>SEPTEM ARTES LIBERALES</u>	
QVADRIVIVM	TRIVIVM
Astronomy	Logic
Mathematics	Grammar
Geometry	Rhetoric
Musie →→→→→	Music

Figure 2.2: Seven Liberal Arts during the Renaissance.

Music was, now, a form of discourse and music performers' tunes can be as effective as a priest's preaching. This new rhetorical boost led a unifying equilibrium between music and religion, more particularly between "bible and hymnbook" and "pastor and cantor"⁷ (Rumsey n.d., p.4).

Albeit, there were some pre-Renaissance musico-rhetorical examples appeared between 12th-13th centuries: with the contribution of the grammarian movement, poetic expression found a more affective place in its old companion, i.e. music, through the help of rhetorical methods (Wilson et al, 2001, p.2). But the works such as *Musica* written by Nicolaus Listenius and *Præcepta musicæ poëticæ* written Gallus Dressler both in the 16th century, met the Protestant criteria for artistic expression in which its core was nothing but the musico-rhetoric (Rumsey, n.d., p.4). In his book, Dressler introduced a formula consisting of the structural patterns of the rhetoric to the musical composition: *exordium* (introduction of the speech), *medium* (development of the argument), and *finis* (termination of the speech) (Wilson et al, 2001, p.4).

In the beginning of the Baroque era, these principles were advanced and expanded by another Joachim Burmeister by his books *Musica autoschediastike* and *Musica poetica* and these documents became not only the milestones of German music theory and Protestant aesthetics but also the agents that dispersed the musico-rhetoric in many European countries no matter what their denominations were (Wilson et al, 2001, pp.4-5). With the subsequent advents of two German musico-rhetorical conceptions known as *Affektenlehre* and *Figurenlehre* which are based on the abovementioned developments, it had become clear that the characteristics of the Baroque music were not merely about the excessive use of musical ornamentations, but also, even maybe more in the trajectory of perennality,⁸ to evoke emotions through musical figures (Buelow, 2001a; 2001b). In this era, it was a common expectance that a composer should design his/her art in accordance with evoking certain emotions (be it vocal and/or instrumental). The listeners, in return, could interpret the affectivity during the performances of such compositions (Wilson et al, 2001, pp.13-14). In the 17th century, these praxes were more international and interdenominational than ever. Athanasius

⁷ Rumsey (n.d.) considers Johann Sebastian Bach as a "musical pastor" (p.4).

⁸ Because, the trend of employing musical ornamentations to an extent of almost exaggeration were not intact in the following centuries. The endeavour to evoke emotions through employing musical figures, however, is still in use and trendy.

Kircher wrote a very detailed scholarly book titled as *Musurgia uniuersalis* in which he broadened the horizons of *Affektenlehre* and *Figurenlehre* with his theory of *affectus interuals* he suggested (Wilson et al, 2001, p.15). In the 18th century, Christian Friederich Daniel Schubart offered new aesthetical formulæ in accordance with abovementioned praxes and attempted to define *affektive Eigenschaften von Tonarten* in his book titled as *Ideen zu einer Ästhetik der Tonkunst* (Dubois, 1983, pp.433-437). Johann Georg Neidhardt and Johann Mattheson (the latter was a bosom companion of Georg Friederich Händel) stipulated affectivity as a *sine qua non* for any compositional activity and therefore the exaltation and setting *Affektenlehre* (thus *Figurenlehre*) as a standard became inevitable for Baroque music (Wilson et al, 2001, p.15). In addition to abovementioned musico-rhetorical praxes, *madrigalismus* is one of the useful ways to achieve visual connotations in a vocal music. Its history can be traced back to *Cantus Gregorianus*, and towards the Baroque era it was mostly consulted by Italian and English composers in their madrigals. They aimed at visualising the *libretti* of music through matching musical figures (Url-3, 2020). Another way was *stylus fantasticus* that is imported from Southern Italophone Europe to the Northern Germanophone Europe as another musico-pictorial means allowing organists to incorporate illustrative and theatrical elements for their partly extemporaneous performances and compositions (Rumsey, n.d., p.8). Also, the *Musikalisches Kryptogramm* was another device for musico-rhetorical praxes in the Baroque; not theatrical but a literary one. Even today, it is very well-known device since Johann Sebastian Bach often used it as his artistic signature. This device is employed to encrypt textually inferable words or messages in musical compositions⁹ (Rumsey, n.d., p.7). In fact, there was one last remarkable device that Bach employed. It is known as *gematria* (Rumsey, n.d., p.7). With this system, composer designs his/her composition in accordance with the numerical equivalents of letters.¹⁰ Once the letters are decided, the numerical equivalents of them get processed as materials of musical expression at almost any parametric level of music.¹¹⁻¹²

⁹ E.g. the letters B-A-C-H, in German notational system, correspond to the notes B♭-A-C-B♯ since the note B♭ is pronounced as B whereas the last note B♯ is pronounced as H in this system.

¹⁰ E.g. A = 1, B = 2, C = 3, D = 4 et cetera.

¹¹ E.g. intervals; amount of the performers, measures, scale degrees, chords, accidentals, et cetera.

2.3 Significance of the Numbers in the Early Trinitarian Associations

Musico-rhetoric was not the only way to demonstrate artistic genius and aesthetical tastiness. In the very foundation and throughout the history of music, as already known, the numbers are functionally used for the purpose of theoretical formulations.¹² As well as their appearances in the theoretical formulations, other organisations of these numbers and other uses of any kind of numbers were consulted by composers as the artistic signifiers and extra-musical message bearers in their compositions. The idea of bringing numbers, Christianity and music together was one of the defining elements of the Baroque era for it was popular and advanced at that time. The author of *Harmonices mundi* Johannes Kepler praised this number-music-religion trio as:

The heavenly bodies are nothing but a continuous song for several voices (perceived by the intellect, not by the ear); a music which sets landmarks in the immeasurable flow of time. It is therefore, no longer surprising that man, in imitation of his creator, has at last discovered the art of figured song, which was unknown to the ancients. Man wanted to reproduce the continuity of cosmic time to obtain a sample test of the delight of the Divine Creator in His works, and to partake of his joy by making music in the imitation of God (Url-4, 2020).

The author of *L'Harmonie universelle, contenant la théorie et la pratique de la musique*, also known as the father of modern acoustics Marin Mersennes said: “Music is made particularly and principally to charm the spirit and the ear, and to enable us to pass our lives with a little sweetness amidst all the bitterness that we encounter here” (Url-5, 2020). One of the Baroque pioneers, and proponents of the well-temperament system, Andreas Werckmeister in his *Musicae mathematicæ hodegus curiosus* expressed that the hidden existence of God can not only be revealed to the humans through *Diuini eloquii* but also by means of *natura* and *musica*. In this respect, he related all the musical elements to the *Sanctæ Trinitatis* (Bertoglio, 2013, p.494).

¹² One thing is quite peculiar with *gematria*, because it does not only act as a musico-rhetorical device under the category of *triuium* for it deals with the letters of literary expression, but it does also act as a musico-mathematical device under the category of *quadriuium*. In this respect, *gematria* can be considered as a transitional form of artistic device.

¹³ E.g. triad, interval of major sixth, four-part score, five lines of staff, ternary form, binary rhythm, second scale degree, et cetera.

2.3.1 Advent of the triad

With all these in mind, let us recall the previously mentioned musical philosophy of Aurelius Augustinus Hipponensis¹⁴ at this point. Additionally, he said “in that supreme triad is the source of all things, and the most perfect beauty, and wholly blissful delight”¹⁵ (Bertoglio, 2013, p.486). As he was one of the important figures in the early (Trinitarian) Christian history, his words played such a role in which they were *point de départ* for those who wanted to bring music and the Holy Trinity together. The first remarkable appearances of the Trinitarianly exegeted three-related musico-theoretical concepts date back to the *Ars noua* period. At that time, the interval of third became newly considered as a consonant tone (first as a passing tone, then as an imperfect consonant tone). In his *Synopsis musicæ novæ* Johannes Lippius mentions *trias harmonica* (a term that he coined and is currently known as *triad* or *triadic chord*) (Bertoglio, 2013, p.493). The triad he speaks of contains three simultaneously sounding pitches just as today’s triad does. But his ordering is different than of today. First of all, he describes the root of the triad with multiple words like *prima* (first) / *basis* (ground) / *infima* (lowest). And he assigns the role of “source being” to the *basis* in which the remaining triadic tones originate from it. The fifth interval of the triad is *genitum* (begotten). And when these two are together, the third tone of the triad *procedens* (proceeds) as a result of their *conspirantes* (mutual action). Lippius’ triadic root is therefore *Pater* who is the source of all creation and genitor of the *Son*; the fifth is *Filius* who is begotten from that source and only indicator of the *Father’s* existence since he is the *Son*; lastly the third is *Spiritus Sanctus* which makes the concord complete, adds the most thickening and embellishing harmonic flavour to the triad (Perlman, 2004, p.180) He epitomizes his divinely motivated attributions to the triadic elements as follows: “the triad is the image of that great mystery, the divine and solely adorably Unitrinity” (Broadhead, 2014, p.23). These ideas of Augustinus and Lippius interestingly remark an impressive correlation. The Trinitarian (major) triad conforms to the sonic phenomenon known as *multiphonics*: e.g. if a trombone player blows, let us say, the tone A, then sings an interval of perfect fifth above that A (i.e. E), then the tone C sharp emerges in between naturally (Broadhead, 2014, pp.27-28). Furthermore,

¹⁴ See p.13.

¹⁵ See footnote 6 in p.14.

pro-Trinitarian theoreticians of the Renaissance exegeted,¹⁶ according to the *Old Testament*, this specific type of triad (i.e. major triad) with referring to its basis from the harmonic series (Figure 2.3):



Figure 2.3: The Harmonic Series (Url-6, 2020).

In the first six tones of the harmonic series, all three constituent pitches of a major triad exist and are naturally aligned without any non-triadic interruption. Therefore, these three symbolised the Godhead.¹⁷ As to these six tones, they stood for the *six days of God's creation of the Earth and Heavens*. The seventh tone of the harmonic series does not belong to the triad in question and aptly symbolised the Sabbath day in which God rested (Bertoglio, 2013, p.494).

In his *Duo Seraphim*, Claudio Giovanni Antonio Monteverdi symbolised the Holy Trinity with a genial blend of musico-rhetorical *madrigalismus* technique and musico-mathematically proportioned triadic chord and partial distribution. With this way he did not only brought *quadriiium* and *truiium* together, but also emphasised the idealised triune perception of the Holy Trinity by switching the polyphony where the biblical libretto¹⁸ *et hi tres* (and these three) occurs, to the unison of the continuing words *unum sunt* (are one) (Bertoglio, 2013, p.492) (Figure 2.4).

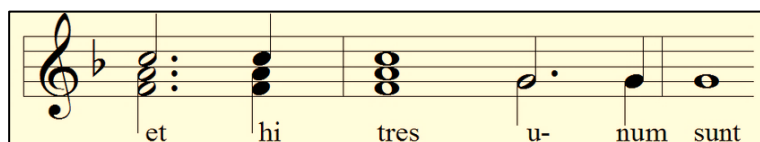


Figure 2.4: Claudio Monteverdi, *Duo Seraphim: Vespro della Beata Vergine*, 1610, (Url-7, 2020).

¹⁶ See Genesis 1:1-31 and Exodus 20:11, New International Version.

¹⁷ This also makes sense of Lippius' Trinitarian hierarchy of triadic components since, within the first six tones of the harmonic series, there are three tones of *Pater* (1st, 2nd and 4th tones), two tones of *Filius* (3rd and 6th tones), and one tone of *Spiritus Sanctus* (5th tone).

¹⁸ See 1 John 5:7-8, New International Version.

2.3.2 Kircher's organ

Kircher offered something remarkably similar to the multiphonics-Trinity associations of the pro-Trinitarian theoreticians of the Renaissance. The 23rd drawing *Harmonia nascentis mundi* (Harmony of the Birth of the World) in the previously mentioned book by him,¹⁹ he referred to *the six days of creation of the Earth and Heavens* as well (Figure 2.5):

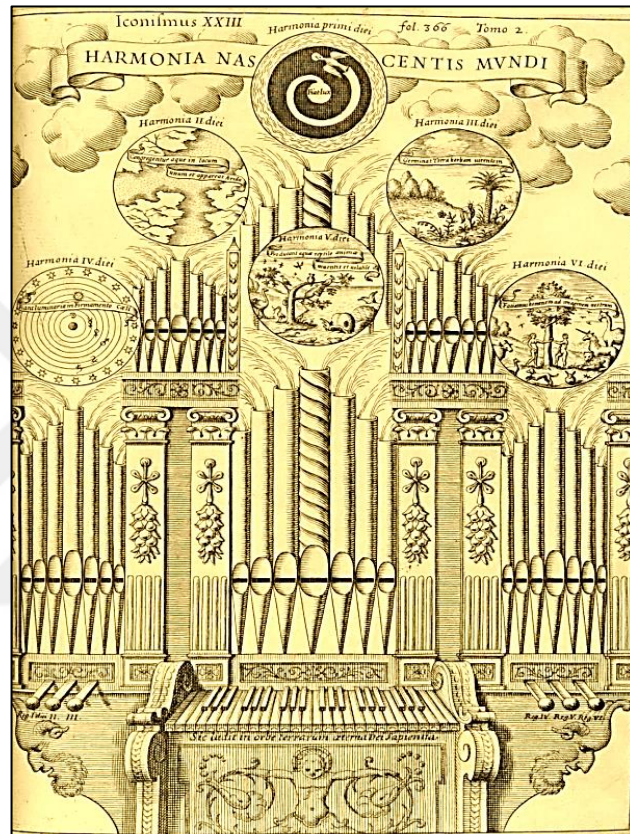


Figure 2.5: *Harmonia nascentis mundi* (Url-8, 2020).

On the bottom, right behind the keyboard, and right above a youngster/child figure appears the sentence *Sic ludit in orbe terrarum aeterna Dei Sapiencia* (Thus plays the wisdom of the everlasting God in the earthly orb) (Figure 2.6).

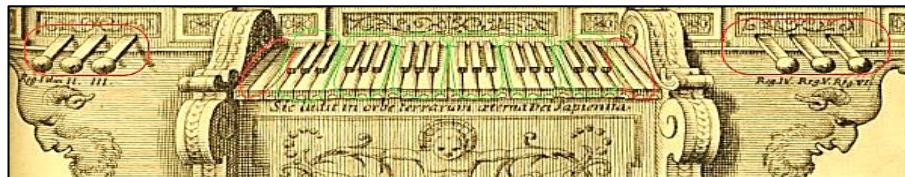


Figure 2.6: *Sic ludit in orbe terrarum aeterna Dei Sapiencia* (Url-8, 2020).

¹⁹ See p.17.

Let us take a closer look at the phenomenality of this specific part of the drawing:

- On this organ there are six registers in total; first three are on the left, above an anthropoid figure (seems like a faun) looking downwards and whose eyes are closed and mouth is open; the other three are on the right keyboard above the other anthropoid figure.
- The keyboard consists of forty-six keys in total. and has a different key setting; it is not designed in accordance with the twelve tones of the mankind. Since the number 7 stands for the divine completion,²⁰ the key setting of this divine organ is designed in accordance with the seven divine tones of the creator. Therefore, all the pitches of a divine chromatic scale consisted of four white and three black divine keyboard keys. And there are six septenary sets of these seven pitches.
- First and last three keys are white, and they enclose the inner septenary key sets. Inwardly last ones of the initial and final three white keys elide with outwardly first keys of the septenary key sets.
 - This is not something done randomly since Judaists and some non-Trinitarian denominations of Christianity as well believed in the *six days the creation*. But by the abstract elision of these white keys, and additionally the trinary sets of the registers above the anthropoid figures –which probably mean that only the Trinitarian Christianity gives the colour to the harmony of creation (tells the story better); such colour that even it can leave unhuman creatures in ecstasy, their mouths wide open and eyes wide shut– this drawing marries the *six days of the creation* verses out of the *Old Testament* with Trinitarianism.
 - Another verifying meaning for the Trinitarian symbolism is found in the positions of these trinary sets of registers and the first and last three adjacent white keys on the keyboard. Why are they positioned at the starting and finishing lines? Why not at somewhere else? Because the *six days of the creation* is a story of initiation and completion. Therefore, these trinary sets (both registers and adjacent white keys) are placed at the starting and finishing lines.

²⁰ I.e. the Sabbath day. See also pp.20-21 and Rumsey, D. (n.d.). *Bach and the Holy Trinity*, p.7.

Above the keyboard we see another exceptionality. There are six of septenary sets of pipes of the organ, and the air these pipes evacuate, constitutes the clouds in the sky (Figure 2.7).

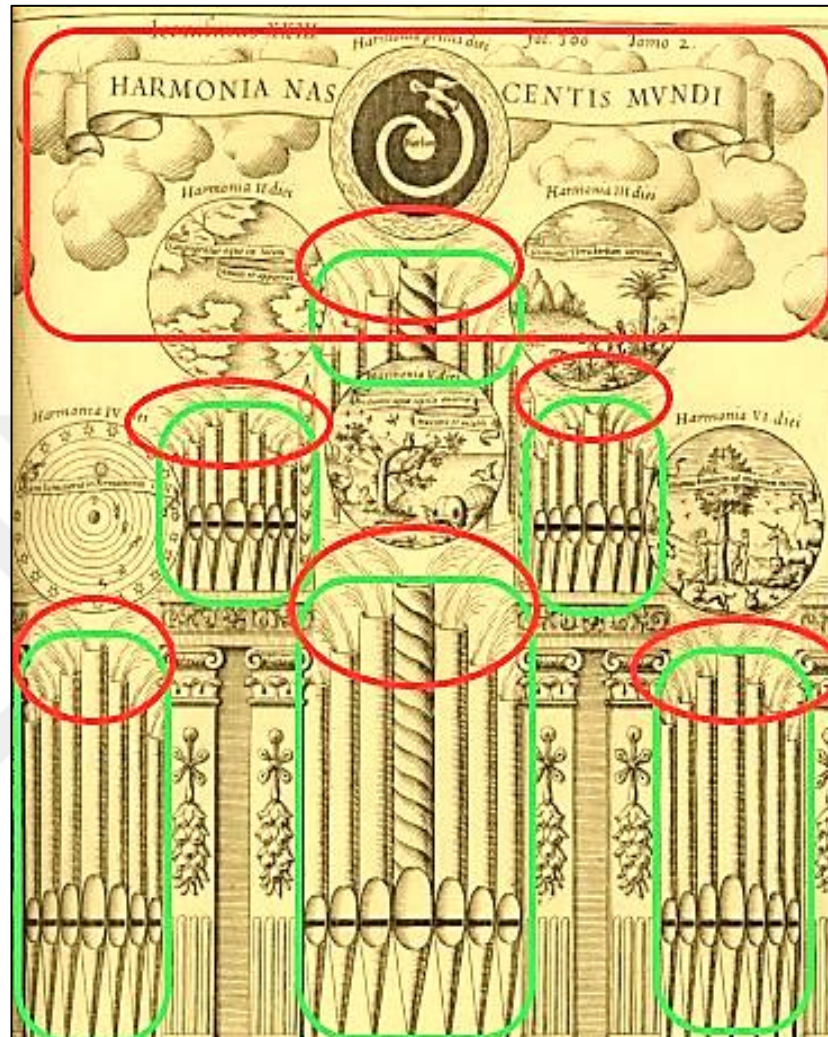


Figure 2.7: Pipes and Air (Url-8, 2020).

As for the *orbe terrarum*²¹ it illustrates the *six days of the creation* (written in the *Old Testament*) with their biblical inscriptions:

1. Harmonia primi diei - *Fiat lux*²² (*Let there be light*)²³ (Figure 2.8): Inside the orb at the top, an angelic avian fulfils the divine task commanded by God by diffusing (or rather painting the darkness with) the divine light on the first day of the creation.

²¹ Interestingly it is not written as *orbes terranæ* despite there are six orbs in the picture. Maybe it is written in the singular form due to the reason that there is only one earth.

²² See Genesis 1:3, The Latin Vulgate.

²³ See Genesis 1:3, New International Version.



Figure 2.8: *Harmonia primi diei* (Url-8, 2020).

2. Harmonia II. diei - *Congregentur aque in locum unum et apparet Arida*²⁴ (Let the water under the sky be gathered to one place, and let dry ground appear)²⁵ (Figure 2.9): This orb (midline, at the left), shows a fluvial water bifurcated by the surfaced mountainous terrains on the second day of the creation.

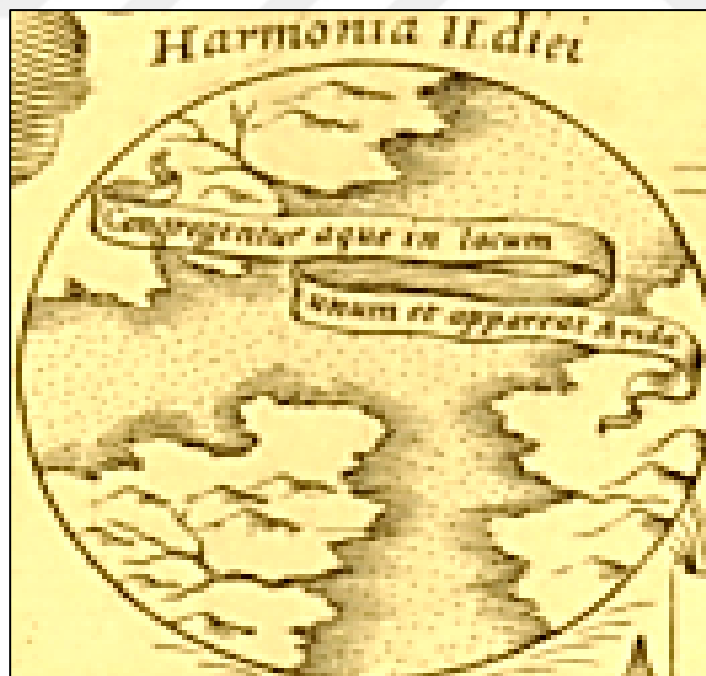


Figure 2.9: *Harmonia II. diei* (Url-8, 2020).

²⁴ See Genesis 1:9, The Latin Vulgate.

²⁵ See Genesis 1:9, New International Version.

3. Harmonia III. diei - *Germinet Terra herbam uirentem*²⁶ (*Let the land produce vegetation*)²⁷ (Figure 2.10): As clearly illustrated, we see the plants on the surfaced soil. They are dispersed and grown on the third day of the creation.



Figure 2.10: *Harmonia III. diei* (Url-8, 2020).

4. Harmonia IV. diei – *Fiant luminaria in Firmamento Caeli*²⁸ (*Let there be lights in the vault of the sky*)²⁹ (Figure 2.11): In the bottom line, at the left, planet Earth is encircled by seven trajectory spheres and is placed at the centre of a terrestrial trajectory which is unreal just like the distances of the planets to themselves and to the Sun. Besides, not every planet exists inside the orb. But this is maybe so because it is the fourth day of the creation, the work is still in progress. Except the Earth, there are solar system symbols drawn to indicate the orbiting planets and the Moon. The astronomical symbology used in this orb is as follows: ☼ = *Solis*, ☾ = *Luna (quarta primi)*, ☿ = *Mercurius*, ♀ = *Venus*, ♂ = *Martis*, ♃ = *Iuppiter*, ♄ = *Saturnus*.

²⁶ See Genesis 1:11, The Latin Vulgate.

²⁷ See Genesis 1:11, New International Version.

²⁸ See Genesis 1:14, The Latin Vulgate.

²⁹ See Genesis 1:14, New International Version.



Figure 2.11: *Harmonia IV. diei* (Url-8, 2020).

5. Harmonia V. diei – *Producant aquæ reptile animæ uiuentis et uolatile*³⁰ (Let the water teem with living creatures, and let birds fly)³¹ (Figure 2.12): This orb (in the bottom line, in the middle) shows that on the penultimate day of the creation, the wild animalia multiply on the earth.



Figure 2.12: *Harmonia V. diei* (Url-8, 2020).

³⁰ See Genesis 1:20, The Latin Vulgate.

³¹ See Genesis 1:20, New International Version.

6. Harmonia VI. diei – *Faciamus hominem ad imaginem nostram*³² (Let us make mankind in our image)³³ (Figure 2.13): The last remaining orb (bottom line, at the right) depicts the earth as filled with all the terrestrial creatures and completed on the last day of the creation. At the centre, there is a tree and around that tree there are two humans (a female and a male, possibly Adam & Eva). And around them six flying birds (at the back), a banteng, seemingly a peacock, a dog, a rabbit, a bearish animal, a unicorn, and a giraffe.



Figure 2.13: *Harmonia VI. diei* (Url-8, 2020).

The drawing indeed sublimates the divine creation according to the Christianity (except Marcionism) and Judaism and music in its divine service. With the trinary sets of the organ registers and outer keys of the keyboard it calls attention to the Trinitarian existence despite the originating scriptural document is transmitted by the followers of Judaism. But what else strikes the spectator is that the drawing is also a kind of visual encomium for the organ whose depiction is like the holy scripture narrating this divine creation to the mankind through its penetrating sounds. Therefore, in music and instrument friendly Christian point of view, inferring the true nature of the organ as divine, therefore its rank among the entire instrumentarium as the highest, makes a reliable sense.

³² See Genesis 1:26, The Latin Vulgate.

³³ See Genesis 1:26, New International Version.

2.3.3 Holy trinity in the late-medieval music theory

One of the most fruitful achievements of the *Ars antiqua* period is the foundational events which favoured especially the organisation of the rhythms, their durational mensuration, their methodology and their documentation. In his book *De mensurabili musica* Johannes Gallicus broadened the horizons of rhythmology and notology with his formulation of the *rhythmic modes* based on literary structures. He mentioned six types of modes; each mode is rhythmically tripartite (Baltzer, 2001, pp.2-4) (Figure 2.14).

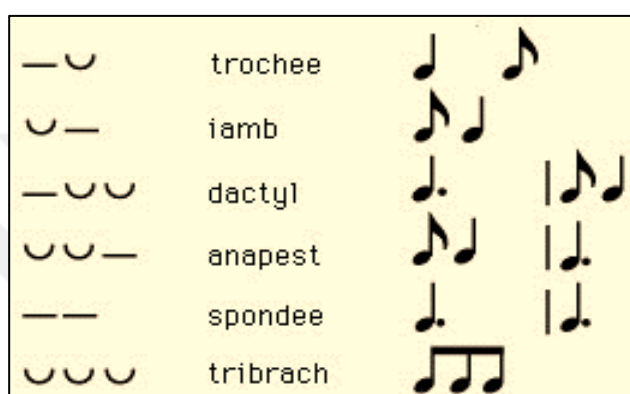


Figure 2.14: The Rhythmic Modes (Url-9, 2020).

Francon de Colonia quickly after the publication of Gallicus' treatise, published his *Ars cantus mensurabilis* in which, for the first time in the history of rhythmology, he assigned each individual note its own individual durational value (Hughes, 2001, pp.2-4).

In their theoretical formulations, Francon and Gallicus differed when qualifying the true Trinitarian mensuration since the case was the Holy Trinity as the determinant force to be referred to not only by them but other Medieval theoreticians as well (Bertoglio, 2013, p.490).

In the following century, in his *Liber de musica*, Johannes Vetulus de Anagnia also associated the tripartite rhythms with the Holy Trinity. Followingly, Philippe de Vitry carried all these further with his well-known and prestigious treatise *Ars noua* (Bertoglio, 2013, p.490). The reception of the book was so phenomenal that named de Vitry's period and style with the same title of this treatise. With the introduction of the *minima* sign/note, bipartite *prolationum*, and ranking the perfection of the rhythmic elements according to their ability to be subdivided into three parts, Medieval

rhythmology and notology achieved a new dimension which subserved the Trinitarian supremacy mostly favourably (Url-10, 2020) (Figure 2.15).

signum	nomen	significatum
	maxima perfecta	81
	maxima imperfecta	54
	longa	27
	longa perfecta	27
	longa imperfecta	18
	brevis	9
	brevis perfecta	9
	brevis imperfecta	6
	semibrevis	3
	semibrevis perfecta	3
	semibrevis imperfecta	2
	minima	1

Figure 2.15: Signum, nomen, significatum (Url-10, 2020).

They regulated all the *tempora* accordingly and attributed a kind of theological perfection as well to each *tempus* based on the principle of tripartition. In accordance with this regulation, 9/8 was established as the most perfect time signature since it has three pulsation points/*semibrevēs* and each subdivides into three parts/*minimæ*. 3/4 was lesser perfect than 9/8 because it has three pulsation points/*semibrevēs*, each subdivides into two parts/*minimæ*. 6/8 was considered imperfect because it has two pulsation points/*semibrevēs*, but nevertheless, they subdivide into three parts/*minimæ*, therefore it makes 6/8 more valuable than 2/4 for it has two pulsation/*semibrevēs* points and each of them subdivides into two parts/*minimæ* which makes it the most imperfect *tempus* (Figure 2.16).

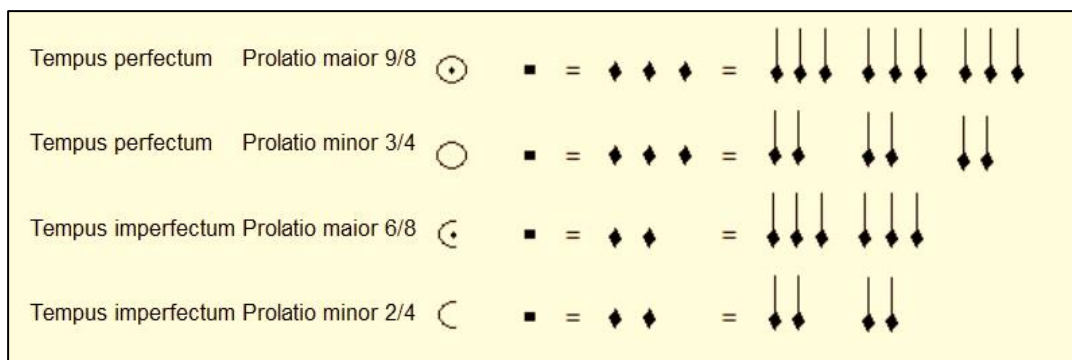


Figure 2.16: Tempus prolatio (Url-11, 2020).

2.4 An Example from J. S. Bach's *Clavierübung III*

Johann Sebastian Bach is deemed axiomatically as the father of what is known as classical music and most prominent pioneer figure of the Baroque music. His style is, of no coincidence, a product of the Reformation, but his musical genius did not only include the rhetorical and logical aspects of *trium* but also the proportional and numerical aspects of *quadrium*³⁴ in a splendid blend. It is important, at this point, to know that during the times of Bach there were many Cabbala-related numerology books published. Along with Werckmeister,³⁵ the author of *Biblischer Mathematicus* Johann Jacob Schmidt were Bach's contemporaries who investigated the divinity of the numbers such as 3 and 7. (Rumsey, n.d., pp.5,7).

In music field, Bach's endeavour was not so different. The most remarkable specimen to this was his *Clavierübung III*. According to Rumsey (n.d.), this volume is the "most substantial of all the volumes in terms of the amount of music" (p.1). The complete *Clavierübung* collection consists of four volumes, but the third volume is composed and completed following the fourth volume for it was something incredibly special that required a great deal of focus, energy, time, patience, and craftsmanship. And he sacrificed all these in order to craft a volume that has both liturgical and generically instrumental centricities. Perhaps he composed not solely as a composer but as a "musical pastor".³⁶ It is no surprise that the piece is also known with the titles as *der*

³⁴ Just like Monteverdi did in his *Duo Separhim* (see p.20), but Bach's way is incomparably more sophisticated than of Monteverdi.

³⁵ See p.18.

³⁶ See footnote 7 on page 16.

Katechismus der Orgel or *German Organ Mass*. Let us see what kind of Trinitarian components has this instrumental Mass of Bach:

- a) Only this volume is composed for the organ,³⁷ unlike the remaining volumes which are composed for the harpsichord.
- b) Main keys of the initial and last movements of this volume are E $\flat$ major which has three accidentals, and the key *E* is the third note according to the d'Arezzo ordering.
- c) BWV 552a (first movement) *Præludium* contains three themes Each theme has different characters: *Vater*, *Jesus Christus*, and *heiliger Geist*. And they are presented respectively (Bach, 1739/1959, p.1).
 - I. The initial theme, with its dynamics, rhythms and organ register preferences suggests the splendour of *Gott der Vater* (Figure 2.17).



Figure 2.17: BWV 552a 1st theme (Bach, 1739/1959).

- II. The second theme with its slower rhythms, calmness and sequenced descending-wise melodic motions begins with a scenery of a trembling *Son*, but it is not a sorrowful image of the *Son*, rather an infantile image of him. It is as if a father plays with his child (Figure 2.18).

³⁷ See pp.13 and 27.

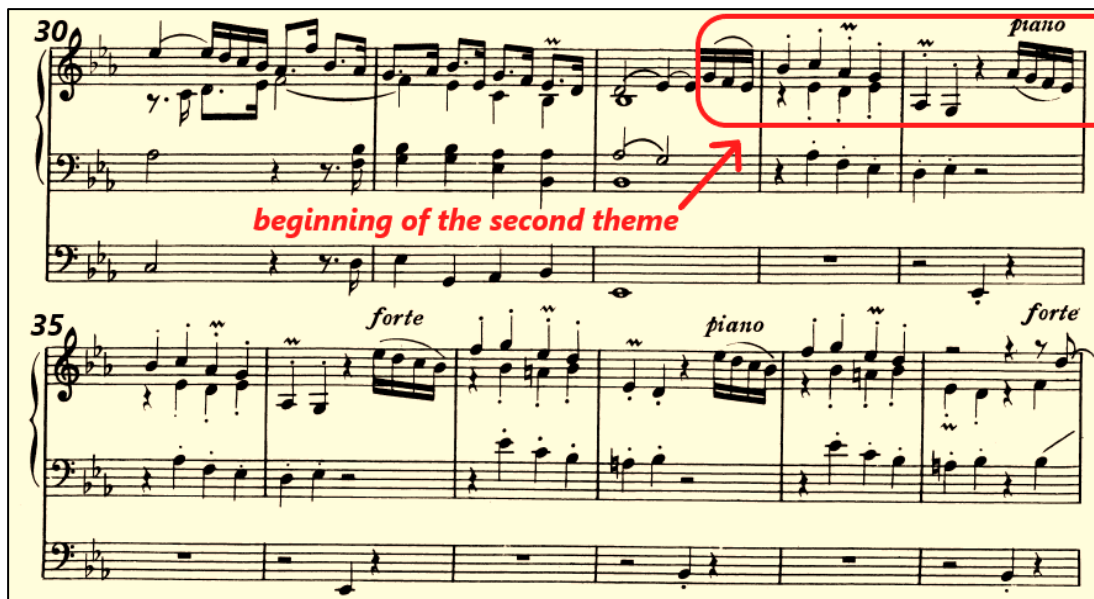


Figure 2.18: BWV 552a 2nd theme (Bach, 1739/1959).

III. Thematically, this last theme is never as mature as the splendid *Vater* and never as infantilely immature as *Jesus Christus* that acts in the manner of a transitory passage rather than a theme. This last theme has its own thematic gravity, but it is audibly and clearly subordinated by the initial theme. Besides, from a mortal point of view, the ghosthood is an exotic notion for our species to utterly understand when compared to the notions of fatherhood or sonship. Because among all the animalia we know what a father is (be it of our species or of other species). We also know what a son is, and furthermore what a man is (since the *Son* is also a man). But we do not ‘know’ what a ghost is, yet we only ‘believe’ and ‘imagine’. It is factually beyond our consciousness. Therefore, the representation of the *Holy Ghost*, apart from the biblical information regarding its authority of being an *earthly life giver* and a participant in the *Son*’s baptism, is the most mysterious one. If, however, the bible is the reference point for this movement, then this theme must be related to the illustration of the vivification and/or baptism of the *Son* by the *Holy Ghost* (Figure 2.19).



Figure 2.19: BWV 552a 3rd theme (Bach, 1739/1959).

d) There are six *Kyries* in total (between *BWV 669-674*) which are organised with a hierarchy similar to the Subordinationist mentality. Bach provided thematic materials for these *Kyries* from the chorale № 132 out of his 371 *Vierstimmige Choralgesänge*³⁸ consisted of the chorale tunes he harmonised. Chorale № 132 is a specific one for it is actually consisted of three chorales: *Kyrie, Gott Vater in Ewigkeit*, *Christe, aller Welt Trost* and *Kyrie, Gott heiliger Geist* respectively. As the titles of these chorales suggest, they are purely Trinitarian, thus chorale № 132 can be also referred to as the *Trinity* chorales. Let us take a look at how these *Trinity* chorales are treated in *Clavierübung III* between *BWV 669-674*:

- I. *BWV 669 Kyrie, Gott Vater in Ewigkeit*: The chorale tune is in the right-hand part to represent *God the Father* (Rumsey, n.d., p.8) (Figures 2.20-2.21).

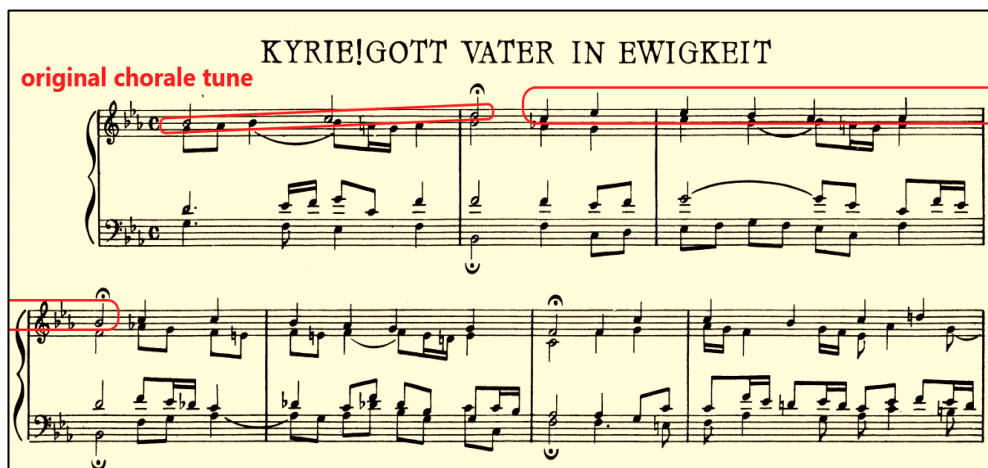


Figure 2.20: Original Chorale (Thematic material for BWV 669) (Bach, 1739/1959).

³⁸ The collection in question was edited and compiled in four volumes by Carl Philipp Emanuel Bach for Breitkopf.

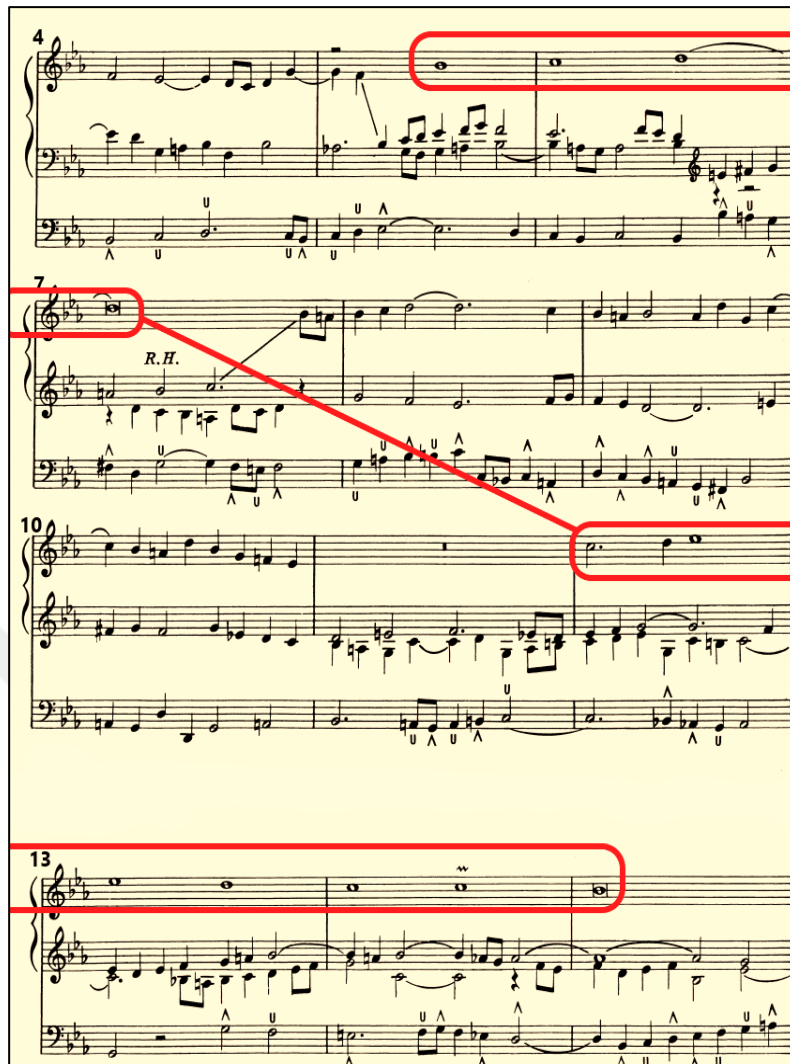


Figure 2.21: BWV 669 *Gott Vater* chorale tune in the right hand/upper part (Bach, 1739/1959).

- II. BWV 670 *Christe, aller Welt Trost*: This tune is placed, but now in the left-hand part to represent *God the Son / Jesus Christ* (Rumsey, n.d., p.8) (Figures 2.22-2.23).



Figure 2.22: Original Chorale (Thematic material for BWV 670) (Bach, 1739/1959).

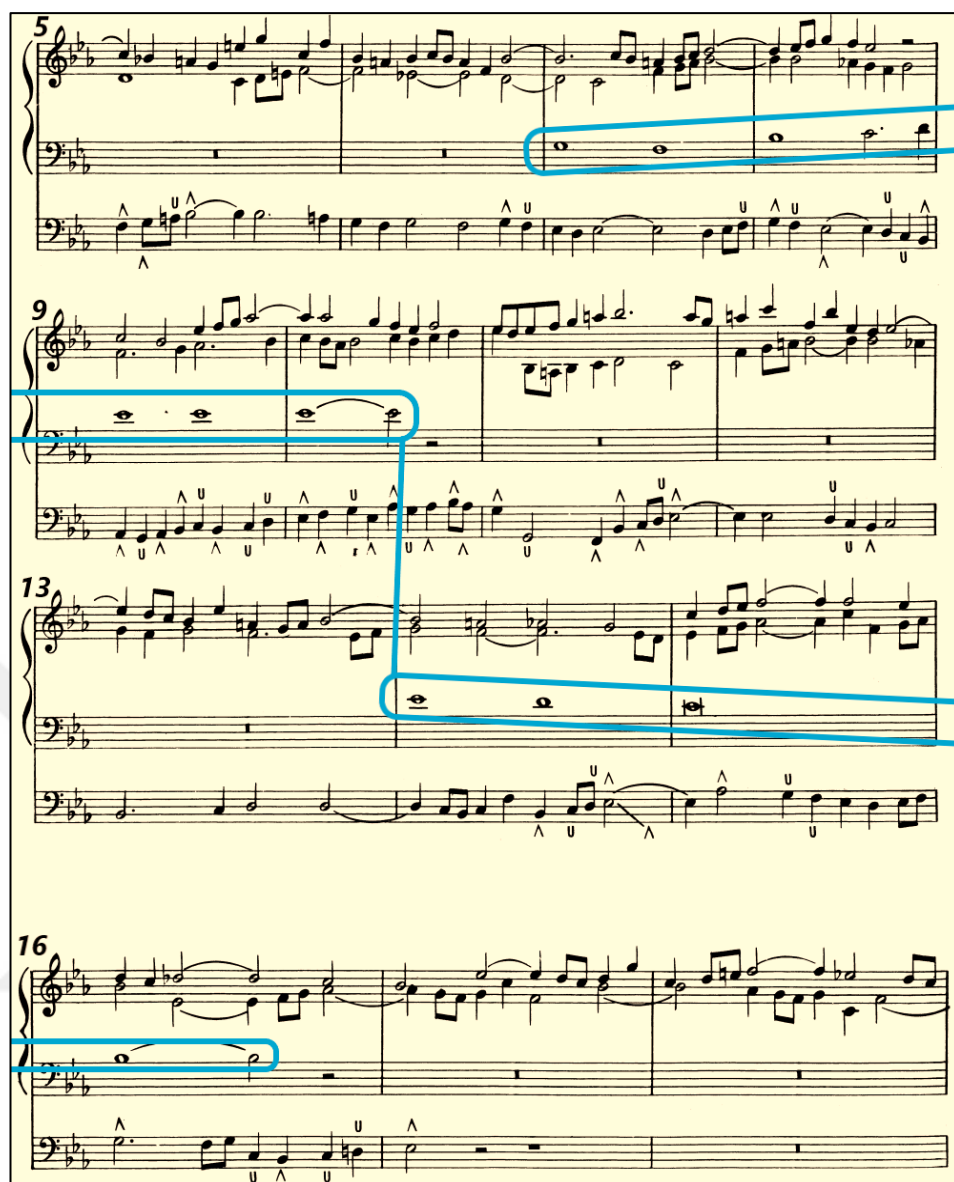


Figure 2.23: BWV 670 *Christe* chorale tune in the left hand/middle part (Bach, 1739/1959).

III. BWV 671 *Kyrie, Gott heiliger Geist*: the tune is placed in the pedal part to represent *the Holy Ghost* (Rumsey, n.d., p.8) (Figures 2.24-2.25).



Figure 2.24: Original Chorale (Thematic material for BWV 671) (Bach, 1739/1959).

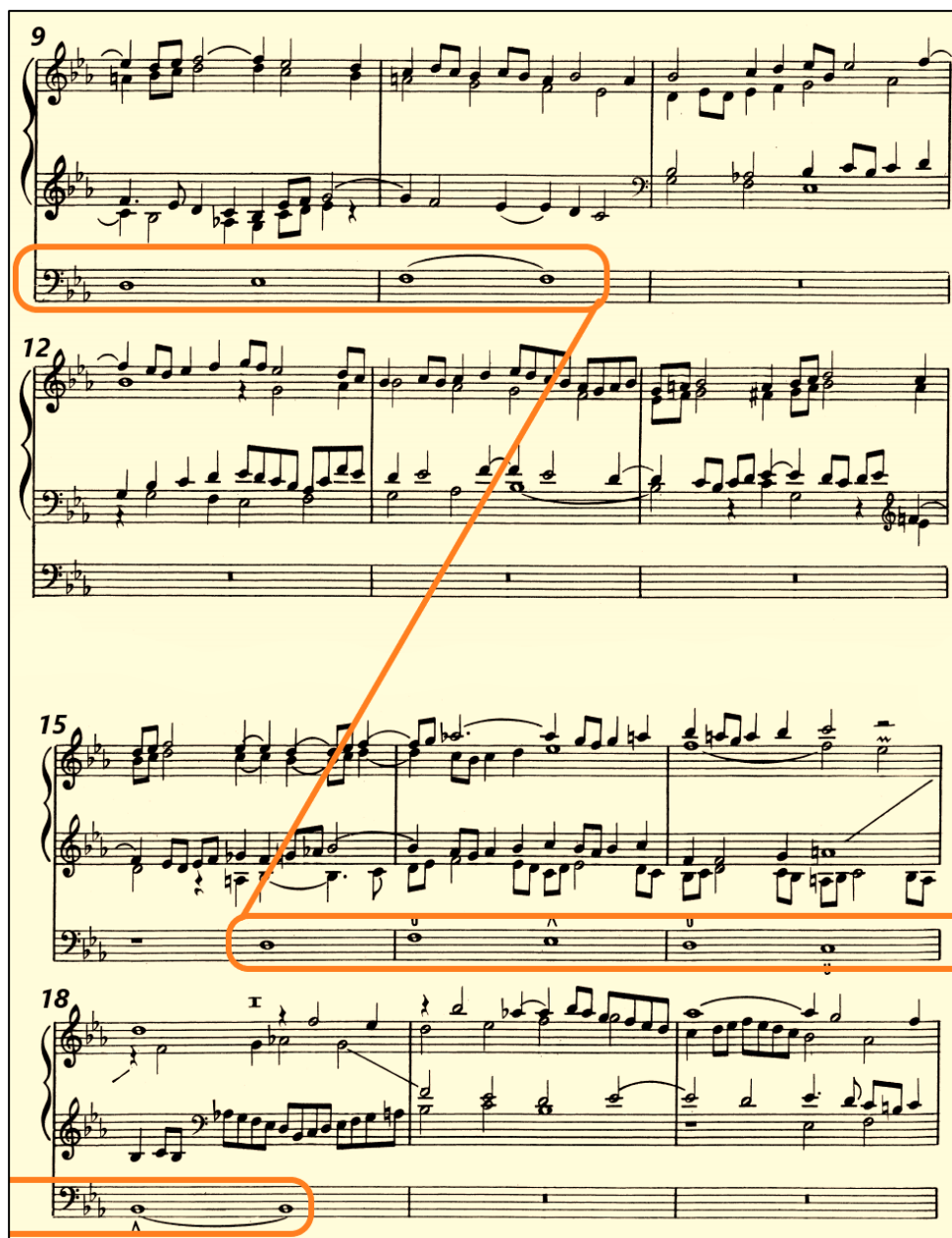


Figure 2.25: BWV 671 *Gott heiliger Geist* chorale tune in the pedal/lower part (Bach, 1739/1959).

- IV. BWV 672 *Kyrie, Gott Vater in Ewigkeit*: The originating chorale tunes are set in the Kyries mentioned so far in a large and tense sense. From this Kyrie (BWV 672) on, the same *Trinity* chorales are set but in smaller and more variational, almost enigmatic sense. In the Kyrie below Bach takes first three thematic notes from the corresponding chorale, chorale № 132: namely, the originating chorale tune is as same with of BWV 669.³⁹ Then he juxtaposes this adjacently ascending three notes with a neighbour-tone figuration. In total he achieves a

³⁹ Compare with Figures 2.20 and 2.21 on pp. 33-34.

five-note motive which well hides the three notes from the chorale № 132. He sequences this five-note motive several times. Also, he keeps the adjacently ascending three notes to make rhythmical augmentations of and also invert them. (Figure 2.26).

Figure 2.26: BWV 672 Kyrie, *Gott Vater in Ewigkeit* motivic variation (Bach, 1739/1959).

V. *Christe, aller Welt Trost*: This Kyrie, too employs the initial three thematic notes of № 132's second chorale.⁴⁰ Again enigmatically (through different rhythms, inversions, he sequences normally and retrogressively these three notes (Figure 2.27).

⁴⁰ Compare with Figures 2.22 and 2.23 on pp. 34-35.

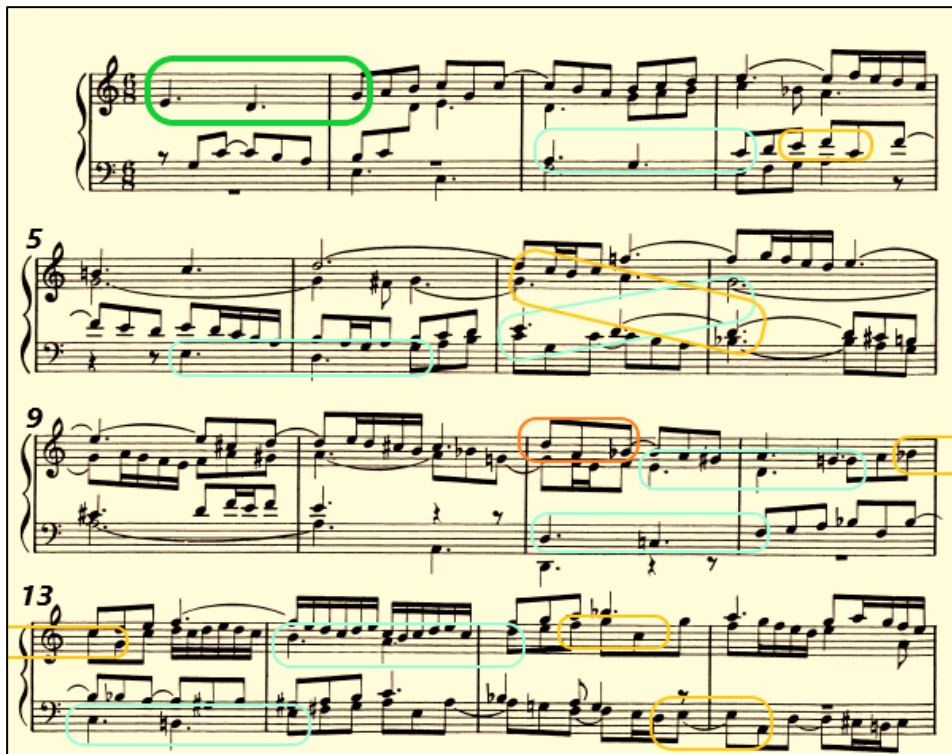


Figure 2.27: BWV 673 *Christe, aller Welt Trost* motivic variation (Bach, 1739/1959).

VI. *Kyrie, Gott heiliger Geist*: And this last Kyrie also is based on the initial three thematic notes of chorale № 132's last chorale.⁴¹ Since these three adjacently ascending notes are almost nearly the same as the initial three thematic notes of the first chorale of № 132, Bach here intensifies the encryption of them with neighbouring tone figurations, inversions, and sequences (Figure 2.28).

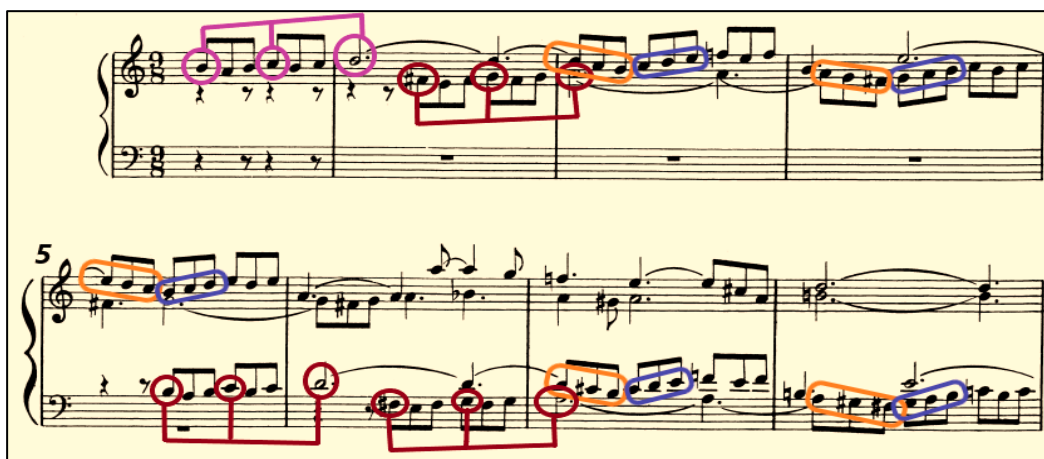


Figure 2.28: BWV 674 *Kyrie, Gott heiliger Geist* motivic variation (Bach, 1739/1959).

⁴¹ Compare with Figures 2.24 and 2.25 on pp. 35-36.

e) BWV 552b (last movement) *Fuga* finalizes *Clavierübung III*. It is interesting that Bach actually interpolated the well-known traditional *Prelude & Fugue* duo with liturgical elements. In other words, he composed a liturgy but placed instrumental genres in the beginning and in the end. Through the gathering of prelude, fugue and liturgical components, he married these instrumental genres with not only ecclesiastical services, but also with the Trinitarian spirituality and solemnity. Therefore, *Prelude & Fugue* duos gained a divine seriousness in addition to their pure aesthetical features. Let us see how Bach treated the Holy Trinity in this final movement:

- I. The movement consists of three sections. As BWV 552a (first movement) *Præludium* announced previously, each section of this movement is, in the same way, different in character that suggests another depiction of the three personages of one deity. But unlike the first movement, the sections of this movement have different time signatures (Figures 2.29, 2.30, 2.31).

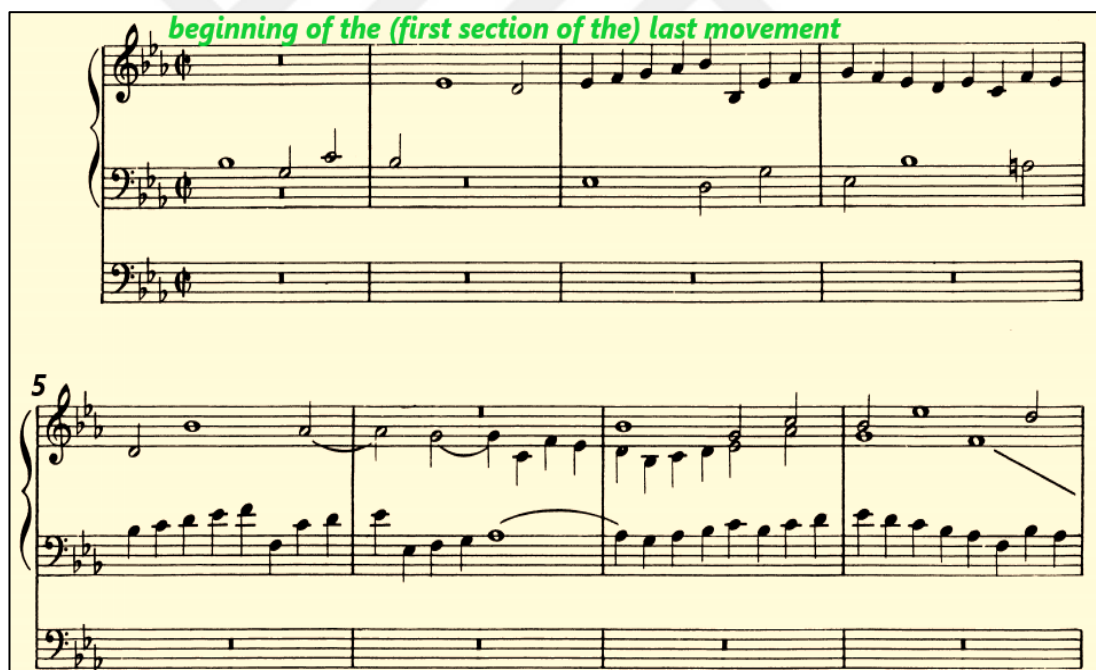


Figure 2.29: BWV 552b *Fuga* first section's beginning (Bach, 1739/1959).



Figure 2.30: BWV 552b Fuga middle section's beginning (Bach, 1739/1959).

The image shows the beginning of the last section of BWV 552b Fuga. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system (measures 80-82) shows the right hand with a melodic line and the left hand with a bass line. The second system (measures 83-85) shows the right hand with a melodic line and the left hand with a bass line. A green arrow points to measure 80, labeled "beginning of the last section".

Figure 2.31: BWV 552b Fuga last section's beginning (Bach, 1739/1959).

- II. The fugue subject consists of seven notes and makes entrance twenty-seven times throughout the movement. Twenty-seven is a number that equals to cubed three (i.e. $27=3^3$):

- i. In this section there are twelve entries of the primary fugue subject. (Figures 2.32-2.33).

The image displays a musical score for the first section of the Fuga in G major, BWV 552b, by Johann Sebastian Bach. The score is presented in four systems, each showing two staves (treble and bass clef). The first system shows the 1st entry in the right hand and the 2nd entry in the left hand. The second system shows the 3rd entry in the right hand. The third system shows the 4th entry in the left hand. The fourth system shows the 5th entry in the left hand. The score includes fingerings and articulations for the left hand in the 4th and 5th entries. The first system shows the 1st entry in the right hand and the 2nd entry in the left hand. The second system shows the 3rd entry in the right hand. The third system shows the 4th entry in the left hand. The fourth system shows the 5th entry in the left hand. The score includes fingerings and articulations for the left hand in the 4th and 5th entries.

Figure 2.32: BWV 552b *Fuga* first section entries (first part) (Bach, 1739/1959).

Figure 2.33: BWV 552b *Fuga* first section entries (last part) (Bach, 1739/1959).

- ii. In the middle section, there are six more entries of the primary fugue subject (Figures 2.34-2.35).



Figure 2.34: BWV 552b *Fuga* middle section entries (first part) (Bach, 1739/1959).

This image shows the last part of the middle section entries for BWV 552b Fuga. It consists of five systems of music. The first system starts at measure 68 and features the 15th entry, which is a sixteenth-note scale in the right hand. The second system starts at measure 71 and features the 16th entry, which is a sixteenth-note scale in the right hand. The third system starts at measure 74 and features the 17th entry, which is a sixteenth-note scale in the right hand. The fourth system starts at measure 77 and features the 18th entry, which is a sixteenth-note scale in the right hand. The fifth system starts at measure 80 and features the 19th entry, which is a sixteenth-note scale in the right hand. The left hand in all systems provides a steady accompaniment of eighth notes. The key signature is B-flat major (two flats), and the time signature is common time (C).

Figure 2.35: BWV 552b *Fuga* middle section entries (last part) (Bach, 1739/1959).

- iii. The remaining nine entries occur in this final section (Figures 2.36, 2.37, 2.38).

83

86

89

91

94

19th entry

20th entry

21st entry

Figure 2.36: BWV 552b *Fuga* final section entries (first part) (Bach, 1739/1959).

96

22nd entry

99

101

23rd entry

24th entry

103

105

Figure 2.37: BWV 552b *Fuga* final section entries (second part) (Bach, 1739/1959).



Figure 2.38: BWV 552b *Fuga* final section entries (last part) (Bach, 1739/1959).

This movement consists of one-hundred-seventeen (117) bars. First and last sections consist of thirty-six bars for each (36+36), whereas the middle section has forty-five bars (45). Keep in mind the twenty-seven (27) fugue entries. And $27=3^3$. Also, $27=3 \times 9$ (keep also in mind that the number $9=3+3+3$). $27 \div 3=9$. $27+9=36$, namely, it is the

amount of the bars per outer section (first and last sections) of *Fuga*. Also $36+9=45$, namely, it is the amount of the bars of the middle section. $36\div 9=4$, and $45\div 9=5$, accordingly $4+5=9$. However, $117\div 9=13$. This number is associated with Christ's thirteenth apostle Judah who cooperated with the Judaist clergy of Galilea and the Roman imperial authorities in the capturing of Christ. Therefore, the number thirteen is something unpleasant in the Christian culture. With this obvious and well-proportioned 13, Bach's intention probably was to symbolise the infidelity of Unitarian religions and/or the heterodoxy of Unitarian Christianity since $117=36+45+36$. But if a 'true Christian believer' is aware of each divine personage of the one deity, then there will be no need and danger of $36+45+36=13$, but $36, 45, 36=1$. Namely, the Holy Trinity is absolutely a heterogenic concept whose components, their features and characters must be noticed one by one.

f) There are twenty-seven movements in total (Table 2.1).

Table 2.1: *Clavierübung III* Movements.

BWV	Order	Movement Title	Liturgical Equivalent	Main Key	Key Signature	Time Signature
552a	№1	<i>Præludium</i>	-	Eb	bbb	2/2
669	№2	<i>Kyrie, Gott Vater in Ewigkeit</i>	Kyrie	Eb→V/c	bbb	2/2
670	№3	<i>Christe, aller Welt Trost</i>	Kyrie	c or V6/4 of G	bbb	2/2
671	№4	<i>Kyrie, Gott heiliger Geist</i>	Kyrie	Bb→G	bbb	2/2
672	№5	<i>Kyrie, Gott Vater in Ewigkeit</i>	Kyrie	G→V/a or V/A	q	3/4
673	№6	<i>Christe, aller Welt Trost</i>	Kyrie	C→V/a	q	6/8
674	№7	<i>Kyrie, Gott heiliger Geist</i>	Kyrie	a (→V/a)	q	9/8
675	№8	<i>Allein Gott in der Höh' sei Ehr'</i>	Gloria	F	b	3/4
676	№9	<i>Allein Gott in der Höh' sei Ehr'</i>	Gloria	G	#	6/8
677	№10	<i>Allein Gott in der Höh' sei Ehr'</i>	Gloria	A	###	4/4
678	№11	<i>Dies sind die heil'gen zehn Gebot'</i>	zehn Gebote	G→V/c	q	6/4
679	№12	<i>Dies sind die heil'gen zehn Gebot'</i>	zehn Gebote	V/C→G or V/C	q	12/8
680	№13	<i>Wir glauben all'an einen Gott</i>	Credo	d	q	2/4
681	№14	<i>Wir glauben all'an einen Gott</i>	Credo	e	##	4/4
682	№15	<i>Vater unser im Himmelreich</i>	Vaterunser	e	##	3/4
683	№16	<i>Vater unser im Himmelreich</i>	Vaterunser	d	q	6/8
684	№17	<i>Christ unser Herr, zum Jordan kam</i>	Taufe	c→V/c	bb	4/4
685	№18	<i>Christ unser Herr, zum Jordan kam</i>	Taufe	d→a	q	3/4
686	№19	<i>Aus tiefer Not schrei'ich zu dir</i>	Reue	e or a→V/a	q	2/2
687	№20	<i>Aus tiefer Not schrei'ich zu dir</i>	Reue	f# or b→V/b	##	2/4
688	№21	<i>Jesus Christus, unser Heiland</i>	Eucharistie	d	b	3/4
689	№22	<i>Jesus Christus, unser Heiland</i>	Eucharistie	f→V/bb	bbb	4/4
802	№23	<i>Duetto I</i>	-	e	#	3/8
803	№24	<i>Duetto II</i>	-	F	b	2/4
804	№25	<i>Duetto III</i>	-	G	#	12/8
805	№26	<i>Duetto IV</i>	-	a	q	2/2
552b	№27	<i>Fuga</i>	-	Eb	bbb	2/2→6/4→12/8



3. CÉSAR FRANCK: HIS LIFE, TIMES AND STYLE

3.1 Early Years (1822-1835)

On December 10th, 1822, César-Auguste-Jean-Guillaume-Hubert Franck was born in Liège, a city which at that time was a part of *Het Verenigd Koninkrijk der Nederlanden* (Figure 3.1).

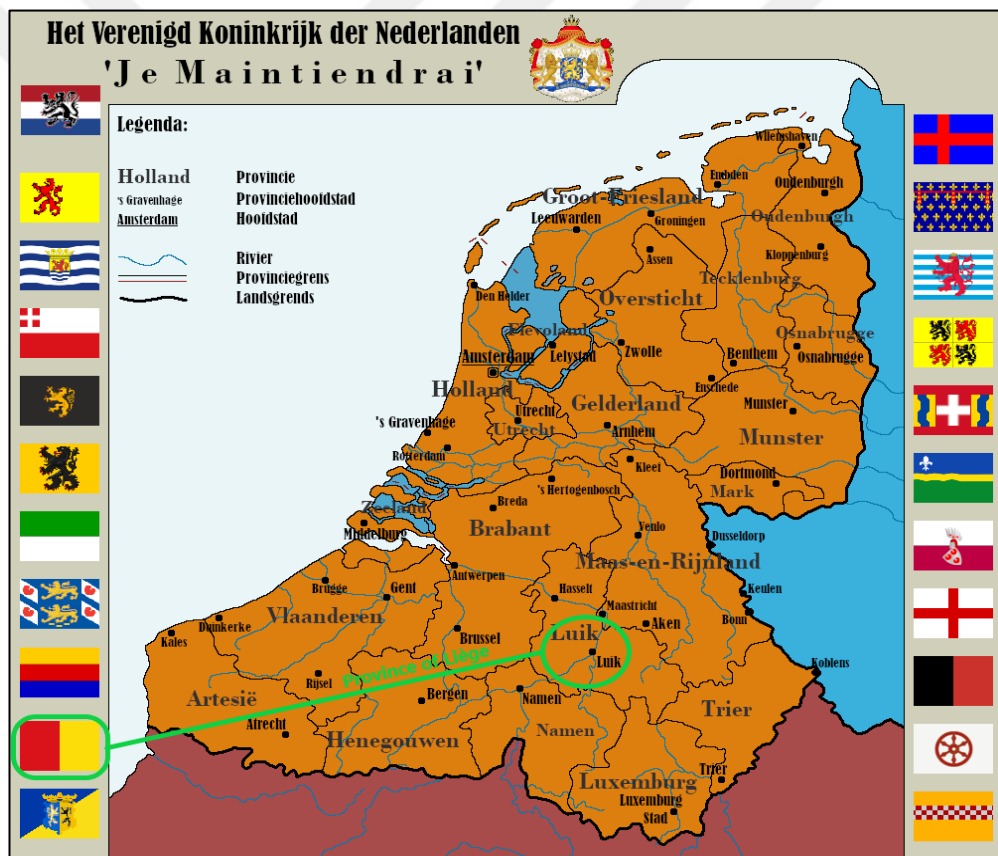


Figure 3.1: Map of the United Kingdom of the Netherlands (Url-12, 2020).

The lineage of Franck is maternally German and paternally Walloon.⁴² Nicholas-Joseph Franck, father of César, was a banker who expected his son to be a virtuoso pianist. In the year 1830, a few weeks after the *La Révolution belge / De Belgische*

⁴² His father's family is from Gemmenich, a Walloon town bordering today's Germany.

Omwenteling in which Liège was now annexed to the newly established independent *Le Royaume de Belgique / Het Koninkrijk België / das Königreich Belgien*,⁴³ Nicholas-Joseph Franck matriculated César at *L'Ecole royale de musique* founded in 1826 by *Willem I der Nederlanden*, opened in the following year (Demuth, 1949, p.14).⁴⁴ The Dutch monarch assigned French composer and schoolmaster Joseph Daussoigne-Méhul⁴⁵ as the *directeur* and the *censeur* of this school. In the second year of his pupillage at this institution Franck was awarded *premier prix* for his achievements in the course *sofège* (Demuth, 1949, p.14; Cairns, 1999, p.229). Between 1833-1835 Daussoigne-Méhul taught Franck *théorie de l'harmonie* and *théorie progressive du contrepoint* (Trevitt & Fauquet, 2001, p.1). In his fourth year, he won another *premier prix* for his achievements in the course piano which engaged the attraction of César's father Nicholas-Joseph whose wish was, as stated above, to make César a virtuoso pianist. To make this wish come true, or rather make this investment yield profits, Nicholas-Joseph, as César's impresario, organised a concert tour starting from Liège to Bruxelles/Brussel, Gent, Leuven, Mechelen and Aachen in 1835 (Demuth, 1949, p.14; Trevitt & Fauquet, 2001, p.1).

3.2 Conservatoire de Paris Years (1835-1842)

Subsequently in the same year, 1835, the whole Franck family expatriated to *La République française*. Nicholas-Joseph Franck wanted to matriculate César at *Conservatoire de Paris* that year, but it was impossible for two reasons: 1) César was underaged to become a pupil there; 2) he was a foreigner and his paperwork was not complete yet (Demuth, 1949, p.15; Trevitt & Fauquet, 2001, p.1). During these times, Franck met a composer of Bohemian origin Antonín Rejcha who influenced him immensely, had possibly been the most crucial pedagogic figure of his life, was also the professor of Franck's contemporary future colleagues Hector Berlioz, Charles Gounod and Liszt Ferenc. Apart from that, he was a bosom companion of Ludwig van

⁴³ Interestingly, the first king of Belgium is German: the genealogical tree of the Belgian monarchy starts with Leopold Georg Christian Friedrich (known as *Léopold I^{er} de Belgique/Leopold I van België/Leopold I. von Belgien*), a former prince from *Herzogtum Sachsen-Coburg-Saalfeld*.

⁴⁴ Through the foundation of Belgium as a new independent monarchy, *L'Ecole royale de musique*, therefore, became the first royal music school throughout the country. The school is today known as *Conservatoire royal de Liège*.

⁴⁵ At that time, he was known as Louis-Joseph Daussoigne. He changed his name as Joseph Daussoigne-Méhul in 1845 to honour both himself and his famous composer uncle Étienne Nicolas Méhul reputed as a Romanticist pioneer composer and a prominent operatist in the times of *La Révolution française*.

Beethoven. Nicholas-Joseph Franck's actual plan was to have Rejcha as César's official professor at *Conservatoire de Paris*, but it could not happen due to the factors above. Instead, Rejcha taught César privately. Unfortunately, he deceased in 1836 and César could only matriculate at *Conservatoire de Paris* a year later (Figure 3.2).



Figure 3.2: *Conservatoire de Paris* in the 19th century (Url-13, 2020).

At that time, the principal of this institution was Luigi Cherubini. There Franck attended the piano classes of Pierre-Joseph-Guillaume Zimmerman, and *contrepoint* classes of Aimé Ambroise Simon Leborne. It was compulsory for him to take these courses which he already took in Liège. The redundancy of this compulsion was proved by new *premiers prix* Franck received in the same categories: piano in 1838, counterpoint and fugue in 1840 (Demuth, 1949, pp.19-20).⁴⁶ In 1840, Franck moved on to obtain *prix de rome*. For that cause, he studied with Henri-Montan Berton but he could not manage registering himself to the contest (Trevitt & Fauquet, 2001, p.1). In 1841, he started attending the organ classes of François Benoist. The exam of this one-season course provoked his compositional inventiveness: he was expected to extemporise based on a fugue and also on a movement of a piece in sonata form

⁴⁶ Prior to these receptions, in 1837, he was announced as a *proximo accessit* in the category of fugue, rewarded with *Grand Prix d'Honneur* by Cherubini for his *jouer à vue* and Hummel's Piano concerto in A Minor performance. For score transcriptions and arrangements, he won several prizes too. He received eight prizes in throughout his pupillage.

provided by the jury separately. What he did instead, was borrowing thematic materials from that fugue he extemporised and transforming them in another piece he was asked to extemporise through a thematic material mimicry. For the jury, it was unacceptable for they were extremely strict about the rules. For Franck, it was a compositional experimentation and a basis of his cyclic style as one of the tenets of his musical language which he later employed in order to unify the sectional/movemental multiplicities in his compositions,⁴⁷ in other words, he looked for varieties out of one seed. With his organ professor Benoist's insistence to the jury, they eventually agreed to reward Franck with *second prix* (Demuth, 1949, pp. 20-21). But all these developments did not satisfy Nicholas-Joseph for he did not envision César as a professional of musical composition, a more difficult sector than music performance since it required a substantial amount of time, energy, focus and patience away from the society of a vivid place like Paris in the 19th century. Whereas César was already technically equipped and advanced piano performer, besides, it was not so easy to achieve a reputation as a composer, especially among many sophisticated rivals in Paris. Nicholas-Joseph Franck preferred to invest in the potential of the monetary profit that the music performance sector offered at that time. Accordingly, César was awfully drawn back from *Conservatoire de Paris* in 1842 and summoned back to Belgium by his father (Demuth, 1949, p.22; Trevitt & Fauquet, 2001, p.1).

3.3 Early Professional Period (1842-1858)

Between 1842-1843 César composed his *Trois trios concertants pour violon, violoncelle et piano* Op.1. Nicholas-Joseph Franck had succeeded putting the piece in a publication subscribed by many of the leading composers of the time including Fryderyk Franciszek Chopin. It was the first professional step that Franck took in his compositional career. Later on, with his father, they managed presenting Op.1 to its dedicatee Leopold I of Belgium, but alas, it did not entertain *Sa Majesté*. However, there was another highly person in Brussels at that time too and he was certainly impressed by Franck's Op.1: Liszt Ferenc. Liszt's occasion in Brussels was concert tour as well and there was nothing natural than an encounter of two virtuoso pianists on their concert tours and were also the pupils of the same professor: Antonín Rejha. Liszt suggested Franck to put the third trio aside as

⁴⁷ Just like unifying three divine personages under the dome of one deity.

another/separate piece for its self-standing qualities, divergent character, and longitude. Franck took account of this productive advice: he put it aside, titled it as *Quatrième trio concertant pour violon, violoncelle et piano*, Op.2 and dedicated it to Liszt who played the piece, as he promised, in 1853. In 1842 Franck also composed *Eglogue pour piano* which can be deemed as a pianistic essay. *Premier duo pour violon et piano* composed in 1844 by César was another unnecessary royal attempt likely by Nicholas-Joseph to honour Queen Victoria whose uncle is Leopold I (Demuth, 1949, pp.22-23; Trevitt & Fauquet, 2001, p.2).

Upon his return from Brussels to Paris, he started composing his first major work '*Ruth*' *Eglogue biblique pour soli, chœurs et orchestre*. Its premiere took place on January 4th, 1846, which, according to the Gregorian calendar, is the penultimate day of *Twelvetide*. But the reception was disastrous. Critics accused Franck with mimicking Félicien David's highly celebrated '*Lé desert*' *Ode symphonie* (d'Indy, 1909, p.37). Demuth (1949) explains the situation of the critics as: "Criticism in those days was acid, and was written with both the slenderest qualifications. The critics felt in their duty to demolish everything they did not already know" (p.24). However professional musicians like Giacomo Meyerbeer and Gaspare Luigi Pacifico Spontini were, as Demuth (1949) puts again "loudest in their praise" during their presence in the premiere (p.25). As for David's *Lé desert*, it is based on the composer's own personal observations and memoirs in Egypt and *Terre sainte* he travelled to, but it is actually a composition exhibiting the perspective of a *voyageur* and *aventurier* rather than of a person *religieux*⁴⁸ as the title of the piece suggests. Whereas Franck's *Ruth* is truly religious oratorio and more proximate to *Terre sainte* for it contains and conveys the biblical verses on Ruth's trust, commitment, reverence and kindness to her mother-in-law Naomi, and Boaz.⁴⁹

Such 'ruth'less and tortious reactions of these musical critics frustrated Franck but did not broke his will; he wanted to continue composing. Around a six months later *Ruth*'s premiere took place, César left home in which his father's unsupportive, forceful, and accusative behaviour reached an unbearable level. He preferred teaching music to make living and found positions in several Parisian schools and religious establishments. In

⁴⁸ Also, the religious elements of the piece are not Christian at all. *Lé desert* basically depicts the lifestyle of the Muslims in the region.

⁴⁹ Ruth & Boaz are the great-grand parents of King David (See Ruth, New International Version).

1847, a very prestigious Roman Catholic temple *L'Église Notre-Dame-de-Lorette-de-Paris* hired Franck as organist (Trevitt & Fauquet, 2001, p.3) (Figures 3.3, 3.4, 3.5).



Figure 3.3: *L'Église Notre-Dame-de-Lorette-de-Paris* today Exterior (Url-14, 2020).



Figure 3.4: *L'Église Notre-Dame-de-Lorette-de-Paris* today Interior (Url-14, 2020).



Figure 3.5: The organ of *L'Église Notre-Dame-de-Lorette-de-Paris* today (Url-15, 2020).

In the same year, albeit unpublished, he finished his '*Ce qu'on entend sur la montagne*' *Poème symphonique pour orchestre d'après V. Hugo* Op.13, another major work based on French literary artist Victor Hugo's same-titled poem from the collection *Les Feuilles d'automne*. A year later, in 1848, *La Révolution de février* broke out as a violent political breakdown throughout France which resulted with the deposition of the king Louis-Philippe I^{er} and foundation of *La Deuxième république française*. A similar revolution took place in César's life: he got married with French actress Félicité Saillot Desmousseaux against the ardent opposition of the old patriarchal regime of Nicholas-Joseph Franck. In 1851, Franck started to take office at *l'Eglise Saint-Jean-Saint-François-au-Marais* (Url-16, 2020)⁵⁰ (Trevitt & Fauquet, 2001, p.3) (Figures 3.6-3.7).

⁵⁰ Since 1970s the temple is operated under title of *Le Cathédrale Sainte-Croix-Saint-Jean-des-Arméniens*.



Figure 3.6: *L'Église Saint-Jean-Saint-François-au-Marais* (Today known as *Le Cathédrale Sainte-Croix-Saint-Jean-des-Arméniens*) Exterior (Url-16, 2020).



Figure 3.7: *L'Église Saint-Jean-Saint-François-au-Marais* (Today known as *Le Cathédrale Sainte-Croix-Saint-Jean-des-Arméniens*) Interior (Url-16, 2020).

There he met the prototype of his awaiting life-long companion organ built by French organ builder Aristide Cavaillé-Coll, the man who had been known as the builder of the finest organs across France (Demuth, 1949, p.27). Franck considered this incredible craft as “an orchestra” (d’Indy, 1909, p.41) (Figure 3.8).



Figure 3.8: Cavaillé-Coll organ in *L’Eglise Saint-Jean-Saint-François-au-Marais* (Today known as *Le Cathédrale Sainte-Croix-Saint-Jean-des-Arméniens*) (Url-17, 2020).

Between 1851-1853 Franck composed an *opéra comique* titled as *Le valet de ferme* which he did not want to publish but surely advanced his compositional skills. He ceased composing until 1857 (Trevitt & Fauquet, 2001, p.3). In 1857 he composed *Andantino en sol mineur pour orgue* but, again it remained unpublished, until the year prior to his demise.

3.4 Medial Professional Period (1858-1872)

In 1858, Franck was appointed to *La Basilique Sainte-Clotilde-de-Paris* as *maître de chapelle*, followingly, he applied for the organ position when the call was announced. Through a challenging rivalry for that post, he got elected as the new organist at this basilica (Demuth, 1949, p.27) (Figures 3.9, 3.10, 3.11).

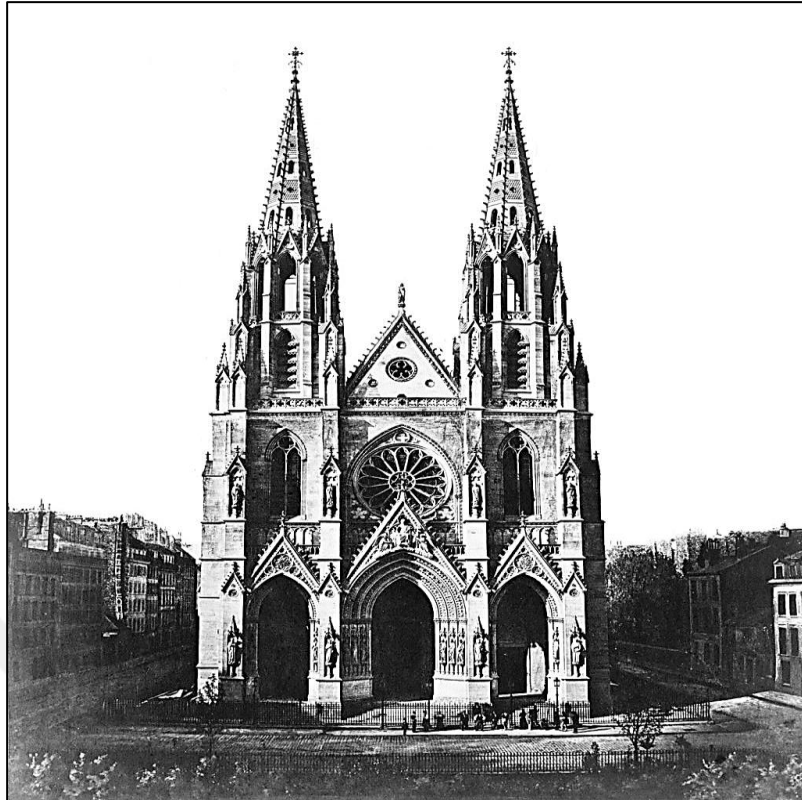


Figure 3.9: *La Basilique Sainte-Clotilde-de-Paris* in 1860 (Url-18, 2020).



Figure 3.10: *La Basilique Sainte-Clotilde-de-Paris* today Exterior (Url-18, 2020).



Figure 3.11: *La Basilique Sainte-Clotilde-de-Paris* today Interior (Url-18, 2020).

There was another Cavaillé-Coll organ in this basilica and this one was far superior than the previous one Franck played in *L'Eglise Saint-Jean-Saint-François-au-Marais* (Demuth, 1949, p.28) (Figures 3.12-3.13).

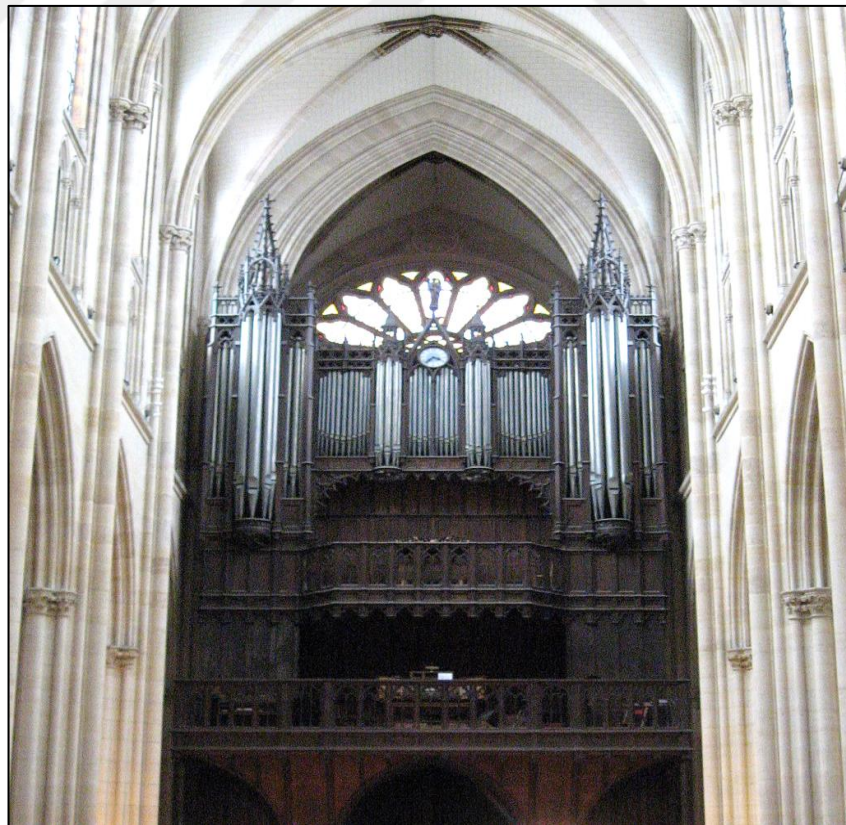


Figure 3.12: Loft of Cavaillé-Coll organ in *La Basilique Sainte-Clotilde-de-Paris* today (Url-18, 2020).

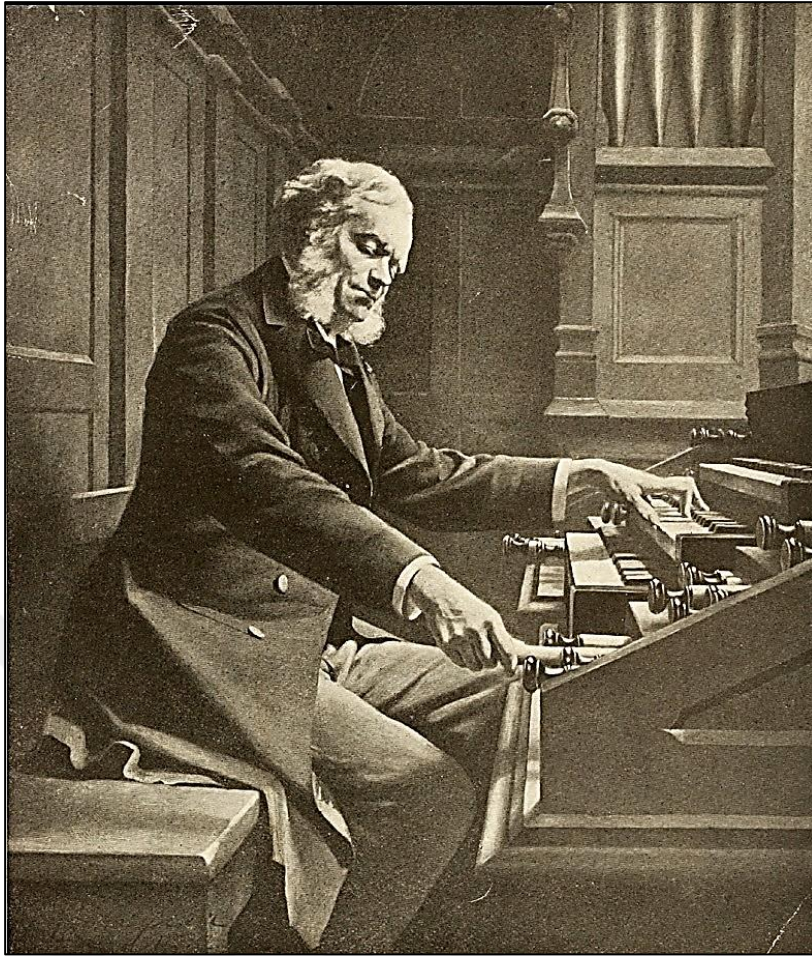


Figure 3.13: Franck plays Cavaillé-Coll organ in *La Basilique Sainte-Clotilde-de-Paris* painted by Jeanne Rongier (Url-18, 2020).

This Cavaillé-Coll organ, together with the charm of *La Basilique Sainte-Clotilde-de-Paris* marked an epochal phase in Franck's compositional life. It so intrigued him that once he said "it is so supple beneath my fingers and so obedient to all my thoughts!" (d'Indy, 1909, p.42; Grace, 1922, p.841). Together with the influence by his *maître de chapelle* duties, the outcome until 1872 was a substantial amount of compositions for harmonium, organ, and choral works with organ accompaniment, in addition to the improvements in his extemporization skills. Indeed, these years were very fruitful for the sake of both organ music repertoire and French music. Between the years 1860-1862, Franck composed an organ music collection titled as *Six pièces d'orgue* published in 1868 (Caldwell et al, 2001, p.32). The titles and order of the pieces in the collection are as follows:

№1 : *Fantaisie*, Op.16

№2 : *Grande pièce symphonique*, Op.17

№3 : *Prélude, fugue et variation*, Op.18

№4 : *Pastorale*, Op.19

№5 : *Prière*, Op.20

№6 : *Final*, Op.21

Franck dedicated each *pièce* of his colleagues except Op.19: Op.16 *à son ami monsieur* Charles-Alexis Chauvet; Op.17 *à monsieur* Charles-Valentin Alkan;⁵¹ Op.18 *à son ami* 'Charles-Camille Saint-Saëns';⁵² Op.19 *à son ami monsieur* Aristide Cavallé-Coll; Op.20 *à son maître* François Benoist; Op.21 *à son ami monsieur* Louis James Alfred Lefébure-Wély.

When Liszt visited his friend at the basilica, Franck played him this collection. Liszt eventually became amused by what he listened to. He aligned Franck's works with J. S. Bach's before leaving the temple (Demuth, 1949, p.28; d'Indy, 1909, p.44).

Franck composed few more pieces including the ones that are explicitly biblical like '*Cantique de Moïse*' *Cantemus Domino pour chœur et piano*; '*Plainte des israélites*' *Cantata pour chœur et orchestre*; '*La tour de Babel*' *Oratorio pour soli, chœur et orchestre*; and '*Les Sept paroles du Christ en croix*' *Oratorio pour soli, chœur et orchestre*. They all remained as either unpublished or published posthumously (Trevitt & Fauquet, 2001, p.3).

His extemporizations during his service music performances made him a distinctive organist among others. He turned the basilica into a concert-hall when he commenced there his recitals which included both religious and secular repertoire. All these fuelled his reputation, and he had new companions from the youth music enthusiasts who did not later become only Franck's official organ pupils but also unofficial composition pupils as well (Trevitt & Fauquet, 2001, p.3).

In 1869, he started composing his famous '*Les Béatitudes*' *Oratorio pour soli, chœur et orchestre* but it took nearly ten years to finish. Because, in 1870, *Le Second empire* declared war against *das Königreich Preußen* which resulted with the victory and unification of the German forces and the fall of *Le Second empire* which led to the foundation of *La Troisième république français*. Consequently, a pro-French and an anti-German sentiment emerged as the prevalent artistic agenda throughout France

⁵¹ He was a devout Judaist Jewish artist and is today known as the first composer who incorporated Jewish musical folklore into Eurogenetic art music (Conway, 2012, pp.235-236). It is genuinely nice of a Roman Catholic artist like Franck to dedicate the largest and longest piece (i.e. *Grande pièce symphonique*) from this collection to a Judaist Jewish artist like Alkan during the grotesque and dystopian times in which Anti-Semitism was on rise throughout Europe (In France, the earliest Anti-Semitic outbreak of the 19th century appeared as an incident known as *L'Affaire Dreyfus*). Additionally, it is important to keep in mind that some Judaic temples in Europe, including Alkan's, included organs, therefore an organ music was no surprise for Alkan.

⁵² (Demuth, 1949, pp.36,38,214).

against the dominating German artistic supremacy (Hester, 2015, pp.iii-30). Franck paused composing *Les Béatitudes* and started composing, with a national impulse, '*Paris*' *Ode patriotique pour voix avec orchestre* whose text is a poem published in a newspaper during the war. Almost ten months after the war's end in 1871, Franck, together Romain Bussine and Saint-Saëns founded *La Société nationale de musique* to promote French music with their Latin motto *Ars gallica* which is remarkably indicative, emphasizing the Roman and Gallic facets of Frenchness. Ironically, once subjected to harsh criticisms and casting out as *un étranger*, the same compositions by Franck now were deemed as valuable and *Français patriotique* in the eyes of the same French musical 'critics' (Demuth, 1949, pp.31-32).

3.5 Late Professional Period (1872-1890†)

Conservatoire de Paris was closed between 1870-1871 due to *La Guerre franco-allemande de 1870*. In 1872, the school reopened and Franck succeeded the position of the organ professorship upon his *maître* Benoist's retirement (Demuth, 1949, p.33). But he was still *un étranger*. In order to have this job with no official and bureaucratic trouble, he firstly had to have a French passport. It was only this time that he himself applied for *la citoyenneté française* (Trevitt & Fauquet, 2001, p.4). And he finally obtained it through naturalization in 1873 (Demuth, 1949, p.35). In 1872, future composers Amédée-Ernest Chausson, Eugène Marie Henri Fouques Duparc, Louis Victor Jules Vierne, Paul Marie Théodore Vincent d'Indy, became another few of Franck's *Conservatoire de Paris* pupils (afterwards, Charles Arnould Tournemire and Jean Joseph Nicolas Guillaume Lekeu joined Franck's classes as his youngest pupils as well). These "pupil-disciples", as Trevitt & Faquett (2001) put, were known as *la bande à Franck* (p.3). Apart from that, Franck's teaching of composition along with his peculiar teaching method that did not include the dull and dogmatic curriculum, came to the envying attentions of Franck's colleagues at the conservatoire for Franck was not a composition professor at the conservatoire (d'Indy, 1909, p.247).

As to his compositional studies, he was now firmly encouraged about composing large-scale symphonic music which is the identical feature of his last professional period. Initially he re-started composing *Les Béatitudes* and finished by 1879, although he ceased again in 1872 to begin composing and in 1874 to revise '*Rédemption*' *Poème-symphonique pour narrateur / narratrice, chœur et orchestre* whose libretti

were written by Édouard Blau. The performance of the latter was unfortunately more than mediocre, but Franck was eventually fine with that for he was able to listen to his work being performed on stage where everybody was listening to his music (Demuth, 1949, p.35). As their titles suggest, *Les Béatitudes* and *Rédemption* are biblical pieces too. In 1876, he completely finished composing '*Les Éolides*' *Poème-symphonique pour narrateur / narratrice, chœur et orchestra d'après Leconte de Lisle* based on a poem about Greek mythology by Charles Marie René Leconte de Lisle. Two years after he composed *Trois Pièces pour le grande orgue*. Following year, he composed *Quintette en fa mineur pour piano, deux violons, alto et violoncelle*, another piece dedicated to his 'friend' Saint-Saëns who played the piano part for its premiere. Demuth (1949) explains the issue with Saint-Saëns as:

Saint-Saëns was persuaded to play the piano part. Franck was so delighted with the performance that immediately afterwards he went up to Saint-Saëns to thank him, saying that he would like to dedicate the work to him and handing over the original MS⁵³ as a present. Then followed a shocking display of bad manners. Saint-Saëns made an ugly face, tossed the MS on to the piano, turned on his heel and strode away. ...Saint-Saëns was utterly impossible in many ways but this behaviour was unforgivable and showed complete lack of breeding. ...Several times Saint-Saëns expressed his hatred of Franck's music, speaking of it in terms of the greatest scorn. (p.36)

In 1881, he composed '*Rébecca*' *Scène biblique pour soli, chœur et orchestra*. In 1882, he composed '*Le Chasseur maudit*' *Poème symphonique pour orchestre d'après G. Burger* based on Gottfried August Bürger's partly religious, partly folkloric ballade *Der wilde Jäger*. In that year, he also started composing '*Hulda*' *Opéra en quatre actes* upon Charles-Jean Grandmougin's libretto based on Bjørnstjerne Martinius Bjørnson's Nordic historical drama *Halte-Hulda* first published in 1858. In 1884, Franck finished his *Prélude, choral et fugue pour piano* which, according to d'Indy (1909), was envisioned by Franck as merely a *Prélude & Fugue* in the style of Bach, but later he decided to expand the plan with another movement which functions as a mediator between the *Prélude* and the *Fugue*. d'Indy concludes that the piece is structurally oriented rather than having an extemporal and loose gravity (pp.163-164). But it was impossible for Saint-Saëns to believe that there existed a fugue within this piece despite a clearly indicated title as 'fugue' (Demuth, 1949, p.38). In the same year

⁵³ Abbreviation for 'Manuscript'.

Franck finished composing '*Les Djinns*' *Poème-symphonique pour piano et orchestre d'après V. Hugo* based on Hugo's same-titled poem from the collection *Les Orientales* based on the Greek Revolution whose supporters included *Royaume de France* under the rule of Bourbon monarchs. In 1885, he composed *Variations symphoniques pour piano et orchestra* dedicated to Louis-Joseph Diémer⁵⁴ And he received the award of *Légion d'honneur* cross (d'Indy, 1909, p.169). Following year, he was elected as the new president of *La Société nationale de la musique*. Trevitt & Fauquett (2001) describes what Franck's presidency triggered as: "his election as president of the Société Nationale set off an odious confrontation between the majority party of his own lieutenants (recently joined by Chausson) and the disillusioned, reactionary Saint-Saëns" (p.5). Despite all this non-sense displeasure of Saint-Saëns, Franck kept moving on composing and he finished *Sonate en la majeur pour piano et violon ou violoncelle* dedicated to Eugène Ysaÿe. (Demuth, 1949, p.134; d'Indy, 1909, p.170). In 1887, he finished '*Psyché*' *Poème symphonique pour orchestre et chœurs* whose libretti were inspired by Lucius Apuleius Madaurensis' novel *Metamorphoseon libri XI*⁵⁵ and written by Louis de Fourcaud & Sylva Sicard. Franck dedicated *Psyché* to his pupil d'Indy with the statement '*à mon ami Vincent d'Indy*' on the score. Franck's spouse and children disapproved Franck for the salacious features of this piece and did not want him to insert his music such materials (Vallas, 1951, p.206) d'Indy, on the other hand, considered the piece as being "imbued with Christian grace and feeling" (d'Indy, 1909, p.173). According to Trevitt & Fauquet (2001), the piece is "sensual, at times frankly erotic" (p.5). In the same year he finished composing *Prélude, aria et final pour piano* dedicated to French pianist Marie-Léontine Bordes-Pène who performed many premieres of Franck's works. Hough (Url-19, 2020) infers that there are some motivic and religious parallelisms between Franck's *Prélude, choral et fugue* and this piece. In 1888, Franck finished composing *Symphonie en ré mineur*, Op. 48 dedicated to another pupil of him, Eugène Marie Henri Fouques Duparc with the same statement of '*à mon ami Henri Duparc*'. In 1889, he prototypically composed '*Ghisèle*' *Drame lyrique en quatre actes* whose libretto was written by Gilbert Augustin-Thierry. It was premiered six years following Franck's demise in Munte Carlu. Franck was able to orchestrate only *acte I^{er}* of *Ghisèle*. The remaining acts were

⁵⁴ He played the piano part in its premiere at Société nationale de la musique in May 1st, 1885.

⁵⁵ Today known as *The Golden Donkey* (*Asinus aureus*).

orchestrated by his pupils: Pierre Eugène Onfroy de Bréville, Arthur Coquard, Marcel Samuel-Rousseau,⁵⁶ d'Indy and Chausson (d'Indy, 1909, p.180). Because he wanted to work on his last chamber music composition *Quatuor à cordes en ré majeur* whose reception was highly celebratory (Demuth, 1949, pp.40,52). In 1890, he neared finishing the composition of a voluminous collection for harmonium titled as *L'Organiste*. However, he was working on the collection until his demise, it unfortunately remained uncompleted. But fortunately, he was able to complete *Trois chorals pour grand orgue avec pédale obligée* (Op.38-40) and dedicated *choral №1* to Eugène Gigout, *№2* to Marie-Auguste Massacrié-Durand, *№3* to his pupil Augusta Mary Anne Holmès with the statement 'à mon élève'. According to Vallas (1951) *Trois chorals* “may be properly considered as a kind of musical last will and testament” (p.232).

Towards the summer of 1890, Franck had a traffic accident which later triggered a morbid pneumonia and accordingly made him little by little bedridden until his demise. He was unable to attend concerts and classes. On November 8th, 1890 he deceased at the age of sixty-eight. His modest funeral took place in his workplace basilica. Some colleagues including Saint-Saëns, important names –but not all– and his pupils were present at the funeral to make their farewells to this phenomenal man of art (Demuth, 1949, p.40; d'Indy, 1909, pp.58-59). Following the funeral, he was buried in *Cimetière*⁵⁷ *du Montparnasse*⁵⁸ in Montrouge, Paris (Figure 3.14).

⁵⁶ He was also an organist, and an operatic director.

⁵⁷ The cemetery is known with its hosting to the tombs of some personages important to France.

⁵⁸ In Greek mythology, Parnassus is the home of the nine muses.



Figure 3.14: Franck’s tomb in *Cimetière du Montparnasse*, Montrogue, Paris (Url-20, 2020).

3.6 Peculiar Situation

César Franck has always been a problem to musical theorists and historians—perplexing, on the one hand, those who claim that music has a national basis, by his singularly un-French characteristics, and on the other the upholders of the classic tradition, on account of his orthodoxy in matters of form as contrasted with the many daring harmonic progressions to be found in his works. (Gray, 1915, p.341)

Trevitt & Fauquet (2001) too confirms that pinpointing Franck’s cultural location is something has always been argued (p.1). For Stove (2012) problem “became a battleground” (p.7). Even a century later Gray’s words above, Armstrong (2015) underlines that this problematality still continues to exist (p.ii). The unique situation of the multilingual, and (generally) heterogenic countries like Belgium, Switzerland,

South Africa, Canada naturally raises a question about the ambiguity of one's cultural relativity to his/her own identity. For Franck, the case was not only an ethnological/genealogical, but stylistic (even denominational) as well since he is a German and Walloon by blood, a Dutch by birth, a Belgian by revolution and topography, a French by naturalization, a Roman Catholic by faith, –and it can be said that indirectly and partly a Protestant by musical tradition–, a conservative by the use of classical conventions, and a modernist by adeptly organising and aesthetically moving forward from these conventions. All these factors pose difficulties for Franckologists to specify Franck's artistic, cultural, genealogical, and endemic peculiarity. Such challenges in Franckology bring along no simple explanation. Therefore, this subchapter will provide various findings concerning Franck's national and cultural identity together with the interpretations concerning Franck's musical characteristics at once as if a sort of bundle with no categorical ordering as might be expected.

d'Indy (1909) associates Franck's art with Sienese and Umbrian school painters as opposed to Dutch and Flemish schools for the formers' art, he thinks, was free of "violent colour": Franck's lines were clear and "expressive" but he cared saturation less (p.76). What he meant is understandable, but his analogy might be a bit problematic since such paintings usually need to be restored for their colours and textures wear out as time goes by. Therefore, I suspect that it was not possible to see the original shades of the colours these paintings contain.

van den Borren (1923) sustains referring to visual arts to describe Belgian music but he aligns Franck's (and also Lassus' and Lekeu's) name(s) with painters of Flemish school like van Eyck, Bruegel, Rubens since all these names, according to him, are "visualizers who depict spirit landscapes with the same authority of nature"; "great realists, they are likewise great visionaries, whom reality is ever present as the basis of their visions"; have "painter temperament"; might share "opulence of coloration" in common, and moreover the author situates the Belgian style as something in between French rationalism and German escapism:

In French art a purely intellectual element often poses itself athwart instinctive feeling, and, in German art, reality is readily subordinated to considerations of a metaphysical order, in Belgium primitive instinct almost invariably triumphs over ratiocination or vague revery, and the contact with reality is, so to speak, never lost. (van den Borren & Baker, 1923, p.332)

In Franck's case, the author argues, however the French influence is undeniable, Franck's native traits made him distinctive among his French colleagues (van den Borren & Baker, 1923, pp.339-340).

Bertrand (1923) identifies the dramatic nature of French music in which the music is subordinated by extra-musical elements (like acting and literature); used to promote poetic expression. He contrasts this type of music with what is called as pure music in which the duration, timbre, pitch, and loudness of sounds are only organized to achieve pleasant and harmonic sounds in reflecting emotions. Accordingly, he underlines that Austrian and German music masters (like Bach, Haydn, Mozart, van Beethoven and Mendelssohn) provided Franck and Saint-Saëns the bones they needed to dress their flesh on (Bertrand & Rothwell, 1923, pp.545-546).

Roberts (1922) writes about the endeavours of British conductors in seeking for classical but non-German pieces which resulted with the rediscovery of Franck's *Symphonie en ré mineur*, Op.48 that rendered the composer a post-World War I popularity in England. But Franck's music, he says, was built "with German bricks" for "they were the best available". By "bricks",⁵⁹ he especially meant Franck's early works whose major influencers are none but Bach and van Beethoven. He also states that there were obvious resemblances of Franck to his French predecessors Gretry,⁶⁰ Monsigny and especially Daussoigne-Méhul whose traces are missed out of sight but are detectable in Franck's *Ruth' Eglogue biblique pour soli, chœurs et orchestre*. And from Schubert, the author underlines, Franck drew out his influences for tender and floaty melodies (pp.317-319).

Armande de Montgarde in his 1872 writing, as possibly effected by the anti-German sentiment emerged through *La Guerre franco-allemande de 1870*, tries to identify the characteristics of French music with comparison to his own recipe of German music:

Values identified as typically French included clarity of expression, form and technique; emphasis on melody; elegance, refinement and wit; lightness of texture; expressive decorum; and a classic sense of genre. Modern German music, on the other hand, was usually characterized by an obscurity (of expression, form and technique) essentially related to 'excessive' chromaticism; dense motivic work (*motivische Arbeit*) and 'difficult' counterpoint

⁵⁹ As Demuth (1949) puts "There was no French tradition for Franck to work upon" (p.59).

⁶⁰ He was a Liègeois too who became a naturalized French.

(‘algébrique’); textural heaviness; lack of decorum in its emphasis on expressive extremes; and the mixing of different generic traits. (Jones, 2006, pp.59-60)

Hester (2015), based on Montgarde’s characterization, moves on for more specification:

Late Romantic German music is of a grandiose nature, with a reliance on tightly knit motivic processes, dense in texture, and a sense of ambition in its form on a large scale... French music on the other hand is considered altogether different. Techniques of motivic development and coherence were not found in their treatments of melody: this was defined by short, simple and elegant instrumental lines with a flowing vocal style. Formal plans of a far smaller scale and of far more clearly defined proportions were used, such as ‘clarity of expression’, ‘elegance, refinement’ and ‘lightness’. Whilst German composers sought to make an immense statement with whatever means necessary, their French counterparts preferred to voice their emotions in a less overwrought manner, with delicacy and subtlety. (p.31)

According to Demuth (1949), Franck was not purely Latin for “the Walloon in Franck counteracted the Latin” and it was impossible to deny German influence on the Kingdom of Belgium whose first crowned monarch was, as mentioned before, a German (p.45). Also, he emphasizes that Franck “inherited the high aesthetic ideals and the fervent sincerity of the two great composers. ...Bach and Beethoven.” (p.59). Besides, Demuth explicates Franck’s organ pupil Achille-Claude Debussy’s views about Franck’s impact on French composers as follows: “French composers have not all received their impulse from the same source as Franck received” (p.212).

Hughes (2015) discusses the propagandistic agenda of 20th century German music writers under the nazi regime in which they added Franck’s paternal lineage into the German ancestry too and thus Franck is depicted as a man of pure German blood (p.77): These writers claimed that Franck’s paternal ancestors had long lived in Aachen⁶¹ (p.81). They likened the situation of Franck to of Händel (who expatriated to England) but were more interested in his race rather than his musical language. The author mentions another man, Walter Trienes who tried to depict Franck as *ein deutscher Musiker*: Trienes too claimed that Franck’s melodies were influenced by *die Lieder von Schubert*; orchestration style was highly similar to of Liszt and Wagner; texture, harmonization and form could rightfully be relatable to of van Beethoven and

⁶¹ A region in which Romans and Celts shared a history before Germans’ arrival and was declared as the imperial capital by Carolus Magnus, now is a German city at the intersection of Netherlands and Belgium. In French, it is called Aix-La-Chapelle.

Brahms. In these respects, his musical language was German (p.83). Hughes concludes that all these endeavours were used in favour of nazi propaganda. However, Belgian colleagues of these writers were partly, less different from them in terms of making Franck a tool of political stance and (unrightfully) national pride: some did not object to German claims for the sake of German-Belgian relations in the course of nazi invasion, and some retained Franck in the Franco-Belgian tradition and promoted performances as a means of *résistance* against the invasion of Belgium. The author finalizes his conclusion on Franck's national case with the evaluation of Pierre de Ligne who did not deny the German elements in Franck's music but claimed that Franck's influences from the German composers like Bach and van Beethoven were not particularly *allemande* but essentially *classique*,⁶² therefore he was *une compositeur européen*. De Ligne's opinion is seemingly the ultimate solution to this peculiar situation of Franck (pp.84,86).

3.6.1 A short time with Rejcha

Franck, as mentioned previously, was crucially influenced by epochal Austrian and German composers, not because he was partly or purely of German blood, but because of nearly a-year-long study with his professor Rejcha (Demuth, 1949, p.46; d'Indy, 1909, p.114). Demuth (1949) speaks of Rejcha with reverence: "He was a philosopher, and quoted Aristotle and Kant to his pupils. This did not appeal to Berlioz, Liszt, or Gounod, but it did appeal to Franck" (p.16). He taught Franck Bach's technique of counterpoint (Demuth, 1949, pp.45-46; Hester, 2015, p.41).⁶³ But probably he also told him about Bach's life,⁶⁴ character, lifestyle, hardship he had been through and how did Bach cope with them, since his lessons included philosophical information and discussions.

⁶² Remember the "bricks" analogy by Roberts in p.68.

⁶³ Also, at the conservatoire during the classes until 1841, Franck was exposed to the major works in the genres like masses, overtures, oratorios, operas, symphonies, requiems composed/produced by some epochal Austrian and German composers.

⁶⁴ The earliest biographical document about J. S. Bach appears in 1754 publication of German polymath Lorenz Christoph Mizler's *Neu Eröffnete Musikalischer Bibliothek*.

3.7 Compositional Techniques

In Franck's compositions, some certain musical elements are organized so often in the same or very similar way that the salient frequency of their organization reasonably drive Franckologists, like the statisticians of any other field or subject, to declare them as the compositional techniques of the composer. Until his last professional period, the most prominent among them are:

- Sequential melodies,
- Outer registral displacement and sequential alternation,
- Ephemeral mode mixture,
- Cyclic form,
- Triptych plan,
- Other traits.

3.7.1 Sequential melodies

The thematic continuation in Franck's compositions are maintained through sequencing certain motives/phrases/themes (Demuth, 1949, p.50) (Figures 3.15, 3.16, 3.17).

The image displays a musical score for the Prelude of Op. 18 by César Franck, 1862. The score is in 8/8 time, marked 'Andantino' and 'R.'. It features three systems of music for MANUALE (Right Hand), G.O. (Left Hand), and PEDALE (Pedal). The first system shows the initial theme in the right hand, with a green box highlighting a phrase. The second system, starting at measure 4, shows the theme in the left hand, with a green box highlighting a phrase. The third system, starting at measure 8, shows the theme in the right hand, with a green box highlighting a phrase. The score is annotated with various musical notations, including dynamics like 'p cantabile' and 'piu f', and articulation marks like 'acc' and 'stacc'.

Figure 3.15: *Prélude* of Op.18 (Franck, 1862).

The image shows the opening of the first movement of the Quintet in F minor by César Franck. The score is for Piano, Violin I, Violin II, Alto, and Cello. The tempo is 'Molto moderato quasi lento'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first system shows the initial chords and melodic lines. The second system, starting at measure 14, includes the vocal entry (marked 'A') and the piano accompaniment. The score is annotated with various performance instructions such as 'ff', 'dramatico', 'molto dimin.', 'più dolce', 'dimin.', 'e espress.', and 'A'.

Figure 3.16: Quintette en fa mineur pour piano, deux violons, alto et violoncelle : I. Molto moderato quasi lento opening (Franck, 1880).

The image shows the opening of a song for voice and piano. The score is for Chant (voice) and Piano. The tempo is 'Andantino'. The key signature has two sharps (F# and C#). The time signature is 6/8. The first system shows the initial chords and the vocal entry. The second system, starting at measure 4, includes the vocal line with lyrics and the piano accompaniment. The third system, starting at measure 8, continues the vocal line and piano accompaniment. The score is annotated with various performance instructions such as 'Dolce.', 'p', and 'A'.

Figure 3.17: Lied pour voix et piano opening (Franck & Paté, n.d.).

3.7.2 Outer registral displacement and sequential alternation

His melodies (be it motivic, phrasal, or thematic) often are repeated among the outer (treble and bass) parts either in registerially displaced or sequentially alternated fashion (Demuth, 1949, pp.48-49) (Figures 3.18, 3.19, 3.20).

Figure 3.18: *Prélude* of Op.18 (Franck, 1862).

Figure 3.19: *Prière pour orgue*, Op. 20 (Franck, 1868e).

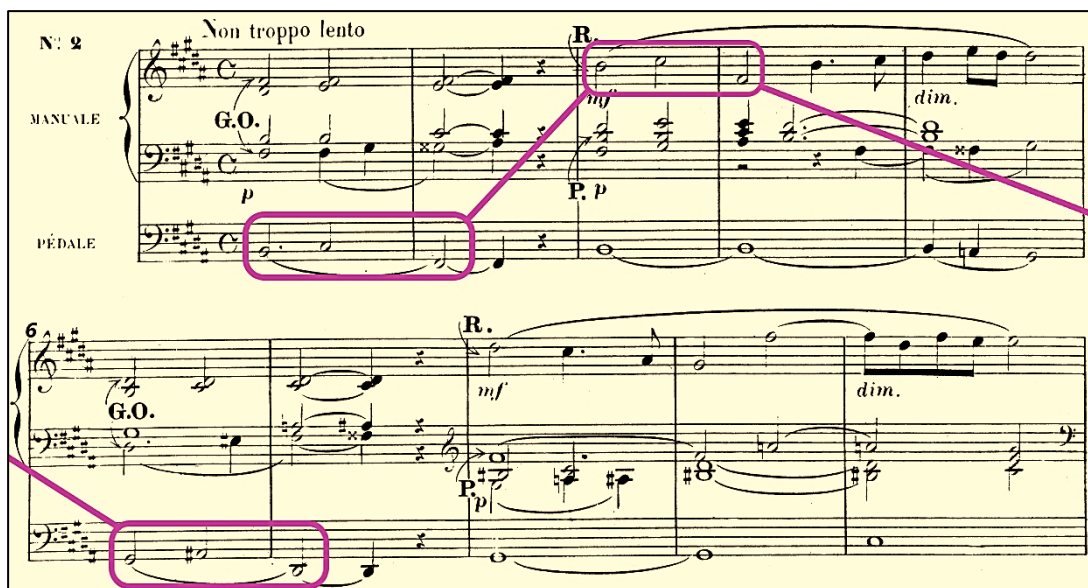


Figure 3.20: *Cantabile* from *Trois pièces pour le grand orgue* (Franck, 1883).

3.7.3 Ephemeral mode mixture

Franck often changes the mode (from minor to major or *vice versa*) for a noticeably short duration and remains in the same key (Demuth, 1949, p.48) (Figures 3.21, 3.22, 3.23).

Figure 3.21: *Quintette en fa mineur pour piano, deux violons, alto et violoncelle : II.* Lento, con molto sentimento opening (Franck, 1880).

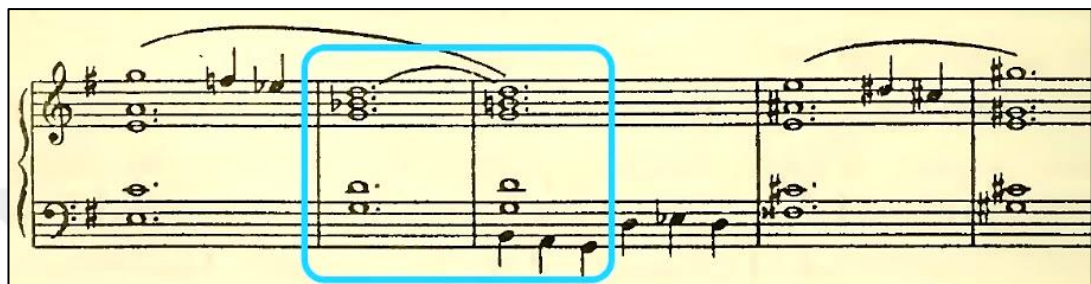


Figure 3.23: Piano reduction of ‘*Ce qu’on entend sur la montagne*’ Poème symphonique pour orchestre d’après V. Hugo (Demuth, 1949, p.62).

3.7.4 Cyclic form

Franck bases his themes/sections/movements often on a certain motive/phrase/theme which recurs in a slightly varied/truncated/modified way. Through such thematic material mimicry, Franck is said to be aimed at achieving unity throughout a piece (Demuth, 1949, pp.48-49,53, 54; Macdonald, 2001; Trevitt & Fauquet, 2001, p.22).⁶⁵ (Figure 3.24).

⁶⁵ Demuth (1949) also claims that Franck actually invented this form: the early symptoms of it can be seen in his *Deuxième sonate pour piano* composed in 1838.

32

Ajoutez les 16 pieds et les jeux d'Anches du récit.

Dim - - - G.O.

303

Allegro Très lié.

62

500

Figure 3.24: *Grande pièce symphonique pour orgue* (Franck, 1868c).

In his *Prélude, choral et fugue pour piano*, Franck determines descending seconds as the begetting motive to be recurred within the following movements with completely different characters than its initial appearance (Figure 3.25).

Prélude

Choral

58 Poco più lento.
molto cantabile, non troppo dolce

Fugue

156 *sempre ff* 158 *Largamente* *dim.*

161 *mf*

Figure 3.25: *Prélude, choral et fugue pour piano* (Franck, 1885).

He sometimes uses multiple motives/basic ideas separately or altogether to build up new themes. For instance, in *Andantino en sol mineur pour orgue* the ideas in bars 3-4 are re-used in the closing section following the evaded cadence. Likewise, motive in

bar 9 is used in bar 36 of section B. Also, the motive in bar 11 which presages the motive in bar 15 is used both in section B and the closing section. The motive in bar 15 is used in bar 37 of section B. (Figure 3.26).

Figure 3.26: *Andantino en sol mineur pour orgue* (Franck, 1890).

3.7.5 Triptych plan

Some of Franck's compositions such as *Prélude, fugue, et variation pour orgue*, Op.18; *Quintette en fa mineur pour piano, deux violons, alto et violoncelle*; *Prélude*,

choral et fugue pour piano; Prélude, aria et final pour piano, are grouped together of three phrases/themes/sections/movements/pieces⁶⁶ (Armstrong, 2015, pp.4,54; Gouin, 2017, pp.1,4).

3.7.6 Other traits

Other than these stylistic features, it is worth mentioning the overall structure of Franck's compositions are melody-driven in which melodic statements are clear, and texture is not so thick in order to highlight the melody. Also, he was fond of cherishing silence⁶⁷ or small pauses especially in his organ works when he needed to change organ registers (Peeters, 1972b, p.499; Demuth, 1949, pp.50-51). The chromaticism, a chief influence by Wagner, apparent in his last professional period works such as *Prélude, choral et fugue pour piano*. But unlike Wagner's chromaticism which rather creates harmonic tensions, Franck's chromaticism was more under the spotlight as melodic progressions. (Gouin, 2015, p.19).

3.8 Status of the Organ Music until and during Franck's Times

As a little intermezzo, it is important at this point to recall the close history of organ music. In the era of Baroque, organ music was something must be played and/or composed by all composers. The organ repertoire was broad and significant. Towards the *fin de siècle* of 18th century, most of the sophisticated composers, despite they were great organ players, composed organ music which were drastically of less significance compared to the Baroque Era organ music. On the verge of 19th century the music written for organ was outdated. However, at that time *l'orgue expressif* was introduced in France and it faced a warm reception (Figures 3.27-3.28).

⁶⁶ The notion 'triptych' is imported from the visual arts. I found no academical consensus on and therefore clear-cut definition of it musically so far. Yet, it is used by several Franckologists. If we ought to remain loyal to the use in the visual arts, a triptych should mean a multi-movemental work's three movements, or a single-movement work's three sections. That way it does not cover thematic and phrasal units. In this respect it is only a macroscopic concept. But in Franck's / musical case it can be any structural element spanning from phrasal units to movements. In this respect it is a ubiquitous concept. In accordance with my research findings, I have not encountered anything showing that Franck personally did use this notion. What I found about the earliest use of the notion concerning Franck is available in the book written by d'Indy (1909) in which he relates Franck's *Les Béatitudes* to visual arts (pp.211-212). As regards why triptych is often associated with Franck stems probably from both his religious demeanor and the quantity of it in his works.

⁶⁷ A workplace that constantly provides special acoustical reverberations to a composer, probably makes him/her think more about the silence (which is different than other kind of silences for it tenderly and noticeably fades away the sound) compared to other composers' workplaces like rooms or classes.



Figure 3.27: *Orgue expressif* from above (Url-21, 2020).



Figure 3.28: *Orgue expressif* front (Url-21, 2020).

In 1829, François-Joseph Fétis anticipated the revolutionary aspect of *l'orgue expressif*. In 1833, Cavaillé-Coll built one in *La Basilique Saint-Denis* in Paris. Newly developed timbral varieties in organ engineering became demanded by temples and concert halls.⁶⁸ During around the half of the 19th century, composers were incited to get involved in organ music more and it was resulted with sophisticated large-scale organ music compositions. The service music repertoire they produced, on the other hand, was just a small proportion of the total organ repertoire. After 1850s, emerged a secular repertoire for organ to be performed in organ recitals. The large-scale pieces like *Grande pièce symphonique pour orgue*, Op.17 by Franck marked “the direction in which organ composition was moving”. In Paris, Franck’s organ music attracted attentions of Parisian audience through his remarkable repertory developments.⁶⁹ Many organist composers in France (like Saint-Saëns, Édouard Batiste and Belgian Jaak-Nicolaas Lemmens along with Franck) played their compositions in the inauguration occasions of several Christian temples. Franck deemed the instrument as “an orchestra”,⁷⁰ as mentioned before, and according to Charles-Marie Widor, the organ of his time was “essentially symphonic” (Caldwell et al., 2001, pp.30-33).

3.9 An Overview of Six pièces d’orgue except op.18

To make a proper assessment of Op.18, it is important to examine the remaining pieces of the collection. In this section Op.16, Op.17, Op.19, Op.20 and Op.21 and their relativity to Trinitarian associations will be briefly mentioned.

3.9.1 Fantaisie pour orgue, op.16

The first piece of the album is *Fantaisie pour orgue*, Op.16. Its manifesting triptych can be seen in its super and middle sections (Sung, 2012, p.16) (Table 3.1).

⁶⁸ At that time possibly it was the most futuristic instrument.

⁶⁹ According to d’Indy (1909), Franck’s organ compositions were “so different from the purely show-pieces of Lefébure-Wély and other organists of that day, so lofty as regards inspiration, so perfect in workmanship, will remain a solid monument and mark a memorable date in the history of the myriad-voiced instrument”(p.137).

⁷⁰ (d’Indy, 1909, p.57).

Table 3.1: Op.16 Structure.

Supersection	Time Signature	Mid-Section	Subsection / Alternative Section Title	Measure Numbers	Key Events
I (64 bars in total)	4/4 (<i>Poco Lento</i>)	A	a	mm. 1-8 (8 bars)	C
			a ¹	mm. 9-16 (8 bars)	↓
		B	b	mm. 17-28 (12 bars)	
			b ¹	mm. 29-41 (12+1 bars)	
		A ¹	a ²	mm. 41-48 (8 bars)	
			a ³	mm. 49-56 (8 bars)	
		Transition	Intro for the next section's theme	mm. 57-64 (8 bars)	vii°/iv→ V/iv
II (142 bars in total)	2/4 (<i>Allegro Cantando</i>)	A	a	mm. 65-74 (1+8+1 bars)	f
			a ¹	mm. 74-83 (1+8+1 bars)	c
			b	mm. 83-92 (1+8+1 bars)	b ^b
			b ¹	mm. 92-101 (1+8+1 bars)	→V/f
		B	c	mm. 102-118 (13+3 bars)	f→ab
			c ¹	mm. 118-134 (13+3 bars)	ab→V/c#
			c ²	mm. 134-149 (13+3 bars)	V/c#→C#
		Retransition (<i>for a</i>)		mm. 148-154 (7 bars)	
	4/4 (<i>Quasi Lento</i>)	A ¹	a ²	mm. 154-163 (1+8+1 bars)	(C#↔)D ^b
			a ³	mm. 163-172 (1+8+1 bars)	D ^b →V/f
			b ²	mm. 172-190 (9 bars)	f
		Retransition	Intro for the next section's theme	mm. 191-206 (16 bars)	D ^b →C
III (44 bars in total)	3/8 (<i>Adagio</i>)	A	a	mm. 206-214 (1+8 bars)	C
			a ¹	mm. 214-222 (1+8 bars)	↓
		B	b	mm. 222-230 (1+8 bars)	a
			b ¹	mm. 230-238 (1+8 bars)	→C
		A ¹	a ²	mm. 238-249 (1+8+3 bars)	C

The motivic substance to achieve cyclic unity consists of the first five scale degrees. They appear in different orders but always one of these starts the unifying motive: a) first-fifth, b) fifth-first (Figure 3.29).

The image displays three musical staves from Franck's *Fantaisie pour orgue*. The top staff is labeled 'Poco Lento' and shows measures 1 to 102. The middle staff is labeled 'Allegretto cantando' and shows measures 65 to 206. The bottom staff is labeled 'Adagio' and shows measures 206 to 249. A blue arrow points from a circled motive in the Allegretto section (measures 172-190) to the beginning of the Adagio section (measure 206). The motive consists of the first five scale degrees (1-2-3-4-5) in various permutations.

Figure 3.29: *Fantaisie pour orgue* (Franck, 1868a).

3.9.2 Grande pièce symphonique pour orgue, op.17

The second piece of the collection is the lengthiest one. Sabatier (1982) states that the piece is rather “orchestral” than individually instrumental, its general plan is like the 9th symphony of van Beethoven. He considers the piece in three implicit movements. His order is as follows: an introduction, I. Allegro (in sonata form), II. Andante, a transition (thematic restatements), III. Allegro (pp.63-65). This structural type makes sense of the key relationships throughout the piece. But I prefer to make my structural analysis with more inductive approach rather than Op.17’s formal basis which is deviated by the composer’s genius (Table 3.2).

Table 3.2: Op.17 Structure.

Movement	Time Signature	Section	Subsection / Alternative Section Title	Measure Numbers	Key Events
I	4/4	A (Andantino serioso)	a	mm. 1-5	f#
			b	mm. 6-20	V→ V/V
			a ¹	mm. 21-25	c#→
			c (accompanied by a material)	mm. 25-59	→V6/4
	2/2	B (Allegro non troppo e maestoso)	intro	mm. 60-63	x
			a	mm. 64-73	f#
			a ¹	mm. 74-83	↓
			a ²	mm. 84-93	c#
			a ³ (extended)	mm. 94-113	↓
			stretti twice (with a material)	mm. 113-117	V
			a ⁴	mm. 118-124	f#
			a ⁵	mm. 125-132	A (V/d)
			transition	mm. 133-141	d
			b	mm. 142-177	D→E (V/A)
			A/a material	mm. 178-182	A
			transition	mm. 183-192	x
			a ⁶	mm. 192-199	a
			a ⁷	mm. 200-215	d
			a ⁸	mm. 216-229	f#
			b ¹	mm. 230-253	→V
		(A ¹)	A/a material ¹	mm. 254-260	F#
II	4/4	A (Andante)	I-A/c material	mm. 261-303	B
	2/4	B (Allegro)	I-A/c (bar 35) and I-A/a (bar 1) materials	mm. 303-401	→a ^{o7} /F#
	4/4	A ¹ (Andante)	I-A/c material ¹	mm. 402-423	B
III	4/4	A (Allegro non troppo e maestoso)	a (I-B/a material)	mm. 424-433	b
		A (Andantino serioso)	b (I-A/a material)	mm. 434-440	g/D→E
		A (Allegro non troppo e maestoso)	a ¹	mm. 441-450	d
	2/4	B (Allegro)	II-B material	mm. 451-457	bb/F

Table 3.2 (continued): Op.17 Structure.

Movement	Time Signature	Section	Subsection / Alternative Section Title	Measure Numbers	Key Events
III (cont'd)	4/4 (cont'd)	B (<i>Poco Lento</i>) B (<i>Andante</i>)	I-B/a material	mm. 458-461	x
			II-A material ¹	mm. 462-471	C
		A' (<i>Beaucoup plus largement que précédemment</i>)	a ²	mm. 472-481	F#
			a ³	mm. 482-491	g#
			a ⁴	mm. 492-501	x
		Fugue	Expo-subject ¹	mm. 502→	F#
			Expo-answer ¹ (<i>tonal</i>)	mm. 506→	↓
			Expo-subject ²	mm. 512→	
			Expo-answer ² (<i>tonal</i>)	mm. 516→	
			Episode	mm. 520-530	
			Truncated Restatements of the fugue subject	mm. 531-581↔	
			Codetta	mm.582-594	→ F#

Main section allocations of the movements can be formulised as ABA structure since each section, following a contrasting section, has thematic recurrences of initial thematic units either at the ends or towards the ends of the movements. In I-A, there is a kind of introduction of multiple thematic germs which recur in several following subsections (Figure 3.30).

The image shows a musical score for 'Grande pièce symphonique pour orgue, I' by Franck, 1868c. The score is in G major and 4/4 time. It features three systems of music. The first system is marked '1 G. O. Andantino serioso.' and includes a pink circle around the first measure. The second system is marked '3' and includes a pink circle around a measure and a red circle around a three-note group. The third system is marked 'R. Quasi allargando.' and includes a pink circle around a measure. The score also includes dynamic markings like 'P' and 'Rall.'

Figure 3.30: *Grande pièce symphonique pour orgue, I* (Franck, 1868c).

The encircled cell in bar 7 poses particularity as a three-note group and also its transformation to accompany the theme a of Allegro (Figure 3.31).

180

184

188

192

pp

Poco cresc.

Dim.

pp

P.

Figure 3.31: *Grande pièce symphonique pour orgue, II* (Franck, 1868c).

In bars 25-26, the motivic germ is provided for the thematic construction of the first Andante by bar 261. (Figure 3.32).



Figure 3.32: *Grande pièce symphonique pour orgue, III* (Franck, 1868c).

Theme b of Allegro might be another also the co-originator of the Andante theme (Figure 3.33).

Figure 3.33 shows three musical excerpts from Franck's *Grande pièce symphonique pour orgue, IV*. The top excerpt, starting at measure 141, is from the 'G.O.' section. The middle excerpt, starting at measure 261, is from the 'Andante' section, marked 'P' and 'R.p'. The bottom excerpt, starting at measure 264, is marked 'R.' and 'P'. A blue box highlights a melodic phrase in measure 141, and another blue box highlights a similar phrase in measure 261, with a line connecting them to show thematic similarity.

Figure 3.33: *Grande pièce symphonique pour orgue, IV* (Franck, 1868c).

This theme b of Allegro might have a three-related quality (Figure 3.34).



Figure 3.34: *Grande pièce symphonique pour orgue*, V (Franck, 1868c).

As a unifying device, theme a of Allegro gets transformed in the last section of the piece as the fugue subject (Figure 3.35).

Figure 3.35: *Grande pièce symphonique pour orgue*, VI (Franck, 1868c).

3.9.3 Pastorale pour orgue, op.19

This piece has the most common qualities with Op.18, in terms of symmetry, time signature, sequential progressions. The structure of the piece is another clear-cut triptych (Table 3.3).

Table 3.3: Op.19 Structure.

Section	Time Signature	Subsection / Alternative Section Title	Measure Numbers	Key Events
A	3/4 (Andantino)	a	mm. 1-8	E→V
		a ¹	mm. 9-16	c♯→V/c♯
		transition	mm. 17-24	V/c♯→V
		b	mm. 25-37	V→E
		b (ending augmentation)	mm. 38-40	↓
B	3/4 (Quasi Allegretto)	intro (with 'A/a' material)	mm. 41-44	x
		a	mm. 45-56	a
		b	mm. 57-68	V/a
		a ¹	mm. 69-80	a
		transition (with intro material)	mm. 81-97	→e
		a ²	mm. 98-109	e
		transition (with intro material)	mm. 110-120	V/e→V/g
		a ³	mm. 121-126	g
		transition (with a material)	mm. 127-142	→b
		cyclic sectional ending (with intro material)	mm. 143-146	b→V
A ¹	3/4 (Andantino)	a ²	mm. 147-154	E→V
		conjunction	mm. 155-158	c♯→V/c♯
		a ³	mm. 159-166	c♯→V
		a ⁴	mm. 167-179	→E
		Codetta	mm. 179-187	E

What makes it somewhat (but not completely) distant to Trinitarian symbolism is firstly, its title *Pastorale*. Its atmosphere is rural. Sung (2012), explains that the genre *Pastorale* is generally in compound meters (6/8, 9/8, 12/8), employs organ points, and eventually offers a “buolic Christmas scenes” (pp.20-21). Accordingly, this occasion is religious but rather than in a solemn character, it is more about social celebration which likely includes dances. Other than that, Op.19 was composed following Op.18 which might be the role model for Op.19. There exist some twice-sequenced-model progressions (Figure 3.36).



Figure 3.36: *Pastorale pour orgue*, I (Franck, 1868d).

Also, inner phrasal groupings of theme a of section B display three-bar patterns (Figure 3.37).



Figure 3.37: *Pastorale pour orgue*, II (Franck, 1868d).

3.9.4 Prière pour orgue, op.20

Prière is another triptych from the collection (Table 3.4).

Table 3.4: Op.20 Structure.

Section	Time Signature	Subsection / Alternative Section Title	Measure Numbers	Key Events
A	3/4 (Andantino sostenuto)	a	mm. 1-16	c#
		a ¹	mm. 16-32	↓
		b	mm. 32-51	→E
		transition	mm. 51-63	→V/G#
		c	mm. 63-79	→V/C#
		c ¹ (loosened and extended)	mm. 79-113	→vii ⁰⁷ /f#
B	3/4 (Quasi recitativo)	core (A-a material)	mm. 114-125	f#→F ⁷
		sequence	mm. 126-139	bb→E
		sequences of the fragmented sequence	mm. 140-148	A→d# ⁰⁷
		retransition (intro for A ¹ 's first theme)	mm. 149-158	x→V
A ¹	3/4 (Très-expressif et très-soutenu)	a ²	mm. 159-175	c#
		a ³	mm. 175-189	C#→vii ⁰⁷
		transition (with A-b material)	mm. 190-228	→f#
		introductory announcement (with core material)	mm. 228-233	→V
		theme (with B-core material)	mm. 233-244	C#→V/iv
		theme ¹	mm. 244-255	f#→c#

Its title naturally evokes a religious connotation. But, compared to Bach's *Clavierübung III* which was composed for the purpose of glorification of God, a prayer is rather human phenomenon. There are more human elements in it than Godly ones since it is about humanly demands and duties. And it is explicitly titled as this unlike Bach's *Clavierübung III* (which is not titled as '*Clavierübung III für den herrlichen Gott*'). *Prière*'s intention and aim is clear. Although its time signature is 3/4, the piece ends with minor tonic in a very downwards and gloomy atmosphere. The penultimate section is even more optimistic than the final section. According to Smith (2002), this piece has influences from *Larghetto un poco sostenuto* by Franck's antecedent colleague Alexandre Pierre François Boëly (p.134). Sung (2012) mentions that there were few attempts (although not on purpose, but incidentally) made by Franck's contemporary colleagues to establish *Prière* as a genre which the composition in this genre show some parallelisms with of Franck's (p.23).

3.9.5 Final pour orgue, op.21

Final is generally least appreciated⁷¹ but probably the most challenging piece of the collection for it involves a frequent feet mobility. It is likely a ‘promotional’ and ‘showcase’ work. Sung (2012) mentions that its dedication to Lefébure-Wély is of no coincidence for he was a great organ virtuoso with notable pedal technique (p.24) The formal organization of *Final* is so extremely loose that achieving an analytical consensus seems to be improbable. But I have detected nothing significant concerning triptych or any other three-related event with this piece (Table 3.5).

Table 3.5: Op.21 Structure.

Time Signature	Section	Measure Numbers	Key Events
4/4 (Allegro Maestoso)	a	mm. 1-28	Bb
	b	mm. 29-44	↓
	transition	mm. 45-66	x→g
	b ¹	mm. 67-74	→A/D
	transition	mm. 75-80	D
	a ¹	mm. 81-94	→V/G
	transition	mm. 94-122	G
	c	mm. 123-162	G→F#
	conjunction	mm. 163-172	→x
	b ²	mm. 173-199	e ^{o7}
	introduction (with material a)	mm. 199-208	A
	b ³	mm. 209-214	G
	varied restatements (of a material)	mm. 214-275	b
	c ¹	mm. 275-304	V
	transition	mm. 305-359	D
	closing	mm. 360-388	Eb→Bb

3.10 Op.18 derivatives

According to Franck’s well-known pupil d’Indy (1909), “Prélude, Fugue, and Variation in B minor ...is only necessary to observe that it contains in embryo the new forms which he afterwards elaborated in his last pianoforte compositions.” (p.136). And I examined the pieces *Prélude, choral et fugue pour piano* and *Prélude, aria et final pour piano* to look for if there are also any third relations between them (Tables 3.6-3.7).

⁷¹ Demuth (1949) despise it as “cheap” (p.106).

Table 3.6: *Prélude, choral et fugue pour piano* Structure.

Movement	Section	Subsection	Measure Numbers	Key Events
Prélude (57 bars in total)	A (<i>Moderato</i>)	a	mm. 1-7 (7 bars)	b
		b	mm. 8-13 (6 bars)	→V/b
		c	mm. 13-15 (3 bars)	b
	B	a ¹	mm. 16-23 (8 bars)	f♯
		b ¹	mm. 24-29 (6 bars)	→V/e
		c ¹	mm. 29-41 (13 bars)	e
	A ¹	a ²	mm. 42-57 (16 bars)	VI/b→(b→B ⁷)
Choral (101 bars in total)	A (<i>Poco più lento</i>)	a	mm.58-68 (11 bars)	c
		Refrain	mm.68-76 (9 bars)	↓
	B	b	mm.76-81 (6 bars)	→f
		Refrain ¹	mm.81-89 (9 bars)	↓
	C	c	mm.89-103 (5 bars)	V/gb
		Refrain ²	mm.103-115 (13 bars)	eb
	Retransition (<i>Poco Allegro</i>)	intro (<i>fugue subject announcement</i>)	mm. 115-128 (14 bars)	x
		d	mm. 129-142 (14 bars)	B ⁷
		d ¹	mm. 143-155 (13 bars)	F♯ ⁷
		Cadential Unit	mm.155-158 (4 bars)	B
Fugue (223 bars in total)	A (<i>Tempo Primo</i>)	Initial Exposition (with 'Choral:Retrans. intro' material)	mm. 157-177 (21 bars)	B↔ b
		Episode	mm. 177-193 (17 bars)	→A
	B	Middle Exposition	mm. 192-217 (26 bars)	A↔a→D
		Episode (<i>fugue subject imitated reversely</i>)	mm. 217-244 (28 bars)	D→F♯ ⁷
	C	Final Exposition	mm. 243-255 (14 bars)	→bb
		Episode	mm. 255-278 (24 bars)	→F♯ ⁷
	Transition	Truncated Restatements of the Subjects	mm. 278-286 (9 bars)	→C♯
	Coda	Come una cadenza (with 'Choral:refrain' and 'Prélude' materials)	mm. 286-311(26 bars)	→b
		Truncated Restatements of the Subjects (with 'Choral:refrain' and 'Prélude' materials)	mm. 311-343 (33 bars)	→B
		Episode	mm. 343-369 (26 bars)	↓
		Codetta	mm. 369-379 (11 bars)	B

Table 3.7: *Prélude, aria et final pour piano* Structure.

Movement	Section	Subsection	Measure Numbers	Key Events
Prélude (189 bars in total)	A	a	mm. 1-12 (12 bars)	E
		a ¹	mm. 13-23 (11 bars)	↓
		a ²	mm. 24-42 (19 bars)	
	B	b	mm. 42-60 (19 bars)	↓
		b ¹	mm. 60-68 (9 bars)	→V/c♯
		a ³	mm. 69-83 (5 bars)	
		c (<i>ostinato theme</i>)	mm. 84-92 (9 bars)	c♯
		c ¹ (<i>variation¹</i>)	mm. 92-100 (9 bars)	
		c ² (<i>variation²</i>)	mm. 100-108 (9 bars)	
		c ³ (<i>variation³</i>)	mm. 108-112(5 bars)	
	A ¹	c ³ (<i>variation³ - continued as intro</i>)	mm. 113-116 (4 bars)	↓

Table 3.7 (continued): *Prélude, aria et final pour piano* Structure.

Movement	Section	Subsection	Measure Numbers	Key Events
<i>Prélude</i> (cont'd)	A ¹ (cont'd)	c ⁴ (variation ⁴)	mm. 116-124 (9 bars)	↓
		d (with 'b' material)	mm. 124-130 (7 bars)	V/c♯
		d ¹	mm. 130-136 (7 bars)	↓
		d ²	mm. 136-140 (5 bars)	
		b ²	mm. 140-146 (7 bars)	
		a ⁴	mm. 147-150 (4 bars)	
		a ⁵	mm. 151-158 (8 bars)	ab↔g♯
		a ⁶	mm. 159-170 (12 bars)	E
		a ⁷	mm. 171-189 (19 bars)	(F ⁷ ↔f)→E
<i>Aria</i> (107 bars in total)	Prologue	Introduction (modulatory)	mm. 190-205 (6 bars)	G♯ ⁷ →V/Ab
	A	a	mm. 205-213 (9 bars)	Ab
		b	mm. 213-221 (9 bars)	↓
		Transitory Passage	mm. 221-225 (5 bars)	
		c	mm. 225-241 (17 bars)	→ab
		Transitory Passage ¹	mm. 241-245 (5 bars)	→Ab
	A ¹	a ¹	mm. 245-253 (9 bars)	↓
		b ¹	mm. 253-261 (9 bars)	
		Transitory Passage ²	mm. 261-265 (5 bars)	
		c ¹	mm. 265-281 (17 bars)	
	Epilogue	Coda (with intro material)	mm. 282-296 (15 bars)	Ab
<i>Final</i> (258 bars in total)	A	Intro (with 'Prélude:c ⁴ ' material)	mm. 297-301 (5 bars)	Ab↔g♯
		a (with 'Prélude:c ⁴ ' material)	mm. 301-309 (9 bars)	↓
		a ¹	mm. 309-317 (9 bars)	
		a ²	mm. 317-325 (9 bars)	c♯
		a ³	mm. 325-334 (10 bars)	↓
	B	b	mm. 335-342 (8 bars)	↓
		c	mm. 343-346 (4 bars)	D
		b ¹	mm. 347-353 (7 bars)	d
		c ¹	mm. 353-356 (4 bars)	Ab
		c ²	mm. 357-364 (8 bars)	↓
		c ³	mm. 365-376 (12 bars)	E
	A ¹	a ⁴	mm. 376-384 (9 bars)	g♯
		a ⁵	mm. 384-388 (5 bars)	↓
		a ⁶	mm. 388-392 (5 bars)	b
		a ⁷	mm. 392-396 (5 bars)	d
	C	d (<i>Aria a</i>)	mm. 396-406 (11 bars)	D♭
		e (<i>Aria b</i>)	mm. 406-414 (9 bars)	bb→D♭
	A ²	a ⁸	mm. 414-418 (5 bars)	F
		a ⁹	mm. 418-422 (5 bars)	G♭
		a ¹⁰	mm. 422-428 (7 bars)	G
		a ¹¹	mm. 428-436 (9 bars)	e
		a ¹²	mm. 436-455 (10 bars)	↓

Table 3.7 (continued): *Prélude, aria et final pour piano* Structure.

Movement	Section	Subsection	Measure Numbers	Key Events
Final (cont'd)	B ²	b ²	mm. 456-463 (8 bars)	↓
		c ⁴	mm. 464-466 (13 bars)	E
		c ⁵	mm. 467-474 (8 bars)	↓
		c ⁶	mm. 475-486 (12 bars)	C
	D	g (<i>Prélude a</i>)	mm. 487-510 (24 bars)	E
		g ¹	mm. 511-533 (23 bars)	↓
	Coda	Coda (with 'Aria:c' material)	mm. 533-564 (32 bars)	→E

In terms of cyclic unity, triptych plan, Picardy 3rd ending they are similar, as their titles also suggest. There is a reference to/intervallic parallelism with Bach's cryptogram in the opening of former's of *Prélude*: the notes B, A, C, B flat (H in German) is replaced with the right hand F sharp, E, G, F sharp. Therefore, this BACH motive might also be relatable to the sign of cross since the Bach cryptogram is also referred to as cross motive (Armstrong, 2015, p.71; Url-19, 2020; Url-23, 2020) (Figures 3.38-3.39).

PRÉLUDE, CHORAL ET FUGUE.

Prélude.

Moderato. César Franck.

Figure 3.38: Opening of *Prélude, choral et fugue pour piano* (Franck, 1885).

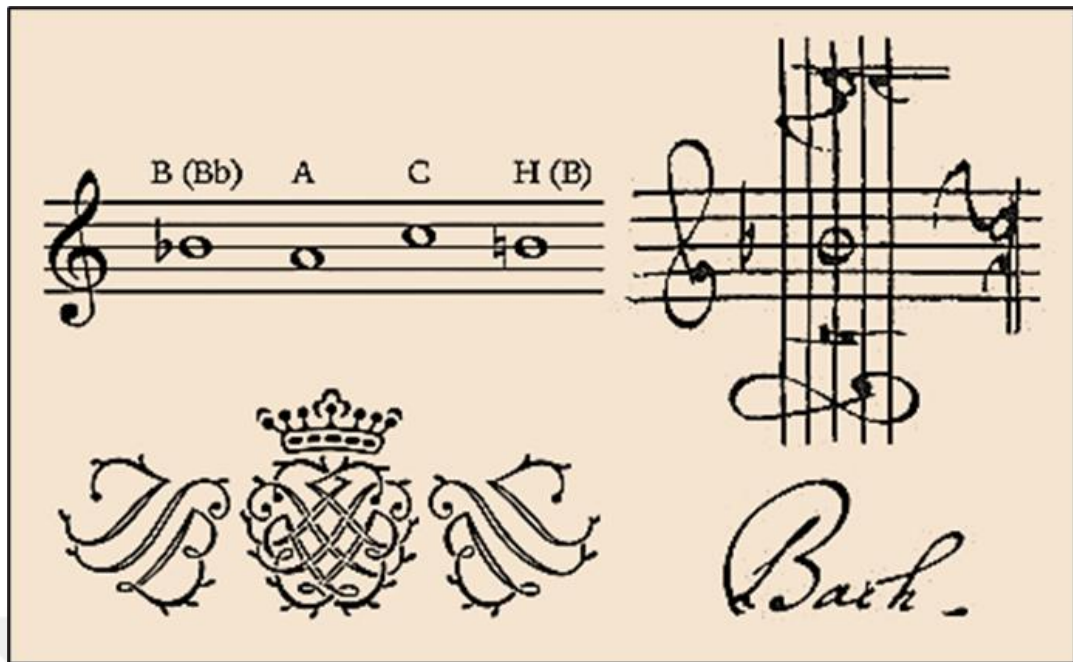


Figure 3.39: Bach cryptogram/cross motive (Url-22, 2020).

Eventually, *Prélude, choral et fugue pour piano* and *Prélude, aria et final pour piano* are more in the direction of innovation and variety out of old forms. They are, rather, technically and pianistically oriented.



4. ANALYSIS OF OP.18

Prélude, fugue et variation pour orgue, Op.18 among Franck's remaining compositions, has a very elevated place. Its clarity of expression, simplistic and symmetrical structure, tender melodies, light texture made itself a favourite and a common ground bringing his professional colleagues and ordinary and non-music-major audiences together (Demuth, 1949, p.102). It is not a church service music (Sabatier, 1982, p.61). To Stove (2012), "it ranks among the noblest and loveliest things Franck ever gave the world;...among the similarly rare compositions that evoke Bach", that, strikingly, "its tightness of construction too frequently goes unnoticed" (p.109). Andrews (1916), as mentioned before, claimed that Franck was one of the founders of *L'École française modern* (p.333). According to Grace (1917), the collection that Op.18 belongs to, is the "first considerable contribution" for this foundation (p.18). But what Franck's pupil Tournemire meant by "An extramusical meaning is found—a leap into the beyond" on Op.18 along with his non-urban depiction, is very intriguing (Smith, 2002, pp.85-86). The cyclic unity Franck achieves through triptych plan is almost apparent in many of his pieces including the remaining works in the collection *Six pièces d'orgue* (Demuth, 1949, p.97).

4.1 Op.18 Analysis

Each movement of *Prélude, fugue et variation pour orgue*, Op.18 is based essentially on Ternary (ABA') form. Initial movement *Prélude* is entirely in 9/8 meter, consists of fifty bars; whereas middle movement *Fugue* is in 3/4 meter with its nine-bars-long *Lento* introduction consists totally of ninety (9+81 or 9²) bars; and lastly the final movement *Variation*, just like *Prélude*, in 9/8 meter and consists of fifty bars. Op. 18 is structurally the most symmetrical triptych work among the remaining works by Franck (Table 4.1).

Table 4.1: Op.18 Structure.

Movement	Time Signature	Section	Subsection / Alternative Section Title	Measure Numbers	Key Events
<i>Prélude</i> (50 bars in total)	9/8	A	a	mm. 1-5 (5 bars)	b → V/b
			a ¹	mm. 6-10 (5 bars)	b → f# (↔ V ⁷ /b)
			a ²	mm. 11-15 (5 bars)	b
		B	b	mm. 16-23 (8 bars)	→ d
			b ¹	mm. 24-31 (8 bars)	→ f#
			b ²	mm. 32-43 (12 bars)	↓
		A ¹	a ³	mm. 44-50 (5+2 bars)	f#
<i>Fugue</i> (9+81 [9 ²] bars in total)	3/4	Introduction (Lent)	Fugue subject announcement (with 'Prélude:a' material)	mm. 51-59 (2+2+5 bars)	f# → V/b
		A	Initial Exposition	mm. 60-94 (35 bars)	b
		B	Episode (with 'Prélude:b' material)	mm. 94-102 (8+1 bars)	↓
		A ¹	Final Exposition	mm. 102-129 (28 bars)	→ V/iv(e)
		Retransition	Episode	mm. 129-140 (8+4 bars)	e → V6/4 (b/f#)
<i>Variation</i> (50 bars in total)	9/8	Introduction	Variation material announcement	mm. 141-146 (6 bars)	V6/4 (b/f#) → V/i (F#b)
		A	a	mm. 147-151 (5 bars)	b → V ⁷ /b
			a ¹	mm. 152-156 (5 bars)	b → f# (↔ V ⁷ /b)
			a ²	mm. 157-161 (5 bars)	b
		B	b	mm. 162-169 (8 bars)	↓
			b ¹	mm. 170-181 (12 bars)	
		A ¹	a ³	mm. 182-188 (5+1 bars)	↓
		Codetta	Post-cadential unit	mm. 188-190 (3 bars)	B

4.2.1 Prélude

The A section of this movement consists of three thematic units. Each theme is five-bars-long. The themes (a¹, a²) followed by the initial theme (a), are slightly varied versions of the initial theme. The section B, similar to section A, consists of three thematic units: first two units (b, b¹) are eight-bars-long and the last unit (b²) is twelve-bars-long. The unit b modulates to D minor, then unit b¹ modulates to F sharp minor which lasts until the end of the movement. The final section A¹ consists of seven-bars-long theme (a³), basically reiterates the unit a² of section A of the movement ends with an extension of two more restatements of the final notes of the theme in the dominant key. The three-related events in the movement are as follows:

- *Prélude* is in 9/8 compound triple meter in which there are three pulsation points (dotted crotchets) can be subdivided into three parts (quavers). As mentioned in pages 29-30, it was established as the most perfect time signature (*tempus perfectum, prolatio maior*) by de Vitry.

- Within the scope of the initial dotted crochets, all constituent pitches of the main key (B minor) triad are available and allocated to all parts (Figure 4.1).

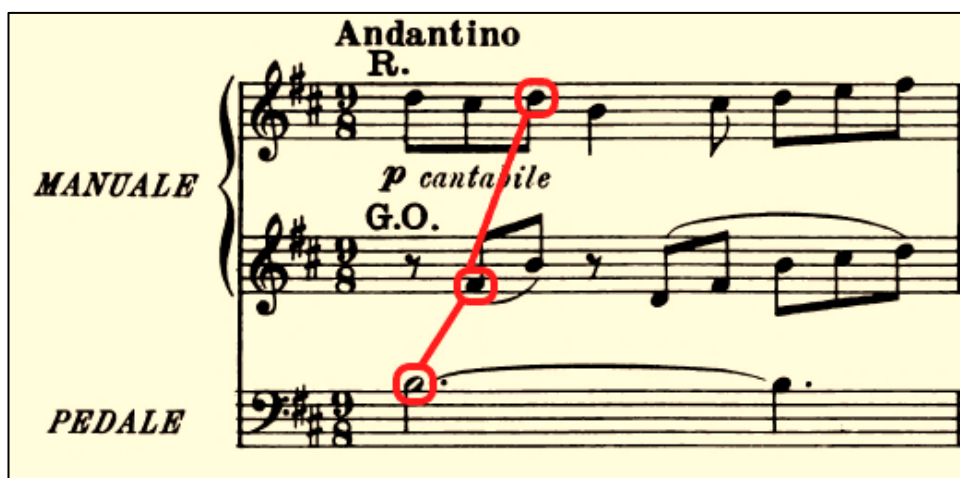


Figure 4.1: First bar of *Prélude* of Op.18 (Franck, 1862).

- There are sixty-two (twenty-nine adjacent, thirty-two evenly distanced) ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas (Figures 4.2, 4.3, 4.4, 4.5, 4.6).

The image shows the first three systems of the Prélude of Op.18, I by Franck, 1862. The score is for organ, with staves for 'MANUALE' (Right Hand), 'G.O.' (Left Hand), and 'PEDALE' (Pedal). The tempo is 'Andantino' and the mood is 'p cantabile'. The key signature is B minor. The first system is the first bar. The second system starts at measure 4. The third system starts at measure 8. Green boxes highlight ascending stepwise motions of three-note groups in the right hand and left hand. A pink box highlights a three-note group in the right hand at measure 4. A blue box highlights a three-note group in the left hand at measure 4. The pedal part is mostly sustained notes.

Figure 4.2: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Prélude* of Op.18, I (Franck, 1862).



Figure 4.3: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Prélude* of Op.18, II (Franck, 1862).

Figure 4.4: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas *Prélude* of Op.18, III (Franck, 1862).

Figure 4.5: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Prélude* of Op.18, IV (Franck, 1862).



Figure 4.6: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Prélude* of Op.18, V (Franck, 1862).

- There are seventy-six (twenty-six adjacent, fifty evenly distanced) descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas (Figures 4.7, 4.8, 4.9).

Figure 4.7: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Prélude* of Op.18, I (Franck, 1862).

20

24

28

32

36

40

cresc.

dim.

piu f

P.

f

LIKEWISE...

dim.

Ajoutez un jeu de 8 ou de 4 pieds à la pédale

Otez le jeu de 8 ou de 4 pieds

Figure 4.8: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Prélude* of Op.18, II (Franck, 1862).



Figure 4.9: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Prélude* of Op.18, III (Franck, 1862).

- There are one-hundred-one (forty-one ascending, sixty descending) adjacent third intervals belonging in the same pulsation areas (Figures 4.10, 4.11, 4.12, 4.13).

Figure 4.10: Adjacent third intervals belonging in the same pulsation areas in *Prélude* of Op.18, I (Franck, 1862).



Figure 4.11: Adjacent third intervals belonging in the same pulsation areas in *Prélude* of Op.18, II (Franck, 1862).

Figure 4.12: Adjacent third intervals belonging in the same pulsation areas in *Prélude* of Op.18, III (Franck, 1862).



Figure 4.13: Adjacent third intervals belonging in the same pulsation areas in *Prélude* of Op.18, IV (Franck, 1862).

- There are eighty-eight simultaneously emerging third intervals (Figures 4.14, 4.15, 4.16, 4.17).

Figure 4.14: Simultaneously emerging third intervals in *Prélude* of Op.18, I (Franck, 1862).



Figure 4.15: Simultaneously emerging third intervals in *Prélude* of Op.18, II (Franck, 1862).

Figure 4.16: Simultaneously emerging third intervals in *Prélude* of Op.18, III (Franck, 1862).



Figure 4.17: Simultaneously emerging third intervals in *Prélude* of Op.18, IV (Franck, 1862).

- Section A consists of three thematic units, all three are durationally equal.⁷²
- Three themes of the section A qualitatively very similar to each other: Middle (a¹) and last (a²) units of the section A are slight variations of the initial unit (a).
- Section B consists of three thematic units.
- Three themes of the section B qualitatively similar to each other: Middle (b¹) and last (b²) units of the section B are the thematic sequences of the initial theme (b). Theme b starts in B minor (which is the main key of Op.18), b¹ in D minor (a third above the note B), and b² in F sharp minor (a third above the note D). All these key tones (B, D and F sharp) are the constituent parts of Op. 18's main key (B minor) triad. Demuth (1949) states that Franck's modulatory processes usually take place by descending thirds (p.48). Here, it is the opposite (Figure 4.18).

⁷² Each unit consists of five bars. Werckmeister and Schmidt associates the number 5 with weakness or "fall of man" (Rumsey, n.d., p.10). And, as stated previously in page 19, Lippius identifies the 5th interval of his triad concept as "genitum" namely *begotten* from the *genitor*, namely *pater* (Perlman, 2004, p.180). Therefore, the most sense-making designation for the number 5 seems to be Christ himself. Apart from that, there might be another three-related event here: There is a 3:2 rhythmical pulsation proportion/subdivision in these five-bars-long thematic units as a result of gradual/increasing fragmentation starting by the third bars of these thematic units. So, instead of regular 2:2, there is a 3:2 rhythmical pulsation proportion/subdivision within these thematic units.

16

b: i

24

d: i

32

f#: i

piu f

P.

Figure 4.18: Key relationship of the section B thematic units in *Prélude* of Op.18, (Franck, 1862).

Besides, in bars 16, 24 and 32 (three bars in total) the right-hand part employs three adjacent iambic modes.⁷³

- There are eleven twice-repeated-model (nine sequential and two nearly exact / seven intra-mensural and four extra-mensural) progressions (Figure 4.19).

⁷³ See figure 2.14 in p.27

5

10

15 a Tempo

16

23

24

31

36

40

47

50

dim.

pp

R. II.

jouez un jeu de 8 ou de 4 pieds la pédale

jouez le jeu de 8 ou de 4 pieds

Figure 4.19: Repetitional progressions in *Prélude* of Op.18 (Franck, 1862).

4.2.2 Fugue

The introductory section of *Fugue* (*Lent*) with its thick homophonic choral style opening creates a nice contrast to the preceding movement and paving the way for the

actual fugue *Allegretto ma non troppo*. In addition, the timbral adjustment of *récit*, *positif*, *grand orgue* and *pédale* intensifies this contrast. *Lent* starting with the first inversion subdominant chord of B minor key and ending with the dominant chord of the same key is the section where the fugue subject is introduced (Figure 4.20).

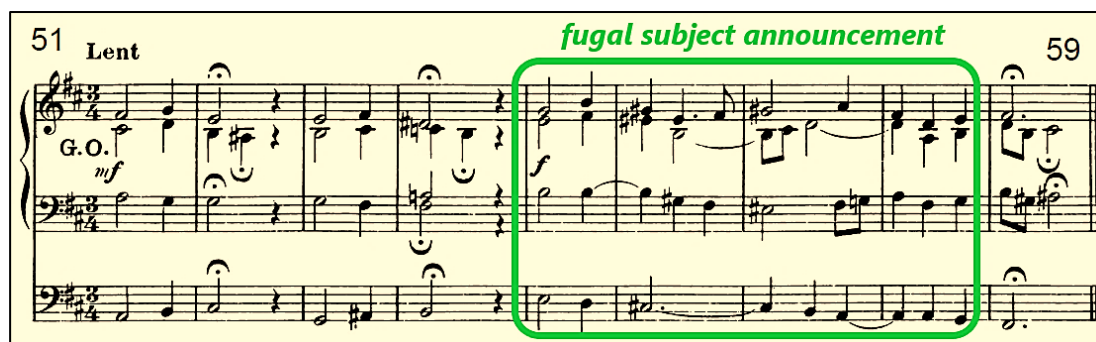


Figure 4.20: Fugue subject announcement in *Lent* of *Fugue* of Op.18 (Franck, 1862).

Followingly, the Exposition section of *Fugue* begins by the sixtieth bar. The fugue subject is derived from the presentation unit of *Prélude* theme (Section A, unit a) (Figure 4.21).

Figure 4.21: Comparison of bars 1-2 and 60-65 of Op.18 (Franck, 1862).

The entry order in the Exposition section is respectively tenor (by bar 60), alto (by bar 68), soprano (by bar 78) and bass (by bar 86). All answers to the subject are tonal and

in the dominant key. By bar 94, Episode section starts and its beginning too derived from *Prélude*'s section B, unit b's material in bar 15 (Figure 4.22).

Figure 4.22: Comparison of bars 15 and 94-67 of Op.18 (Franck, 1862).

By bar 102, Final Exposition section begins. This time there is only one answer (by bar 111) and its real, again in the dominant key. The second entry of the fugue subject in this section comes in a series of stretti, creating momentum to upcoming Episode section. By bar 129, the Episode section arrives, but this time it functions as a retransition to the main key (B minor). And finally, *Fugue* ends with the same unresolved half cadence and with the same repetitional way as in *Lent* in bar 140. Three-related events in this movement as follows:

- The entire movement is in 3/4 simple triple meter in which there are three pulsation points (crotchets) can be subdivided into two parts (quavers). As mentioned in pages 29-30, it was deemed as the less perfect time signature (tempus perfectum, prolatio minor) due to the qualities mentioned in the previous sentence.

- *Lent* section consists of nine (3^2 or $3+3+3$) bars, and the rest of the movement consists of 81 (9^2 or $3^2 \times 3^2$) bars. Therefore, *Fugue* movement consists of $9+81$, namely $3^2+(3^2 \times 3^2)$ bars.
- There are forty-seven (thirty-two ascending and sixteen descending) stepwise motions of adjacent three-note occurrences (Figures 4.23, 4.24, 4.25, 4.26, 4.27).

Figure 4.23: Stepwise three-note occurrences in *Fugue* of Op.18, I (Franck, 1862).

Figure 4.24: Stepwise three-note occurrences in *Fugue* of Op.18, II (Franck, 1862).



Figure 4.25: Stepwise three-note occurrences in *Fugue* of Op.18, III (Franck, 1862).

Figure 4.26: Stepwise three-note occurrences in *Fugue* of Op.18, IV (Franck, 1862).

Figure 4.27: Stepwise three-note occurrences in *Fugue* of Op.18, V (Franck, 1862).

- There are seventy-five adjacent (twenty-two ascending and fifty-three descending) third intervals in the movement (Figures 4.28, 4.29, 4.30).

Figure 4.28: Adjacent third intervals in *Fugue* of Op.18, I (Franck, 1862).

Figure 4.29: Adjacent third intervals in *Fugue* of Op.18, II (Franck, 1862).



Figure 4.30: Adjacent third intervals in *Fugue* of Op.18, III (Franck, 1862).

- There are seventy-eight simultaneously emerging third intervals (Figures 4.31, 4.32, 4.33, 4.34).

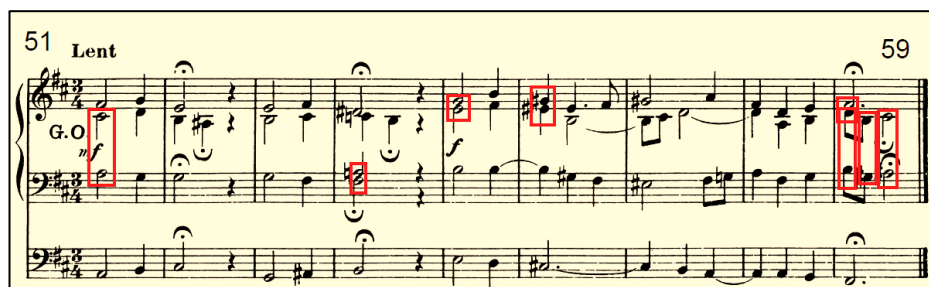


Figure 4.31: Simultaneously emerging third intervals in *Fugue* of Op.18, I (Franck, 1862).

This musical score excerpt for the second fugue of Op. 18 by Franck (1862) spans measures 67 to 93. It is written for piano in D major. The score features a complex texture with multiple voices. Red boxes are used to highlight specific intervals that emerge simultaneously in different voices. These include a major third in the right hand at measure 67, and various third intervals in both hands across measures 74, 80, 86, and 93. Measure 86 includes a piano (P.) dynamic marking. Measure 93 includes crescendo (cresc.) and diminuendo (dim.) markings.

Figure 4.32: Simultaneously emerging third intervals in *Fugue* of Op.18, II (Franck, 1862).

This musical score excerpt for the third fugue of Op. 18 by Franck (1862) spans measures 100 to 106. It is written for piano in D major. The score continues the complex texture with multiple voices. Red boxes highlight simultaneously emerging third intervals in measures 100, 101, 102, 103, 104, 105, and 106. Measure 100 includes a fortissimo (G.O.) dynamic marking. Measure 106 includes a crescendo (cresc.) marking.

Figure 4.33: Simultaneously emerging third intervals in *Fugue* of Op.18, III (Franck, 1862).



Figure 4.34: Simultaneously emerging third intervals in *Fugue* of Op.18, IV (Franck, 1862).

- There are six twice-repeated-model (three sequential and three canonical/stretti, completely extra-mensural) progressions (Figure 4.35, 4.36, 4.37).

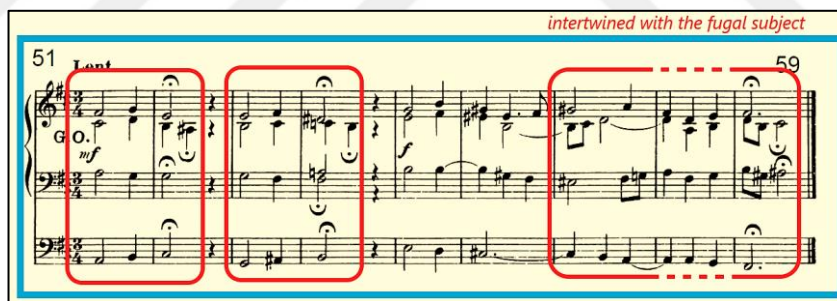


Figure 4.35: Repetitional progressions in *Fugue* of Op.18, I (Franck, 1862).



Figure 4.36: Repetitional progressions in *Fugue* of Op.18, II (Franck, 1862).



Figure 4.37: Repetitional progressions in *Fugue* of Op.18, III (Franck, 1862).

Also note that, thrice appearing iambic pattern in bars 136-137,139-140 gives a momentum to the increasing tension and stresses this repetitional progression.

4.2.3 Variation

The unresolved half cadence (to bring back to main key) of the preceding retransition hands the torch over to the Introduction section of *Variation* movement. The section fulfils four things: 1) introducing the material of the variation that merely accelerates the left hand rhythms, and adds more pitches to enrich the accompaniment 2) cleaning the air, 3) maintain contrast, just like *Lent* did, 4) tranquilize the tension created by *Fugue*. Except left hand configuration, everything in the section A is as so nearly the same as the section A of *Prélude*. The following section B undergoes a thematic truncation, therefore consists of two thematic units but maintains the main key until the section A¹. And finally, A¹ arrives by bar 182, to state the main theme one last time. By bar 188 the theme ends with a perfect authentic cadence. After the cadence, a three-bars-long codetta finalizes the piece that changes the mode from minor to major, which fulfils the function of Picardy 3rd resolution. But the piece actually ends with only octave tones. Three-related events in this final movement is as follows:

- There are eighty-three (thirty-five adjacent and forty-eight evenly distanced) ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas (Figures 4.38, 4.39, 4.40).

141
Andantino

R. Bourdon 8, Flûte 8 pieds
Hautbois de 8 pieds.
P. Flûte de 8 pieds
G.O. Bourdon de 8 pieds
PED. Flûtes de 8 et 16 pieds
Claviers séparés.

146

143

149

152

155

piu f

Figure 4.38: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Variation* of Op.18, I (Franck, 1862).

The image displays a musical score for Variation of Op. 18, II (Franck, 1862). The score is presented in five systems, each with a system number (158, 161, 164, 167, 170, 173) indicating the starting measure. The music is written for piano, with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings: *dim.*, *p*, and *cresc.*. Green circles and boxes highlight specific three-note groups in the right hand, while blue and red circles highlight groups in the left hand. The groups are arranged in a way that shows ascending stepwise motions across the systems.

Figure 4.39: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Variation of Op.18, II* (Franck, 1862).



Figure 4.40: Ascending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Variation* of Op.18, III (Franck, 1862).

- There are one-hundred-one (twenty-eight adjacent, seventy-three evenly distanced) descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas (Figures 4.41, 4.42, 4.43).

Figure 4.41: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Variation* of Op.18, I (Franck, 1862).

158

161

164

167

170

173

Figure 4.42: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Variation* of Op.18, II (Franck, 1862).



Figure 4.43: Descending stepwise motions of three-note groups belonging in the same or parallel pulsation areas in *Variation* of Op.18, III (Franck, 1862).

- There are thirty-three (sixteen ascending, seventeen descending) adjacent third intervals belonging in the same pulsation areas (triadic and arpeggiational contexts are excluded) (Figure 4.44-4.45).

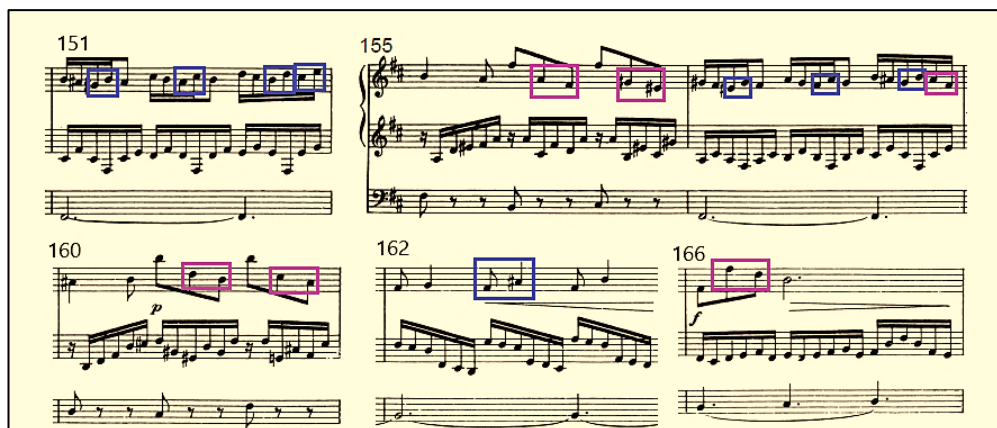


Figure 4.44: Adjacent third intervals belonging in the same pulsation areas in *Variation* of Op.18, I (Franck, 1862).



Figure 4.45: Adjacent third intervals belonging in the same pulsation areas in *Variation of Op.18, II* (Franck, 1862).

- There are fifty-six simultaneously emerging third intervals (Figures 4.46-4.47).

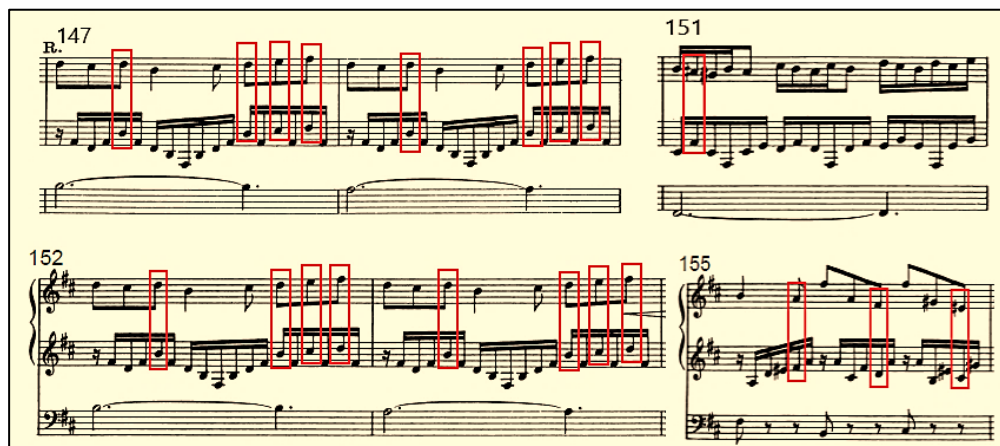


Figure 4.46: Simultaneously emerging third intervals in *Variation of Op.18, I* (Franck, 1862)

Figure 4.47: Simultaneously emerging third intervals in *Variation of Op.18, II* (Franck, 1862).

- There are twelve twice-repeated-model (ten sequential and two nearly exact / eight intra-mensural and four extra-mensural) progressions (Figure 4.48).

The image displays a musical score for the Variation of Op. 18 by Franck, 1862. The score is presented in a system with multiple staves. The measures are numbered 151, 156, 161, 164, 169, 174, 176, 179, 184, 185, 186, 188, and 190. The score is divided into systems. The first system contains measures 151, 156, and 161. The second system contains measures 164, 169, and 174. The third system contains measures 176 and 179. The fourth system contains measures 184 and 185. The fifth system contains measure 186. The sixth system contains measures 188 and 190. The score is marked with 'Poco rall.' and 'dim.'. The text 'Otez le jeu de 8 ou de 4 pieds' is also present. Red and blue boxes highlight specific melodic and harmonic patterns across the staves.

Figure 4.48: Repetitional progressions in *Variation* of Op.18 (Franck, 1862).

4.2.4 Analyses results

These analyses that detect the three-related events within the piece do not mean that every event is related to the numerical symbolism of the Holy Trinity, but they help mapping the locations where all different three-related events are frequent.

In the *Prélude* movement, ascending adjacent three-note groups in the section A makes the piece memorable together with the endorsement of the third intervals. Each thematic unit ends with a sequential progression in which the sequenced motive is heard three times in total. In the section B, there is a struggle of dominance between ascending three-note groups and descending third intervals. In the last thematic unit of this section, both sides get more intense to a climatic point. Two consecutive repetitional progressions, each sequencing their models twice, assume the climax of this conflict. The following repetitional progression relaxes the preceding tension. And the last section of the movement, repeats the main theme one more time and closes the section with the twice repeated cadential resolution (Table 4.2).



Table 4.2: Chart of Three-related Events Frequency in *Prélude* of Op.18.

Section	Alternative Section Title	Measure Numbers	Stepwise Motions of 3-note Groups belonging in the Same or Parallel Pulsation Areas				3rd Intervals			Repetitional Progressions	
			Ascending		Descending		Belonging in the Same Pulsation Areas		Simultaneously Emerging	Sequential	Same / Nearly Exact
			adjacent	evenly distanced	adjacent	evenly distanced	ascending	descending			
A	a	1	2	-	-	-	1	-	4	-	-
		2	2	-	-	-	1	-	4	-	-
		3	-	-	-	1	-	-	1	-	-
		4	-	-	-	1	2	-	1	-	-
		5	-	4	3	-	6	-	1	1	-
	a ¹	6	2	-	-	-	1	-	4	-	-
		7	2	-	-	-	-	-	4	-	-
		8	-	-	-	1	-	-	1	-	-
		9	-	-	-	1	1	2	3	-	-
		10	-	5	3	-	6	1	-	1	-
	a ²	11	2	-	-	-	1	-	4	-	-
		12	2	-	-	-	1	-	4	-	-
		13	-	-	-	1	-	-	1	-	-
		14	-	-	-	-	2	2	2	-	-
		15	-	-	-	4	-	3	3	1	-
B	b	16	-	3	-	-	1	3	-	1	-
		17	-	-	2	-	-	1	4	-	-
		18	-	2	-	-	-	1	-	-	-
		19	-	-	1	-	-	1	2	-	-
		20	1	1	-	-	-	2	-	-	-
		21	1	1	-	-	-	2	-	-	-
		22	2	-	1	-	-	-	-	-	-
		23	-	-	-	4	-	3	3	1	-
B cont'd	b ¹	24	-	3	-	-	1	3	-	1	-
		25	-	-	2	-	-	1	4	-	-
		26	-	2	-	-	-	1	-	-	-
		27	-	-	1	-	-	-	2	-	-
		28	1	1	-	-	-	2	-	-	-
		29	1	1	-	-	-	2	-	-	-
		30	2	-	1	-	-	-	-	-	-
		31	-	-	-	4	-	3	3	1	-

Table 4.2 (continued): Chart of Three-related Events Frequency in *Prélude* of Op.18.

Section	Subsection	Measure Numbers	Stepwise Motions of 3-note Groups belonging in the Same or Parallel Pulsation Areas				3rd Intervals			Repetitional Progressions	
			Ascending		Descending		Belonging in the Same Pulsation Areas		Simultaneously Emerging	Sequential	Same / Nearly Exact
			adjacent	evenly distanced	adjacent	evenly distanced	ascending	descending			
B cont'd	b ¹	24	-	3	-	-	1	3	-	1	-
		25	-	-	2	-	-	1	4	-	-
		26	-	2	-	-	-	1	-	-	-
		27	-	-	1	-	-	-	2	-	-
		28	1	1	-	-	-	2	-	-	-
		29	1	1	-	-	-	2	-	-	-
		30	2	-	1	-	-	-	-	-	-
	b ²	31	-	-	-	4	-	3	3	1	-
		32		1	-	1	1	3	-	-	-
		33	-	-	2	-	-	5	5	-	-
		34	-	2	-	1	-	1	3	-	-
		35	-	-	2	-	-	4	5	-	-
		36	-	1	-	18	1	3	-	1	-
		37	-	1	-		1	3	-		-
		38	-	1	-		1	3	4		-
		39	1	1	2	12	1	-	4	1	-
		40	1	1	2		1	-	-		-
		41	1	1	1		3	2	-		1
		42	1	1	1	-	3	2	-	-	
		43	1	-	2	-	1	-	-	-	
A ¹	a ³	44	2	-	-	-	1	-	4	-	-
		45	2	-	-	-	1	-	4	-	-
		46	-	-	-	1	-	-	1	-	-

As for *Fugue* movement, the introductory Lent, with its thick sonority, not only announces the fugue subject but again poses the twice sequenced model. Choice of dissonant chords augur the general atmosphere of the movement. The section is dominated by descending third interval occurrences. Although the inclusion of these intervals to the analysis of this movement is partly rhythmically unjustifiable, but the reason why I tried to take account of them as much as possible is that they are auditorily salient and noticeable. It is impossible not to notice their existence throughout the movement. They are the dominating element of this movement. The stretti progressions appear thrice and each stretto is heard in three parts. Another remarkable element is that at the end of the movement there is again a 'twice repeated (sequenced) model' with the support of ascending three-note groups and simultaneous third-intervals (Table 4.3).

Table 4.3: Chart of Three-related Events Frequency in *Fugue* of Op.18.

Section	Alternative Section Title	Measure Numbers	Stepwise Motions of 3-note Groups		3rd Intervals			Repetitional Progressions
			Ascending	Descending	Ascending	Descending	Simultaneously Emerging	Sequential
Introduction (Lent)	Fugue Subject Announcement	51	1				1	1
		52	1			2		
		53				1		
		54					1	
		55		1		2	1	
		56					1	
		57		1		2		
		58						
		59				2	4	
A	Exposition	60				2		
		61						
		62				2		
		63						
		64				1		
		65			1			
		66	1			2		
		67			1	1		
		68			1			
		69				4	1	
		70			1			
		71			1	4	1	
		72		1		1		
		73		1	1			
		74	1			3	2	
		75			1	2		
		76				2		
		77				2		
		78			1	2		
		79				3	1	
		80				2		
		81			3	1	1	
		82		1		3		
		83		1	1	2		

Table 4.3 (continued): Chart of Three-related Events Frequency in *Fugue* of Op.18.

Section	Alternative Section Title	Measure Numbers	Stepwise Motions of 3-note Groups		3rd Intervals			Repetitional Progressions
			Ascending	Descending	Ascending	Descending	Simultaneously Emerging	Sequential
A (cont'd)		84	1			2	2	
		85	1			3	2	
		86	1		1	4	1	
		87						
		88	1			3		
		89	1					
		90			1	2		
		91			1			
		92	1			2		
		93				2	2	
		94		1			2	
B	Episode	95				3	2	
		96				3	2	
		97				5	3	
		98		1		2	2	1
		99				2		
		100			1	2		
		101	2	1		1	4	
A'	Final Exposition	102				2		
		103				1	2	
		104				3	1	
		105			1	2	2	
		106		1		1		
		107		1	2			
		108	1			2	1	
		109	2			3	1	
		110	2			4		
		111				1		
		112				5	4	
		113	1			1		
		114				4	4	
		115		1		3		
		116			2	1		

Table 4.3 (continued): Chart of Three-related Events Frequency in *Fugue* of Op.18.

Section	Alternative Section Title	Measure Numbers	Stepwise Motions of 3-note Groups		3rd Intervals			Repetitional Progressions
			Ascending	Descending	Ascending	Descending	Simultaneously Emerging	Sequential
A'	Final Exposition	117	2			4		
		118	1		1	2	2	
		119				1		3
		120				2		
		121				2		
		122				1		
		123				2		
		124				2		
		125				1		
		126				2		
		127		1		2		
		128				2		
(A'↔) Retransition	Episode	129		1				
		130				3		
		131				2		
		132				3	1	
		133		2		2	1	
		134		1		2	1	
		135				1	2	
		136	2				2	1
		137	2				4	
		138	4				4	
		139	2			1	2	
		140						

In this final movement, the three-related events are not so much different than the ones within *Prélude* movement. Again, there is an intensification towards the end of the section B where three consecutive ‘twice repeated model’ repetitional progressions appear. Following the last sedative repetitional progression of the section, ultimate statement of the main theme begins, and it end with the ‘twice repeated model’. Following the final full authentic cadence, a three-bars-long codetta changes the mode from minor to major. It is a nostalgic and romantic approach to Picardy 3rd seemingly, and the piece ends with the mounting of all parts on one tone that forms the tonic octave (Table 4.4).



Table 4.4: Chart of Three-related Events Frequency in *Variation* of Op.18.

Section	Subsection	Measure Numbers	Stepwise Motions of 3-note Groups belonging in the Same or Parallel Pulsation Areas				3rd Intervals			Repetitional Progressions	
			Ascending		Descending		Belonging in the Same Pulsation Areas		Simultaneously Emerging	Sequential	Same / Nearly Exact
			adjacent	evenly distanced	adjacent	evenly distanced	ascending	descending			
A	Introduction	141		1							
		142		1							
		143				2					
		144	1								
		145									
		146									
	a ¹	147	1	1					4		
		148	1	1					4		
		149				1					
		150				1					
		151		6	3		4		1	1	
	a ²	152	1	1					4		
		153	1	1					4		
		154				1					
		155						2	3		
		156		7	3		3	1		1	
	a ²	157	1	1					4		
		158	1	1					4		
		159				1					
		160						2	2		
		161				6			1	1	
B	b	162		9	6		1		3	1	
		163			3	3			1		

Table 4.4 (continued): Chart of Three-related Events Frequency in *Variation* of Op.18.

Section	Subsection	Measure Numbers	Stepwise Motions of 3-note Groups belonging in the Same or Parallel Pulsation Areas				3rd Intervals			Repetitional Progressions	
			Ascending		Descending		Belonging in the Same Pulsation Areas		Simultaneously Emerging	Sequential	Same / Nearly Exact
			adjacent	evenly distanced	adjacent	evenly distanced	ascending	descending			
B cont'd	b (cont'd)	164	6	7						1	
		165	4		1						
		166	1					1	1		
		167	1					1			
		168	1	3					1		
		169	3			6			1	1	
	b ¹	170		2		1	1				
		171			1	1		2	2		
		172		2		1					
		173			1	1		2	2		
		174	2	1		12	1		1	1	
		175	2	1			1		1		
		176	1	1			1		3		
		177	2	1	2	26	1			1	
		178	2	1	2		1				
		179	2	1	2		1				
		180	2	1	2						1
		181	1		2						
A ¹	a ³	182	1	1					4		
		183	1	1					4		
		184				1					
		185						2			1
		186						2			

Table 4.4 (continued): Chart of Three-related Events Frequency in *Variation* of Op.18.

Section	Subsection	Measure Numbers	Stepwise Motions of 3-note Groups belonging in the Same or Parallel Pulsation Areas				3rd Intervals			Repetitional Progressions	
			Ascending	1	Descending		Belonging in the Same Pulsation Areas		Simultaneously Emerging	Sequential	Same / Nearly Exact
			adjacent	evenly distanced	adjacent	evenly distanced	ascending	descending			
A ¹ (cont'd)	a ³ (cont'd)	187						2	1		1
		188				6				1	
		189				3				1	
		190									



5. CONCLUSION AND DISCUSSIONS

In the first chapter I briefed my sources, explaining how they help this survey. In the second chapter, I made sure sure that which three-related Christian element does this thesis deals with. And we understood through historical events and praxes, that it is the Holy Trinity had long been the most popular Christian element in musical praxes in Europe for music was and still is used as an integral instrument for religious service and divine glorification. We also saw that, the introduction of the organ to European church in 9th century became a milestone for both music and religious perspective and a few centuries later the denominational breakdowns like the Reformation against *status quo* clergy affected musical activities and idioms in Europe. As opposed to Southern Catholic traditions, Northern Protestant Europe favoured the activities free of Southern dramatic and visual arts which led music to speak or to act through only notes. Therefore, during the late Medieval times, music, as a highly mathematical phenomenon, moved in a direction, with all its mathematical nexuses, to something more expressive than being a mere architectural projection of the universe. As a result, music became the common value of *quadriuum* and *triuium*. For artist polymaths, the most popular subject matter was religious, and they searched for the ways of how to glorify God. In the meantime, many theory books written on the philosophical and theological bases of music in which the concept of triad is begotten. As one of these polymaths, Kircher demonstrated that the organ was not a coincidental instrument. It first married the Holy Trinity with the *Old Testament* creation theory. But more important than that, it showed that it is not an instrument merely played by the created to praise the Creator, but it is also an instrument played by the Creator himself (in a recital where the venue is created). We saw that *Ars noua* theorists favoured 9/8 and 3/4 time signatures for their Trinitarian associations. As a perfect accumulation of all these developments, we saw in Bach's *Clavierübung III* the finest blend of the proportions and rhetoric to glorify the triune deity.

In the third chapter Franck's life, his times, style and some works are explained in somewhat detail; his special national and cultural condition, influence of his professor of Bohemian origin, his professional adventures and conflict with his father Nicholas-

Joseph, the state-wide crises that led the French composers to find their own voice through the foundation of *La Société nationale de musique*, his workplaces, his compositional characteristics like sequences, cyclic form, triptych plan, also brief three-related information about *Six pieces d'orgue*; *Prélude, choral et fugue*; *Prélude, aria et final*.

In the previous chapter the three-related events and elements are analysed at various levels. The analyses frankly demonstrate that there are many three-related events like, adjacent or distanced three-note groups, adjacent or simultaneous third intervals throughout Op.18. All these events in question, as stated previously, do not mean that they are completely the products of Trinitarian motivation. On the other hand, they are not completely in vain, thus deprived of a Trinitarian motivation. Their parallel and intensified appearances at such moments where twice-repeated/sequenced-model progressions take place to fulfil their climatic/dramatic, conjunctive, and sealing missions prove that. The key relationship⁷⁴ in bars 16,24 and 32 of *Prélude* poses a tonal journey from B to D then to F sharp are all by raising a third interval. The key tones B, D and F sharp are constituent elements of the B minor triad. Demuth (1949) states that Franck's key changes are not something of design but emotion-driven, and Franck's usual choice for modulations is through descending-wise thirds (p.48). This, apparently, is not the case for Op.18.

In addition to abovementioned factors, the complete posture of thrice stating the main theme in durationally equal three thematic units of the first sections of *Prélude* and *Variation* is something unique among Franck's works and, therefore should not be labelled as 'Franck's well-known general triptych plan'. Despite some common material employments, in the analyses of Sung (2012), it can also be seen that the structural design and symmetry of Op.18 makes it unique among the remaining works within *Six pieces d'orgue* collection (pp.14-25). The structural proportion and symmetry are very similar to the last movement of Bach's *Clavierübung III*⁷⁵ composed for the organ unlike the remaining volumes composed for the harpsichord; and whose *Fuga*'s triptych sections consist of, respectively, 36+45+36 bars. Not the same size, but the same kind of proportion is valid for Op.18: 50+90+50 bars. Another

⁷⁴ See p.108.

⁷⁵ See p.47.

parallel is found in the order. Bach, as mentioned before, composed the *Clavierübung III* after he completed composing *Clavierübung IV* for he wanted to compose something genuinely special for God. Franck's Op.18 is №3 in its original collection *Six pieces d'orgue*.

As regards Franck's time signature choices as 9/8 (in *Prélude* and *Variation*) and 3/4 (in *Fugue*) for Op.18, these signatures are all deemed as 'perfect' for their relation to the Holy Trinity (the former is the most perfect one according to de Vitry). Thomson (1990) says that Franck had virtually held no knowledge of the music preceding Bach's times, and he likens Op.18 to the older music (p.640). Maybe he meant the de Vitry factor. But however, let us assume that, it is true; a student from Conservatoire de Paris, or an ordinary person in Paris, a city in which L'École de Notre-Dame, the famous music and theory centre once upon a time who raised important composers and theoreticians like Leonin and Perotin is located, was unaware of the music preceding Bach's times. But thanks to his professor Rejcha, Franck was well aware of Bach, not only his music but his philosophy, life and history, if Demuth (1949) is right (p.16).

d'Indy (1909) expresses that Op.18 "contains in embryo the new forms which he afterwards elaborated in his last pianoforte compositions." (p.136). Lin (2000) and Armstrong (2015), confirms that the early symptoms of Franck's triptych trait truly stems from his triptych "experiments" with Op.18 (pp. 94-95; p.54). Also, it is important to keep in mind that this piece is one of the first compositions of Franck's second professional period began upon his appointment to Basilique-Sainte-Clotilde-de-Paris.

The positive evolutionary approach of Gouin (2017), in Op.18 makes sense in terms of rhythms for in the *Variation* movement, faster rhythms in the left hand provide a feeling of acceleration. In terms of an alternative dramatic scenario, Op.18 connotes the period of Jesus' walk up to Golgotha hill, his crucifixion and peaceful death before his pain on the crucifixion. His penultimate last word, as known well, is "it is finished". Therefore, the completion of the task can be deemed as an evolutionary process.

Roberts (1922), speaks of Franck's "struggle from darkness to light" which "is almost a fixed habit of his musical nature. His art rarely suggests the energy which is

of the external world.” (p.320). Whenever I listen to Op.18 I cannot imagine something else. Music has its own language. It is a matter of, as Peeters (1972a; 1972b) puts, “to discover what lives behind the notes” for “art begins with what stands behind and between them”.

As I finalise my conclusion, I would like to briefly mention what came to my attention in the course of this survey. Franck’s dramatic works like *‘Hulda’ Opéra en quatre actes*; *‘Ruth’ Eglogue biblique pour soli, chœurs et orchestra* and *‘Rébecca’ Scène biblique pour soli, chœur et orchestra* subjectify focalize female and mostly religious personages/characters. His last workplace also named after another female and religious personage Sainte Clothilde. I leave the question ‘why’ to be answered by fellow researchers in their ‘discoveries’.



REFERENCES

- Andrews, G. W.** (1916). Music as an Expression of Religious Feeling. *The Musical Quarterly*, 2(3), 331-338.
- Archbold, L.** (1988). Franck's Organ Music and Its Legacy. *19th-Century Music*, 12(1), 54-63.
- Armstrong, A. I.** (2015). *The Catholic-Christian Masking of César Franck and Alternative Erotic Readings of his Piano Quintet, Violin Sonata, and Prelude, Chorale and Fugue* (Unpublished doctoral dissertation). University of Toronto.
- Bach, J. S.** (Composer). (1959). *Clavierübung Part 3* [Sheet Music] (A. Riemenschneider, Ed.). New York City, NY: Fischer Inc. (Original work published 1739) Retrieved from [https://imslp.org/wiki/Clavier-%C3%9Cbung_III_\(Bach%2C_Johann_Sebastian\)](https://imslp.org/wiki/Clavier-%C3%9Cbung_III_(Bach%2C_Johann_Sebastian)).
- Baltzer, R.** (2001). Johannes de Garlandia. *Grove Music Online*. Retrieved from <https://0-www-oxfordmusiconline-com.divit.library.itu.edu.tr/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014358>.
- Bertoglio, C.** (2013). A Perfect Chord: Trinity in Music, Music in the Trinity. *Religions*, 4(4), 485-501.
- Bertrand, P. & Rothwell, F.** (1923). Pure Music and Dramatic Music. *The Musical Quarterly*, 9(4), 545-555.
- Broadhead, B. K.** (2014). The Triune Triad: A Musical Analogy Concerning the Trinity and Humanity. *Imaginatio et Ratio: A Journal of Theology and the Arts*, 3, 23-33.
- Buelow, G. J.** (2001b). Figures, theory of musical. *Grove Music Online*. Retrieved from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009625>.
- Buelow, G. J.** (2001a). Affects, theory of the. *Grove Music Online*. Retrieved from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000253>.
- Bush, D. E. & Kasel, R.** (Eds.). (2006). Medieval and Renaissance Organ: The Early Cathedral Organ. In *The Organ: An Encyclopedia* (p.327). London: Routledge.
- Cairns, D.** (1999). *Berlioz: 1803-1832 - The Making of an Artist*. Los Angeles, CA: University of California Press.

- Caldwell, J., Maxim, C., Owen, B., Winter, R., Bradshaw, S. & Elste, M.** (2001). Keyboard music. *Grove Music Online*. Retrieved from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014945>.
- Conway, D.** (2012). *Jewry in Music: Entry to the Profession from the Enlightenment to Richard Wagner*. Cambridge: Cambridge University Press.
- Dawson, R. V.** (1930). Beethoven and Cesar Franck. *Music & Letters*, 11(2), 110-123.
- Demuth, N.** (1949). *Cesar Franck*. New York, NY: Philosophical Library.
- d'Indy, V.** (1909). *César Franck*. (Rosa Newmarch, Trans.). Suffolk: R. Clay & Sons, Ltd.
- Dubois, T. A.** (1983). *Christian Friedrich Daniel Schubart's Ideen zu einer Ästhetik der Tonkunst: An Annotated Translation* (Doctoral dissertation, University of Southern California, 1983) (pp.433-437). Los Angeles, CA: University of Southern California Digital Library.
- Franck, C.** (Composer). & **Paté, L.** (Librettist) (n.d.). *Lied* [Sheet Music]. Paris: Enoch, Frères et Costallat. Retrieved from [https://imslp.org/wiki/Lied_\(Franck%2C_C%3%A9sar\)](https://imslp.org/wiki/Lied_(Franck%2C_C%3%A9sar)).
- Franck, C.** (Composer). (1868a). *Fantaisie*, Op.21 [Sheet Music]. Paris: Maeyens-Couvreur. Retrieved from [https://imslp.org/wiki/Fantaisie%2C_Op.16_\(Franck%2C_C%3%A9sar\)](https://imslp.org/wiki/Fantaisie%2C_Op.16_(Franck%2C_C%3%A9sar)).
- Franck, C.** (Composer). (1868b). *Final*, Op.21 [Sheet Music]. Paris: Maeyens-Couvreur. Retrieved from [https://imslp.org/wiki/Final%2C_Op.21_\(Franck%2C_C%3%A9sar\)](https://imslp.org/wiki/Final%2C_Op.21_(Franck%2C_C%3%A9sar)).
- Franck, C.** (Composer). (1868c). *Grande pièce symphonique*, Op.17 [Sheet Music]. Paris: Maeyens-Couvreur. Retrieved from [https://imslp.org/wiki/Grande_pi%C3%A8ce_symphonique%2C_Op.17_\(Franck%2C_C%3%A9sar\)](https://imslp.org/wiki/Grande_pi%C3%A8ce_symphonique%2C_Op.17_(Franck%2C_C%3%A9sar)).
- Franck, C.** (Composer). (1868d). *Pastorale*, Op.19 [Sheet Music]. Paris: Maeyens-Couvreur. Retrieved from [https://imslp.org/wiki/Pastorale%2C_Op.19_\(Franck%2C_C%3%A9sar\)](https://imslp.org/wiki/Pastorale%2C_Op.19_(Franck%2C_C%3%A9sar)).
- Franck, C.** (Composer). (1862). *Prélude, fugue et variation pour orgue*, Op.18 [Sheet Music]. Paris: Durand, Schoenewerk et Cie. Retrieved from <https://imslp.org/wiki/Special:ReverseLookup/3803>.
- Franck, C.** (Composer). (1868e). *Prière*, Op.20 [Sheet Music]. Paris: Maeyens-Couvreur. Retrieved from [https://imslp.org/wiki/Pri%C3%A8re%2C_Op.20_\(Franck%2C_C%3%A9sar\)](https://imslp.org/wiki/Pri%C3%A8re%2C_Op.20_(Franck%2C_C%3%A9sar)).
- Franck, C.** (Composer). (1880). *Quintette en fa mineur pour piano, deux violons, alto et violoncelle* [Sheet Music]. Paris: Hamelle. Retrieved from [https://imslp.org/wiki/Piano_Quintet_\(Franck%2C_C%3%A9sar\)](https://imslp.org/wiki/Piano_Quintet_(Franck%2C_C%3%A9sar)).

- Franck, C.** (Composer). (1883). *Trois pièces pour le grand orgue* [Sheet Music]. Paris: Durand & Fils. Retrieved from [https://imslp.org/wiki/3_Pi%C3%A8ces_pour_grand_orgue_\(Franck%2C_C%C3%A9sar\)](https://imslp.org/wiki/3_Pi%C3%A8ces_pour_grand_orgue_(Franck%2C_C%C3%A9sar)).
- Franck, C.** (Composer). (1885). *Prélude, choral et fugue pour piano* [Sheet Music]. Braunschweig: Litolf. Retrieved from [https://imslp.org/wiki/Pr%C3%A9lude%2C_Choral_et_Fugue_\(Franck%2C_C%C3%A9sar\)](https://imslp.org/wiki/Pr%C3%A9lude%2C_Choral_et_Fugue_(Franck%2C_C%C3%A9sar)).
- Franck, C.** (Composer). (1890). *Andantino en sol mineur pour orgue* [Sheet Music]. Paris: Richault & Cie. Retrieved from [https://imslp.org/wiki/Andantino_in_G_minor%2C_CFF_54_\(Franck%2C_C%C3%A9sar\)](https://imslp.org/wiki/Andantino_in_G_minor%2C_CFF_54_(Franck%2C_C%C3%A9sar)).
- Gouin, S.** (2017). *Teleology in César Franck's Prélude, Choral et Fugue* (Unpublished doctoral dissertation). The University of Western Ontario University.
- Grace, H.** (1917). Church and Organ Music. Modern French Organ Music. *The Musical Times*, 58(887), 17-20.
- Grace, H.** (1922). César Franck, Organist: B. December 10, 1822. *The Musical Times*, 63(958), 840-845.
- Gray, C. W.T.** (1915). Concerning César Franck. *The Musical Times*, 56(868), 341.
- Hester, N.** (2015). *César Franck – A New French Unity* (Unpublished master's thesis). University of York.
- Hughes, A.** (2001). Franco of Cologne. *Grove Music Online*. Retrieved from <https://0-www-oxfordmusiconline-com.divit.library.itu.edu.tr/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000010138>.
- Hughes, C. A.** (2015). "Der enträtselte Cäsar Franck": German Claims to a Belgian National Hero, 1940-1943. *Revue Belge De Musicologie / Belgisch Tijdschrift Voor Muziekwetenschap*, 69, 77-88.
- Jones, T.** (2006). Nineteenth-century Orchestral and Chamber Music. In R. Langham Smith & C. Potter (Eds.), *French Music Since Berlioz* (pp. 53-90). Hampshire: Ashgate Publishing Limited.
- Lin, J.-C.** (2000). *From Virtuoso to Master: César Franck as a Composer of Solo Piano Music* (Unpublished doctoral dissertation). University of Texas.
- Macdonald, H.** (2001). Cyclic form. *Grove Music Online*. Retrieved from <https://0-www-oxfordmusiconline-com.divit.library.itu.edu.tr/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000007001>.
- Peeters, F.** (1972a). The Organist's Repertory. 10: César Franck's Organ Music. *The Musical Times*, 113(1550), 395-397.
- Peeters, F.** (1972b). César Franck's Organ Music: 2. Interpretation. *The Musical Times*, 113(1551), 499-500.
- Perlman, M.** (2004). *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*. London: University of California Press.

- Roberts, W. W.** (1922). César Franck. *The Musical Quarterly*, 3(4), 317-328.
- Rumsey, D.** (n.d.). *Bach and the Holy Trinity*. Retrieved from <http://www.davidrumsey.ch/TRINITY.pdf>.
- Sabatier, F.** (1982). *César Franck et l'orgue*. Paris: Presses Universitaires de France.
- Smith, R.** (2002). *Toward an Authentic Interpretation of the Organ Works of Cesar Franck*. Columbia, NY: Pendragon Press.
- Stove, R. J.** (2012). *César Franck : His Life and Times*. Plymouth: Scarecrow Press, Inc.
- Sung, A.** (2012). *The Cavaillé-Coll Organ and César Franck's Six Pièces* (Unpublished doctoral dissertation). Arizona State University.
- Thiessen, G. E.** (Ed.). (2005). *Theological Aesthetics: A Reader*. Eerdmans Publishing Company.
- Thomson, A.** (1990). César Franck: Mind, Flesh and Spirit. *The Musical Times*, 131(1774), 639- 641.
- Trevitt, J., & Fauquet, J.** (2001). Franck, César(-Auguste-Jean-Guillaume-Hubert). *Grove Music Online*. Retrieved from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010121>.
- Vallas, L.** (1947). César Franck in England. *Music & Letters*, 28(4), 417-418.
- Vallas, L.** (1951). *César Franck* (Hubert James Foss Trans.). New York: NY Oxford University Press.
- van den Borren, C., & Baker, T.** (1923). Belgian Music and French Music. *The Musical Quarterly*, 9(3), 329-342.
- Wilson, B., Buelow, G., & Hoyt, P.** (2001). Rhetoric and music. *Grove Music Online*. Retrieved from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043166>.
- Url-1:** <http://rtw.heavengames.com/history/civs/Mighty_Belg/Mighty_Belgae>, date retrieved 04.03.2020.
- Url-2:** <<https://en.wikipedia.org/wiki/3>>, date retrieved 13.04.2020
- Url-3:** <<https://dictionary.onmusic.org/terms/2062-madrigalism>>, date retrieved 21.04.2020
- Url-4:** <https://en.wikiquote.org/wiki/Johannes_Kepler>, date retrieved 22.04.2020.
- Url-5:** <https://www.azquotes.com/author/29262-Marin_Mersenne>, date retrieved 22.04.2020.
- Url-6:** <<https://music.tutsplus.com/tutorials/quick-tip-the-overtone-series--audio-4672>>, date retrieved 22.04.2020.
- Url-7:** <https://www.researchgate.net/figure/Claudio-Monteverdi-Vespro-della-Beata-Vergine-1610-Duo-Seraphim_fig1_272659877>, date retrieved 22.04.2020.
- Url-8:** <<http://special-collections.wp.st-andrews.ac.uk/2013/04/09/52-weeks-of-inspiring-illustrations-week-42-athanasius-kirchers-beautiful-musurgia-universalis-1650>>, date retrieved 22.04.2020.

- Url-9:** <<https://www.britannica.com/art/rhythm-music/Metre>>, date retrieved 22.04.2020.
- Url-10:** <<https://www.futurelearn.com/courses/from-ink-to-sound/0/steps/26014>>, date retrieved 09.05.2020
- Url-11:** <<https://upload.wikimedia.org/wikipedia/commons/a/a6/Tempus-prolatio.jpg>>, date retrieved 22.04.2020.
- Url-12:**
<https://www.reddit.com/r/imaginarymaps/comments/d3m1gg/united_kingdom_of_the_netherlands_1000x1000_oc/>, date retrieved 28.04.2020.
- Url-13:**
<https://commons.wikimedia.org/wiki/File:Old_Conservatoire_de_Paris_building_early19th_century.jpg>, date retrieved 28.04.2020.
- Url-14:** <https://en.wikipedia.org/wiki/Notre-Dame-de-Lorette,_Paris>, date retrieved 28.04.2020.
- Url-15:** <[https://commons.wikimedia.org/wiki/File:%C3%89glise_Notre-Dame-de-Lorette_\(Paris\)74.JPG](https://commons.wikimedia.org/wiki/File:%C3%89glise_Notre-Dame-de-Lorette_(Paris)74.JPG)>, date retrieved 28.04.2020.
- Url-16:** <https://www.petit-patrimoine.com/fiche-petit-patrimoine.php?id_pp=75103_15>, date retrieved 29.04.2020.
- Url-17:** <https://fr.m.wikipedia.org/wiki/Cath%C3%A9drale_Sainte-Croix_de_Paris_des_Arm%C3%A9niens>, date retrieved 29.04.2020.
- Url-18:** <https://fr.wikipedia.org/wiki/Basilique_Sainte-Clotilde_de_Paris>, date retrieved 29.04.2020.
- Url-19:** <<http://www.stephenhough.com/writings/album-notes/franck-piano-music.php>>, date retrieved 02.05.2020.
- Url-20:**
<https://upload.wikimedia.org/wikipedia/commons/8/84/Tomb_of_C%C3%A9sar_Franck.JPG>, date retrieved 05.05.2020.
- Url-21:** <<https://artsandculture.google.com/asset/orgue-expressif-th%C3%A9odore-achille-m%C3%BCller-vertus-1801-paris-1871/bwGpf205-qJaEQ>>, date retrieved 09.05.2020.
- Url-22:** <<http://hermetic-golden-dawn.blogspot.com/2014/12/astromusik-and-golden-dawn.html>>, date retrieved 25.05.2020.
- Url-23:** <<https://www.key-notes.com/blog/bach-s-musical-signature#:~:text=A%20particularly%20meaningful%20motive%20for,other%20middle%20note%20is%20below.>>, date retrieved 25.05.2020.



CURRICULUM VITAE

Name Surname : Murathan TURHAN

Place and Date of Birth : Ankara - Turkey, June 25th, 1991

E-mail : turhanmurathan@yahoo.com

Bachelor of Music : Koninklijk Conservatorium Brussel, Music Theory (2016)

