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Teleology in César Franck's Prélude, Choral et Fugue

Stephanie Gouin, *The University of Western Ontario*

Supervisor: Catherine Nolan, *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Music

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Abstract

César Franck's *Prélude, Choral et Fugue* is a fine example of the composer's mature style and contribution to musical form and language at the end of the nineteenth century. The use of a Baroque structure, such as the fugue, has a significant impact on the overall unfolding of this Romantic work. A teleological perspective will inform the analysis of the Fugue, which will constitute the core of the study. It will use concepts of design and purpose in order to explain the development of the piece as a whole, and the transformation of the musical language within the Fugue in particular.

Romantic fugues reflect a general tendency of works from this era to unfold teleologically, which itself resulted from a transformation of the philosophical discourse and from a new interest in notions such as organicism and symbolism. Typical features of Romantic fugues, such as shifts in texture from polyphony and homophony, romanticization of the harmonic language, and accelerations of tempo, contribute to this fugue's forward impetus and departure from the Baroque model.

Specific elements of Franck's musical language also contribute to the teleological aspect of the piece. His strong affinity for German musical works, derived in part from his studies with Reicha and early training in thoroughbass, and the rich French music culture which surrounded him, both influenced his unique and cosmopolitan style. A defining feature of Franck's mature language, germinal thematic development, consists of the growth and transformation of initial minimal material which constantly anticipates major themes to come. In the *Prélude, Choral et Fugue*, an initial descending-second cell

eventually grows into a three-note motive, which itself serves as the basis for thematic ideas and most importantly the subject. The Fugue therefore informs the goal-driven aspect of the piece in two ways, by the consistent anticipation of its material in the Prelude and Chorale, and through its departure from the Baroque model as it reaches fulfillment within the Romantic idiom. By providing a greater understanding of Franck's style and of the intricate process through which the work unfolds, this study will be beneficial to performers and teachers alike.

Keywords

César Franck, Prélude, Choral et Fugue, Teleology, Analysis, Development, Growth, Transformation, Romantic, Baroque, Reicha, Keith Chapin, Kant, Goethe, Allegory, Symbolism, German, French, Paris, Conservatoire

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Preface

I remember distinctly one conversation I had with one of my colleagues at the time I was learning the *Prélude, Choral et Fugue*. He had been playing the piece as well for more than a year, and he was astonished that each time he came back to the work he would still discover new interesting elements in the writing, and ways to experiment with voicing and phrasing. I certainly agreed, as my listening experience had been quite similar. Although I was instantly drawn to the textural effects of the Prelude and the luscious harmonies of the Chorale, it took more time to fully appreciate the intricacy of the Fugue and the extent to which the work achieved thematic unity through the constant development of musical ideas. My interest for the Fugue grew further when I started looking at the score and examined more closely how the Baroque model was adapted to the Romantic idiom. This interest eventually came to encompass the Romanticization of older forms in general. It translated into the choice of repertoire for the recitals of my degree, which included various transcriptions as well as several Baroque and Romantic fugues (full programs appear in Appendix B).

It was clear in my mind from the moment I decided to make the *Prélude, Choral et Fugue* the center of this study that I wanted my perspective as a performer to valuably inform its approach. However, it was equally clear that I did not wish to make prescriptive correlations between analysis and performance, as I thought the interest of the piece resided precisely in the vast range of possibilities it offered to the performer. As I became more acquainted with the notion of teleology in Romantic works, it presented

an increasing appeal. The investigation of teleological elements within the piece, concerned with its unfolding in real time and the development of material toward a goal, shared many similarities with the way I approached this same work as a performer. Moreover, the *Prélude, Choral et Fugue* represented a unique subject of interest in this regard. As a fine example of Franck's mature style, it features germinal thematic development that constantly anticipates and foreshadows future musical ideas, creating forward momentum and causal relationships between thematic materials. It also reflects the general tendency of Romantic fugues at the time to gradually depart from the Baroque model as they unfold toward a climactic goal. Teleology in the *Prélude, Choral et Fugue* shed a new light on the composer's late style, provided a broader context for this Romantic work, and gave me the opportunity to approach the piece as a process, in analysis as well as in performance.

As with my listening and performing experiences, the analysis consistently kept offering new material of interest at each stage of the study. Although my understanding and appreciation of the *Prélude, Choral et Fugue* has considerably deepened over the last few years, I am confident that it will grow even further, and that this work will still offer new possibilities the next time I perform it. I am looking forward to it.

Chapter One: Introduction

This study will investigate the *Prélude, Choral et Fugue* (1884) by César Franck. This triptych for piano is a fine example of the composer's mature style and contribution to musical form and language at the end of the nineteenth century. The intricate treatment of musical ideas displayed in the work provides the performer with rich expressive possibilities. Many of the work's features, such as the continuous transformation of its musical material and the relationship between the three main sections of the triptych, can appeal to the music theorist as well. The use of a formal Baroque structure, such as the fugue, has a significant impact on the overall unfolding of this Romantic work. In fact, the understanding of the fugue's function within the piece further sheds light on the process through which the *Prélude, Choral et Fugue* continually transforms its musical material, thus achieving the large-scale thematic unity. These concepts of transformation and unity define the form of the work as an ever-evolving process, and as a result, they engage the listener by continually providing novelty through familiar material. It is therefore possible for an analytical approach to address these issues of musical transformation and relationships, while also informing the acts of listening and performing.

The analysis will focus on the fugue from the *Prélude, Choral et Fugue*, which will constitute the core of the study, and will be informed by a teleological perspective. In this respect, it will use concepts of design and purpose in order to explain the

development of the piece as a whole, and the transformation of the musical language within the Fugue in particular. To this effect, the analysis will show that the essence of the work is defined through the purposeful metamorphosis and consistent growth of its germinal material towards an end, in this case, a climactic goal that it attains in the coda. The analysis will also illustrate how the material of the Fugue is shaped progressively in the previous sections of the piece, and how the Fugue itself undergoes an aesthetic transformation in its development toward the climax. The analysis will examine some general features peculiar to Romantic fugues, such as shifts in texture from polyphony to homophony and accelerations of tempo, features that contribute to their teleological drive. As the musical language of the fugue under consideration becomes increasingly romanticized, it contributes to the aforementioned aesthetic transformation. In the process, the Baroque model of fugue becomes gradually less strict until some of its structural elements, such as the outline of the expositions, deviate from the Baroque standards to the point that the sole use of traditional labels starts to seem obsolete.

Franck's use of germinal thematic development is a fundamental feature of his late style. The dynamic development of originally minimal material toward a goal has strong teleological implications, and will therefore represent an important aspect of the analytical discussion. In the *Prélude, Choral et Fugue*, along with the Piano Quintet (1878) and the *Variations Symphoniques* (1886), one or few initial cells are continuously developed in order to progressively form more complex musical ideas, until these ideas eventually become fully structured themes. The moments when significant thematic elements such as the subject of the Fugue are ultimately presented in their entirety constitute important events toward which the piece strives. Other specific elements

typical of Franck's mature style, including incessant modulation, chromatic and non-functional harmonies, and dense counterpoint, also contribute in building up tension and giving its onward impetus to the work.

Amid the various musical currents in late nineteenth-century Paris, the individuality of Franck's style is reflected in his approach to counterpoint and chromaticism. This resulted in part from the fact that he had been introduced to German repertoire from a young age, and that his theoretical education included important concepts of the German tradition. His early studies consisted of a thoroughbass mentality, in addition to the French model based on species counterpoint that he was taught later at the Conservatoire.¹ The analysis will highlight how typical features of Romantic fugues along with specific elements of Franck's mature style both contribute to the teleological aspect of the piece. They combine to create this Fugue that owes its roots to a Baroque heritage, but whose goal-driven structure reaches fulfillment within the Romantic idiom.

1.1 Need for Study and Significance

A relatively small amount of literature has been written about the *Prélude, Choral et Fugue*, and the few dissertations that deal with this topic cover Franck's body of mature keyboard works as a whole. This monograph will focus its attention more precisely on the Fugue section of the work, and will consider the Prelude and the Chorale

¹ An important aspect of the study of counterpoint within the German tradition was the reliance on notions of thoroughbass and of continuo. The bass line served as the foundation for the counterpoint. All other voices related intervallically to it, and a system of figured bass was used to illustrate these relationships with numbers underneath the bass line. However, species counterpoint was based on relationships between the contrapuntal lines and the *cantus firmus*, and the *cantus firmus* could be any voice within the contrapuntal texture. Further discussion of thoroughbass and species counterpoint will follow in Chapter 2. See Alfred Mann, "The Classic Summaries," in *Study of Fugue* (New-York: W. W. Norton, 1965), p. 53–62.

in relation to it. Moreover, the analysis of the Fugue and its function within this large-scale work will be carried out with the particular objective of examining its teleological aspect. While traditional analysis of Franck's harmonic language, his treatment of counterpoint, and the overall form will contribute to an understanding of his style, the prime purpose of the analysis will be to explain the evolution of the thematic development. This perspective enables an analysis that is based on relationships between events and causality, relationships that also strongly inform the listening and performing processes.

Very few piano solo works by Franck, other than the *Prélude, Choral et Fugue* and the *Prélude, Aria et Final* (1887), have achieved membership in the performance canon. While it is true that the triptych enjoys a certain popularity, along with other of Franck's mature works such as his Symphony, the *Variations Symphoniques*, and of course the widely performed Violin Sonata, its performance tradition is not really comparable to that of other large-scale works by contemporaneous composers. A simple survey of recordings shows a large discrepancy between the number of recordings of the *Prélude, Choral et Fugue* and, for example, that of any large-scale piano work by Brahms or Liszt.² By providing a greater understanding of Franck's style and demonstrating the significance it had on his contemporaries and successors, this study will be beneficial to performers and teachers alike.

² A selective discography of the *Prélude, Choral et Fugue* appears in Appendix A.

1.2 Philosophical Discourse and Its Impact on Romantic Teleology

In order to use the concept of teleology within an musical context, it will be useful to define it here and show how it can inform an analytical approach. The origin of term “teleology” comes from the Greek *telos*, which signifies “end,” “purpose,” or “goal.” Teleology then, is the study of an object through its purpose. Translated into musical analysis, this perspective focuses on the various elements that contribute to the unfolding of musical material toward a goal within a work. While the notion of purpose in teleology often attempts to explain why natural objects exist or behave in certain way, it can also be used in music to define a moment in time. In that regard, teleology refers more specifically to the study of a work through its *sense* of purpose, and examines how the development of musical material leads toward significant moments by preparing, anticipating and emphasizing them.

The notion of teleology was originally introduced by Aristotle. He articulated the concept that the actuality of a thing and its *telos* are in fact the same, or in other words that the description of an object’s purpose is equivalent to the description of the object itself. He argued that all elements had a natural tendency to move through the world in a characteristic way, and that objects behaved teleologically because it was in their nature to do so.³ From the Renaissance period onward, this doctrine did not satisfy the standards of rational scientific method, as Aristotle’s argument seemed circular in attributing inherent properties to objects, and consisted mainly of a redescription of the phenomenon to be explained. Scientists and philosophers attempted to redefine teleology with new

³ Andrew Woodfield, *Teleology* (Cambridge: Cambridge University Press, 1976), 6.

terminology. For example, Darwin eliminated the problem of teleology in his theories of generation, adaptation, and selection by speaking in terms of “functions” instead of “goals.”⁴ For Kant, teleology was necessary in order to fully answer teleology’s inquiries.⁵ In his maturity, Nietzsche replaced references of “purpose” to “necessity” in his writings.⁶ He also provided a more specific perspective on the temporality of nature. He argued that the actuality of an object or an idea was shaped by its entire history, while conjointly being the site of origin of future teleological drives.⁷

Various other philosophical concepts from the Romantic era which did not necessarily make explicit mention of teleology, such as organicism, the notion of object and subject in Kant’s work, and the role of allegory and symbolism, had a more concrete bearing on the phenomenon that led teleology to become one of the defining features of Romantic aesthetics. Goethe most importantly embodied the notion of organicism in the nineteenth century. Among other things, since organicism is concerned with unity as well as metamorphosis and growth, it deals closely with teleological matters. Goethe conceives form as a processive principle that operates within all parts of an organism. He also considers that everything in these parts contributes to the purpose of the whole, and that they are subordinate to the governing principle of this whole. Growth and metamorphosis are essential to organic structure. According to Goethe, they ensure that

⁴ Christian Emden, “Nietzsche, Kant and Teleology,” in *The Impact of Idealism: The Legacy of Post-Kantian German Thought*, ed. Nicholas Boyle and Liz Disley (Cambridge: Cambridge University Press, 2013), 172.

⁵ Ina Goy, “Kant’s Theory of Biology and the Argument from Design,” in *Kant’s Theory of Biology*, ed. Ina Goy and Eric Watkins (Berlin: Walter de Gruyter, 2014), 212.

⁶ Christian Emden, *Nietzsche’s Naturalism: Philosophy and the Life Sciences in the Nineteenth Century* (Cambridge: Cambridge University Press, 2014), 93.

⁷ Christian Emden, “Nietzsche, Kant and Teleology,” in *The Impact of Idealism: The Legacy of Post-Kantian German Thought*, ed. Nicholas Boyle and Liz Disley (Cambridge: Cambridge University Press, 2013), 174.

unity would not result in stasis, while unity creates a frame for growth and metamorphosis that prevents chaos.⁸

More recently, Janet Schmalfeldt's approach to musical form analysis has contributed more specifically to develop the notions of growth, transformation, and process in early nineteenth-century music. In her book *In The Process of Becoming: Analytical and Philosophical Perspectives on Form in Early Nineteenth-Century Music*,⁹ she challenges the concept of sectional segmentation in early Romantic musical works. The book focuses on pieces such as Beethoven's piano sonata op. 31 no. 2, commonly known as "The Tempest," that feature ambiguous formal transitions. Schmalfeldt argues that in such works, form is defined through the process by which the musical material is transformed. As a result, one section can transform into another without a clear moment of demarcation between the two. The interest of such analysis therefore resides precisely in the understanding of how this "process of becoming" occurs, and of the compositional techniques used in order to achieve transformation and growth.

Kant's notions of object and subject also participated in transforming the perception of the surrounding world. Kant argued that objects were the bearers of properties and participants in causal relations, whereas subjects only defined themselves through the point of view of another subject. Philosopher Roger Scruton explains the concept by asserting that in Kant's view, "I am I to myself only because, and to the extent

⁸ Nadine Hubbs, "Musical Organicism and its Alternatives," PhD dissertation, University of Michigan, 1990, 14.

⁹ Janet Schmalfeldt, *In The Process of Becoming: Analytical and Philosophical Perspectives on Form in Early Nineteenth-Century Music*, (Oxford: Oxford University Press, 2011).

that, I am you to another.”¹⁰ The idea of the subject became a significant legacy of German Idealism and a defining feature of the Romantic conception of the human condition. Perceiving the world as interacting subjects implied that what defined them was the temporal process of interaction itself, and that their claim to identity endured through time. Furthermore, by equating the defining identity of a subject with its evolution in time, this philosophical concept bears strong teleological implications, and this view on the world permeated in all aspects of the Romantic aesthetic.

Finally, a shift of artistic vocabulary, namely, from allegory to symbolism between the eighteenth and nineteenth century, bore teleological implications as well. Goethe proposed his own definition of the terms in 1807.

Allegory transforms the phenomenon into a concept, the concept into an image, but so that the concept, limited and complete, can always be contained and perpetuated in the image, and expressed by means of it. Symbolism transforms the phenomenon into an idea, the idea into an image, and in such a way that the idea always remains infinitely effective and unattainable in the image and would remain inexpressible even after being expressed in all languages.¹¹

In the Baroque period, allegory consisted of making a direct correlation between a phenomenon or idea, often of religious or mystic nature, and a specific musical element. For example, Bach often associated references of the cross in his choral works to graphic representations of cross shapes on the musical page. In the *St. Matthew Passion*, he associates the text “... and the cock crowed, will thou have three times denied me. Then

¹⁰ Roger Scruton, “German Idealism and the Philosophy of Music,” in *The Impact of Idealism: The Legacy of Post-Kantian German Thought*, ed. Nicholas Boyle and Liz Disley (Cambridge: Cambridge University Press, 2013), 170.

¹¹ Johann Wolfgang von Goethe, *Schriften zur Kunst: Schriften zur Literatur: Maximen und Reflexionen*, Ausgabe (Hamburg: Wegner, 1953), vol. 12, no. 1112. Cited in Benjamin Bennett, *Goethe as Woman: The Undoing of Literature* (Detroit: Wayne State University Press, 2001), 235.

he went out and wept”¹² with an upward melodic gesture in the evangelist’s line for the word “crowed” and with a downward melisma for the word “wept” (Fig. 1.1). When Goethe speaks of an image that can be fully contained and expressed through allegory, he means that the translation process between concept and music is direct and unambiguous.

The image displays two musical staves from J.S. Bach's *St. Matthew Passion*. The top staff is a recitative passage in G major, 4/4 time. The lyrics are "Hahn krä - hen wird, wirst du mich drei - mal ver-leug - nen. Und". The English translation below is "...the cock then crowed...". A red rectangular box highlights the melodic line for the words "Hahn krä - hen wird", which features an upward melodic gesture. The bottom staff is also a recitative passage in G major, 4/4 time. The lyrics are "gingheraus und wei - ne - te bit - terlich." The English translation below is "...he went out and cried bitterly.". A red rectangular box highlights the melodic line for the words "ne - te bit - terlich", which features a downward melisma.

Fig. 1.1: Recitative 38^o Evangelist, *St. Matthew Passion*, J. S. Bach

On the other hand, Goethe argues that symbolism does not attempt to fully translate a concept into music, but rather uses music to evoke an image, whose main attraction is that it remains inaccessible in its entirety. More recently, Keith Chapin discusses further this conception of symbolism by arguing that due to its ambiguity, the image offers a never-ending interpretive process that unfolds in time. He states that “symbolic understanding [...] depended on the process of thought, not on its crystallization into clear concepts.”¹³

The symphonic poem *Les Djinnns*, composed by Franck the same year as the *Prélude, Chorale et Fugue*, provides a fine example of Romantic symbolism. The work is

¹² Johann Sebastian Bach, *St. Matthew Passion* (Leipzig: Ernst Eulenburg, 1929).

¹³ Chapin, “Time and the Keyboard Fugue,” *19th Century Music*, Vol. 34, No. 2 (2010), 203.

based on a poem by Victor Hugo, from a collection titled *Les Orientales*, which was greatly influenced by Middle Eastern mythology and mysticism. The poem *Les Djinns* presents a vision of evil supernatural creatures, the djinns, flying over a village, creating turmoil and torment in their passage. While Franck's musical work emulates certain formal elements of the poem in a literal way, such as the length of the verses in the introduction,¹⁴ it does not attempt to provide a direct correlation between the literary and musical contents. The symphonic poem is meant to evoke the various impressions that Hugo's work has the potential to convey, rather than conceptual ideas embodied by specific words. For example, through the use of textural effects, the piece offers a duality between darkness and light, turbulence and peace. In Fig. 1.2, the piano part provides a glimmering accompaniment to the orchestral melodic material that suggests a restless agitation in the background

Fig. 1.2: *Les Djinns*, C. Franck, mm. 279–283

However, this effect cannot be attached to an objective concept, and any concrete narrative that such a passage could induce only exists in the mind of the interpreter.

Moreover, the interpretation of the piece's potential meaning is affected by its unfolding

¹⁴ In the first section of *Les Djinns*, the first strophe of the poem which contains two-syllable verses is imitated in the music by two-note motives.

in time and by the relationships between its significant elements. Within this vocabulary, the subjective meaning of Romantic works is dependent on the listener's reception process, and this process is dependent on the temporality of music.

The emergence and combination of the philosophical issues discussed above contributed to a fundamental aesthetic transition that was to define the Romantic era. Each of these contributions to the philosophical discourse of the nineteenth century illustrated in different ways a change of perception toward the notions of time and purpose. As a result, the musical works of the period reflected this aesthetic transformation with a tendency to behave teleologically.

1.3 Romantic Fugues and Teleological Perspectives

Keith Chapin, whose scholarly work focuses in part on the aesthetics of counterpoint, addresses the philosophical shift in attitudes toward matters of causality and purpose during the nineteenth century. Moreover, he claims that there was a direct correlation between this larger phenomenon and fugal composition in particular:

... there is a homology between [the techniques of fugue and the interpretive method used to find metaphysical significance in counterpoint generally] taken together, and the historical sensibilities of the early eighteenth and the early nineteenth centuries, respectively.¹⁵

As a result, Romantic fugues reflected the aesthetic sensibility of their time as “German composers began to stage dramatic transformations or events to suit the nineteenth-century taste for teleology.”¹⁶

¹⁵ Keith Chapin, “Time and the Keyboard Fugue,” 207.

¹⁶ Keith Chapin, “Time and the Keyboard Fugue,” 207.

Chapin further explains why this philosophical and aesthetic transformation was amplified in the fugue genre:

As a specialist genre, it was not as affected by the changes in performance venue, liturgical context, and audience expectation that decisively influenced vocal and other instrumental genres of counterpoint with the emergence of a public sphere and with the advance of secularization. As a specialist genre, that is, it had an aura of being a pure study in musical processes.¹⁷

Fugues of the Romantic period constitute one of the most objective demonstrations of that aesthetic transition. In parallel with his discussion on symbolism, in “Time and the Keyboard Fugue,” Keith Chapin also presented a perspective on what essentially differentiates the Baroque and Romantic fugue. Chapin argues that they unfold differently, and that the Baroque fugue tends to be static while the Romantic fugue is driven by a forward momentum. His terminology involves the labels “cyclical” and “linear” in a way to respectively describe how the Baroque fugue consists of one single extended event, while the Romantic fugue consists of a growing progression from an event to the next towards an ultimate climactic goal. Chapin’s focus on the teleological nature of the Romantic fugue as a defining feature provides some important elements that will guide the analytical approach to the *Prélude, Choral et Fugue* in Chapter Three. However, while he addresses various compositional devices that either create a sense of stasis or purposeful development toward a goal, the discussion remains generic. Chapin aims to demonstrate that Romantic fugues are teleologically driven, but he does not elaborate on the subtle ways by which purposeful development can occur through the

¹⁷ Chapin, “Time and the Keyboard Fugue,” 189.

anticipation of the material to come, and the process through which this anticipation can take shape.

Initially, Chapin addresses compositional features that make the Baroque fugue static, and he uses the Fugue in D-major from J. S. Bach's *Wohltemperierte Klavier II* to this effect. Chapin describes how a constancy of affect emerges as the opening motif, generator of the fugue's unfolding, preserves a similar character throughout and becomes a unifying element. In contrast, one of the fundamental aspects of Franck's fugue is that the character of the subject changes over time and acquires new significance, such as when in the coda its return coincides with a long awaited perfect cadence in the tonic and the juxtaposition of other thematic material from the Prelude and the Chorale.

The steadiness of the rhythmic pulse in Baroque fugues provides another element of uniformity while emphasizing furthermore the constancy of affect. The material of the opening subject and the following countersubject is often the source of the entire rhythmic character of the fugue. Bach's Fugue in A-flat major BWV 886 is a good example of this characteristic. Fig. 1.3 shows the subject and countersubject respectively in red and green.

The image displays a musical score for the Fugue in A-flat major, BWV 886, by J. S. Bach. The score is presented in two systems. The first system, labeled '1', shows the beginning of the piece. The subject is highlighted with a red box, and the countersubject is highlighted with a green box. The second system, labeled '5', shows the continuation of the fugue. The score is in 3/4 time and features a steady rhythmic pulse.

Fig. 1.3: Fugue in A-flat major, *WTC II*, BWV 886, J. S. Bach, mm. 1–8

In the opening measure, the subject consists of eighth notes and sixteenth notes, while the countersubject introduces quarter notes in m. 3. The sixteenth note, smallest value in the subject, flows constantly hereafter, creating a similarity of texture throughout. Since the pulse is so strongly established in the beginning, the ensuing play with the displacement of motives on strong and weak parts of the measures such as in mm. 13–15, highlights the regularity of the pulse rather than undermining it (Fig. 1.4).



Fig. 1.4: Fugue in A-flat major, *WTC II*, BWV 886, J. S. Bach, mm. 13–16

Chapin also discusses the fact that Baroque fugues typically “run right through cadences”¹⁸ by means of elisions. In m. 27 of the same fugue, the resolution to the tonic in the melody for a perfect cadence in C minor also constitutes the beginning of a melodic cell which derives from the tail of the subject (Fig. 1.5).



Fig. 1.5: Fugue in A-flat major, *WTC II*, BWV 886, J. S. Bach, mm. 27–28

¹⁸ Chapin, “Time and the Keyboard Fugue,” 190.

The overlapping of melodic material in cadential moments weakens the sense of having reached a goal, and avoids a definite break between sections. Finally, Chapin addresses the lack of harmonic periodicity. Since the harmony derives from the juxtaposition of melodic lines in counterpoint, the unfolding of harmony is not perceived as a succession of chords toward a destination. As a result, Chapin argues that all these devices serve to negate an apparent progression of events in the Baroque fugue. While the segmentation between tonal regions does exist, the fact that the melodic content does not come to a clear closure with cadences, as well as the absence of contrast in the texture and the musical material, tend to create the impression that these different sections are a prolongation of the same content.

Chapin also demonstrates how the Baroque fugue's relationship with chromaticism differs from that of the Romantic fugue. The chromaticism of Bach's subjects does not lead away harmonically from the tonic. As with the metric displacement discussed in relation to Fig. 1.3, chromaticism highlights the strength of the harmonic structure against which it stands rather than moving away from it. By contrast, Romantic chromaticism shapes new harmonic destinations. It can be used to create a sense of departure and of return to the tonic, sometimes within the subject itself, thus gaining intensity every time the subject comes to completion.

For Chapin, some of the same techniques that are characteristic of the Baroque idiom can also bear teleological function. Devices such as the elision of cadences and *stretto*, for instance, can propel the work forward and build energy toward a climax if they are accompanied by variations in the texture, the rhythmic material, the harmonic contents or the choice of registers. In addition, the Romantic fugue typically uses

techniques such as acceleration of tempo and shifts in texture from polyphony to homophony for dramatic purposes. Both of these techniques are crucial in the transformation of the musical language in the Fugue of the *Prélude, Choral et Fugue*. While *accelerando* is sometimes indicated in the score as a tempo marking, a similar effect can be produced by introducing new shorter rhythmic values. The change of texture from polyphonic to homophonic is achieved in parallel with rhythmic acceleration. As additional voices are introduced and double the bass line in octaves or complete the implied harmony, for example, the faster moving counterpoint is progressively perceived as ornamental against the chords. In essence, according to Chapin, the Romantic fugue's purpose is to become something different than what it was at the beginning, be it a standalone piece or a part of a large-scale work.¹⁹

Other scholars have written on the topic of Romantic fugue. "Fugues for Piano in the Early Nineteenth Century,"²⁰ by Eun Young Lee, focuses on representative works by eleven composers born between 1770 and 1820, one of whom is Anton Reicha, Franck's teacher. For this reason, the dissertation mostly concerns the transition period between Classicism and Romanticism, and deals with the initial experimentation with the boundaries of the fugue genre. Lee argues that, at the beginning of the nineteenth century, a disconnection occurred between the reality of composition and what had become the

¹⁹ It should be noted that some other scholars hold different views regarding the unfolding of the Baroque fugue. For instance, Daniel Harrison uses Fugue to critique traditional understandings of musical rhetoric in his article "Rhetoric and Fugue: Analytical Application" and by doing so, asserts that a fugue is meant to persuade the listener by positing musical "arguments." According to this perspective, the Baroque fugue therefore also features a development and progress in real time. See Daniel Harrison, "Rhetoric and Fugue: Analytical Application," *Music Theory Spectrum*, Vol. 12, No. 1 (1990): 1-42.

²⁰ Eun Young Lee, "Fugues for Piano in the Early Nineteenth Century," DMA dissertation, The University of Texas at Austin, 1994.

prescriptive “*fugue d’école*.”²¹ While early nineteenth-century composers renewed their interest in fugue, thus fortunately revitalizing the genre, many composers struggled in keeping a balance between displaying their compositional prowess and expressing their individual voice through the medium. For example, August Klengel (1783-1852) remained quite conservative when writing in this genre, and his compositions show a considerable, although somewhat impersonal, intellectual effort by making great use of learned devices such as inversion, retrograde, and *stretto*.²² However, others were more bold when experimenting with the fugue and elements of the Romantic language. Mendelssohn incorporated virtuosic writing and textural contrasts, whereas Schumann’s integration of Romanticism transpired in the chromaticism of the harmonic language. Although Lee’s dissertation does not discuss Franck specifically, it provides a compelling examination of several of the same techniques and devices that were to be used later in the *Prélude, Choral et Fugue*.

Late Romantic fugues contain many innovations that resulted from the experimentations of early nineteenth-century composers, to a more advanced degree. The presence of multiple expositions, which was relatively rare in the Baroque model, became a more common feature and allowed for a greater opportunities for the integration of Romantic elements. Typically, the first exposition in early Romantic fugues tended to follow the traditional features of the Baroque fugue. Countersubjects, however, were often omitted in order to allow more freedom in subsequent presentations of the subject.²³ The shift from polyphony to homophony reconciled the Baroque and Romantic

²¹ Ibid., 183.

²² Ibid., 62.

²³ Lee, “Fugues for Piano in the Early Nineteenth Century,” 190.

vocabularies and became characteristic of the Romantic fugue. There was often little rhythmic counterpoint to start with, and parallel movement between voices weakened their independence.²⁴ Lee concludes by stating that subsequent composers such as Franck, Brahms, and Reger, were able to draw on this heritage and in general were more comfortable with finding their own voice through the medium of the fugue.²⁵

“Selected Piano Works of Franck, Haydn, and Chopin,”²⁶ by Dorothy Cheung, examines three works based on a form from the past. A comparative analysis of Franck’s *Prélude, Choral et Fugue*, Haydn’s *Andante with Variations*, and Chopin’s *Sonata in B minor* shows how each composer’s individual style comes through within that context. Cheung’s analyses of the works were also meant to set the ground for a lecture recital, and they are accompanied by a study of their respective performance practice, as well as comments about their performance difficulties and their solutions. Although the attention brought to the inclusion of a fugue in Franck’s work suggests interests similar to the current study, Cheung does not expand on the main differences between Romantic and Baroque Fugues. Before proceeding to her analysis of the *Prélude, Choral et Fugue*, Cheung discusses Franck’s style and the nineteenth-century Parisian scene. While she addresses Franck’s German and French influences, she does not explicitly describe the features of these influences and how they translate into his works. The comparison between Franck and Bach is reduced mostly to their respective use of contrapuntal

²⁴ Ibid., 191.

²⁵ Ibid., 195.

²⁶ Dorothy Cheung, “Selected Piano Works of Franck, Haydn, and Chopin,” DMA dissertation, Southwestern Baptist Theological Seminary, 1992.

writing, how they both used their music as a vehicle for their faith in God, and in the case of the *Prélude, Choral et Fugue*, their same choice of musical structures.²⁷

Cheung discusses Franck's chromaticism extensively and how it derives from Wagner's language in *Tristan und Isolde*. She explains that Franck's chromaticism is the result of melodic chromaticism in parts rather than either a functional or coloristic harmony.²⁸ She also suggests that Franck's "excessive modulation" can be perceived as a lack of real harmonic boldness.²⁹ Franck also often uses the juxtaposition of third-related chords, sequences that move stepwise and by thirds, and irregular resolutions of augmented-sixth chords. Furthermore, Franck uses chromaticism in opposition to diatonicism. Cheung affirms that the balance and contrast that emerge through this writing technique play a predominant part in the integration of a form of the past into the *Prélude, Choral et Fugue*.³⁰

1.4 Scholarship about the *Prélude, Choral et Fugue*

Three dissertations deal with the *Prélude, Choral et Fugue* more specifically, and have a similar approach to the current study. "Harmonic and Contrapuntal Techniques in the Late Keyboard Works of César Franck,"³¹ by Dennis Cranford, consists of an analysis of the *Prélude, Choral et Fugue*, the *Prélude Aria et Final*, and the *Trois Chorals* for organ. As its title indicates, the dissertation focuses on harmony and counterpoint, and it

²⁷ Cheung, "Selected Piano Works of Franck, Haydn, and Chopin," 4.

²⁸ *Ibid.*, 14.

²⁹ *Ibid.*, 16.

³⁰ Cheung, "Selected Piano Works of Franck, Haydn, and Chopin," 52.

³¹ Dennis Ray Cranford, "Harmonic and Contrapuntal Techniques in the Late Keyboard Works of César Franck," PhD dissertation, University of North Texas, 1992.

is arguably the most in-depth dissertation that discusses how these two fundamental theoretical components relate to each other in Franck's mature keyboard works. It examines in great detail the key features of his style, such as sequencing techniques, reinterpretation of chord functions, and chromatic harmony that derives from the counterpoint.

“From Virtuoso to Master: César Franck as a Composer of Solo Piano Music,”³² by Jo-Chi Lin, which also displays an analytical approach, features more elaborate musicological content. It studies Franck's pianistic career and the entirety of his output for the piano, including works from his early period which did not reach publication. For this reason, the respective analyses of each work are more superficial. They are meant to highlight the evolution of Franck's style and illustrate how the different stages in his career as a pianist were reflected in his compositions.

Finally, “An Analysis of the Major Solo Piano Works of César Franck,”³³ by Paul Liang, was written in preparation for a lecture recital, and its purpose is to provide a greater understanding of the composer's mature pianistic style, as it focuses on the *Prélude, Choral et Fugue* and the *Prélude, Aria et Final*. While it investigates traditional theoretical features such as harmony, counterpoint, phrase structure, and overall form, it is less thorough than Cranford's dissertation in these respects.

³² Jo-Chi Lin, “From Virtuoso to Master: César Franck as a Composer of Solo Piano Music,” DMA dissertation, The University of Texas at Austin, 2000.

³³ Paul Liang, “An Analysis of the Major Solo Piano Works of César Franck,” DMA dissertation, Boston University, 2002.

This previous scholarship on the *Prélude, Choral et Fugue* has certainly provided a repository of knowledge on the matter. Nonetheless, it leaves room for an analysis directed towards some of the piece's more specific attributes, and the teleological nature of the work gives the opportunity for such an analysis. Chapter Two will trace the evolution of Franck's style in context. It will devote particular attention to Franck's mature works, the way he was introduced to fugue and counterpoint as a student, and how he later taught these subjects at the Conservatoire National de Paris. Chapter Three will provide the analysis of the *Prélude, Chorale et Fugue* and examine how the teleological elements of the work function within Franck's aesthetic. Chapter Four will consist of a summary of the prominent features of the analysis of Chapter Three, and a conclusion which considers the potential that this particular kind of analysis can have in regard to the listening experience and performance practice.

Chapter Two: César Franck and His Style

2.1 The Virtuoso and the Student

César Franck (1822–1890) was born in Liège to a family of relatively modest means. His father, Nicolas-Joseph Franck (1794–1871), was to have a considerable influence on his son’s early career. From the beginning, Nicolas-Joseph nourished the ambition for young César to become a child prodigy, and he managed Franck’s musical endeavours with a firm hand for the first twenty years. The life of the whole family, which also included Franck’s mother and younger brother, revolved around his pianistic career, and the Francks would move several times to allow their eldest son to perform on tours and study abroad. Nicolas-Joseph, who also saw a way to financially sustain the family in his son’s abilities, focused most of his interest toward potentially lucrative ventures. As a result, several choices he made for young César during this first period of his life tended to hinder the boy’s compositional activities while favouring other performance and teaching opportunities.

In 1830, Franck enrolled in the Conservatoire Royal de Musique de Liège. During his five years at the institution, Franck studied harmony and counterpoint with the director Louis-Joseph Daussoigne-Méhul (1790–1875), who had elaborated his own method which promoted the instruction of harmony through progressively challenging exercises on counterpoint. He considered counterpoint as a “prolongation in four parts of

harmony,” and taught harmony and counterpoint conjointly.¹ Moreover, Méhul believed that theory instruction had to be supported by musical culture, and he supplemented his lessons with musical examples from Viennese composers such as Ludwig van Beethoven and Franz Schubert. The lessons contained large amounts of material, but Franck was a keen student. In a period of fourteen months, he would complete a total of 238 counterpoint exercises,² while under typical circumstances other students would accomplish a similar feat in three years. Franck’s work ethic and natural talent were noticed and rewarded both in the study of piano and theory. During his time at the Conservatoire Royal, he won the first prizes for both *solfège* and piano in 1832 and 1834, respectively.³

Franck’s father was encouraged by his son’s achievements. In 1834, he organized a series of concerts throughout Belgium in which Franck and his brother were to be featured sharing the stage with instrumentalists, singers, and orchestra.⁴ Franck composed his first works at this time. For the most part, these virtuosic pieces were well crafted, although they did not yet foreshadow the mature elements of the composer’s late style. He disavowed some of these works later in life and did not seek their publication.⁵

¹ Joël-Marie Fauquet, *César Franck* (Poitiers: Librairie Arthème Fayard, 1999), 49. The exercises contained in the notebooks having belonged to Franck at that time seemed to have been devised by Méhul himself. Considering Méhul’s training with Catel and Cherubini, who both advocated for the Italian school of thought which went back to Fux and Palestrina and saw harmony and counterpoint as disjunct fields, it is surprising he used such a method, and that the notebooks make no mention of Fux’s *Gradus ad Parnassum*.

² Léon Vallas, *La Véritable Histoire de César Franck* (Paris: Flammarion Éditeur, 1955), 11–13.

³ *Ibid.*, 12.

⁴ Stove, Robert James, *César Franck: His Life and Times* (Lanham: The Rowman & Littlefield Publishing Group Inc., 2012), 13.

⁵ *Ibid.*, 12.

The Franck family moved to Paris in 1835 so that young César could study at the Conservatoire National de Paris⁶ and make his debut on the cosmopolitan stage. At first, the attempt to enroll in the Conservatoire proved to be unsuccessful. The director of the institution, Luigi Cherubini (1760–1842), denied Franck admission on the grounds of his Belgian nationality and his young age.⁷ The extensively advertised concerts organized by Franck’s father received some attention, but never provided the stepping stone he hoped for. Fortunately, Franck was able to take piano lessons outside the Conservatoire with Pierre Zimmermann and most importantly, he received harmony and counterpoint instruction with Anton Reicha (1770–1836).

2.2 Pedagogical Material on Fugue and Reicha’s Contribution

The lessons with Reicha lasted for only a brief period of time, since the teacher passed away less than a year after he and Franck met. The fact that Franck was first introduced to Reicha’s principles within the context of private lessons allowed him to absorb them uninfluenced by other schools of thought at the Conservatoire. Reicha was a prominent theorist and teacher of Czech origin. After having spent his childhood in Bohemia, he lived in Bonn from 1785 to 1795. There, he met Johann Gottlob Neefe (1748–1798), who most likely introduced him to Bach's and Beethoven's music.⁸ Reicha and Beethoven eventually developed a lifelong friendship. Most of Reicha’s education in counterpoint and fugue was acquired within the German tradition, and he became

⁶ Stove, *César Franck: His Life and Times*, 14. Among the people who were also performing in the concerts of the tour, Franck met Antoine Marmontel (1816–1898), who was at the time a pupil of Pierre Zimmermann (1785–1853) at the Conservatoire National de Paris. Franck’s father was forming greater ambitions than Belgium for his son’s career, and the connection with Marmontel proved to be an excellent occasion to get in contact with the piano pedagogue.

⁷ Joël-Marie Fauquet, *César Franck: Correspondance* (Sprimont: Éditions Mardaga, 1999), 28.

⁸ Noel Howard Magee. “Anton Reicha as Theorist,” PhD dissertation, The University of Iowa, 1977, 9.

acquainted with the writings of Marpurg, Kirnberger, Sulzer and Mattheson.⁹ Joseph Haydn and Johann Albrechtsberger¹⁰ further nurtured his interest in these areas when he lived in Vienna between 1802 and 1808. His most progressive theoretical and compositional output dates from that period. Reicha became teacher of counterpoint and fugue at the Conservatoire in 1818. The institution also adopted his *Cours de Composition Musicale*,¹¹ in replacement of Catel's treatise which had been in use for decades.¹² He held this position until his death.

Reicha's harmonic conception of counterpoint is one of the most defining aspects of his theoretical work. His idea of counterpoint derived from thoroughbass, which was a typical feature of the German approach and opposed the model taught in early nineteenth-century Paris. The French tradition at this time highly relied on the Italian school of thought, which went back to Palestrina and Fux, based on strict species counterpoint.¹³ One of the major differences between the two systems was their respective treatment of the bass line and the relationship between voices. Thoroughbass derived the counterpoint from a continuous bass line, while species counterpoint revolved around a *cantus firmus*. By providing a foundation in the bass line, the German tradition had more direct harmonic implications since the intervals between voices correlated directly to the bass.

⁹ John Sainsbury, ed., *Dictionary of Musicians from the Earliest Times*, Vol. 2, s.v. "Reicha, Anton" (New-York: Da Capo Press, 1966), 343.

¹⁰ Noel Howard Magee. "Anton Reicha as Theorist," 10–11.

¹¹ Eun Young Lee, "Fugues for Piano in the Early Nineteenth Century," DMA dissertation, The University of Texas, 35. The *Cours de Composition Musicale* (1818) and the *Traité de Haute Composition Musicale* (1824) are Anton Reicha's two most important treatises. While they both deal with harmonic and contrapuntal matters, the former deals primarily with harmony, and the latter with counterpoint and fugue. They were both in use at the Conservatoire by some faculty members, during Reicha's time as a professor and after as well.

¹² Peter Eliot Stone, "Reicha, Antoine," *Grove Music Online*.

¹³ Eun Young Lee, "Fugues for Piano in the Early Nineteenth Century," 36.

This was especially well illustrated in the process of adding numeric figuration to the continuo, as it provided labels for the verticality of the counterpoint. On the contrary, species counterpoint's intervallic arrangements were based on relationships with the *cantus firmus* that did not have a designated place in the polyphonic texture. Counterpoint could be above or below the *cantus firmus*, thus rendering all voices rigorously equal. It literally consisted of aligning point against point in a variety of ways (represented by the five different species) that each possessed their respective set of rules.¹⁴ Reicha's perspective addressed the verticality of counterpoint as much as its horizontality, and he considered that harmony was of prime importance to fugue. In his *Traité de Haute Composition Musicale* (1824), Reicha stated that "[...] what it does demand is the *profound feeling for harmony* (such as the famous Handel had), without which the fugue would never be anything except a body without soul."¹⁵

Species counterpoint and thoroughbass featured other fundamental differences due to the genres with which they had the most affinity. Since species counterpoint came from plainchant and a vocal tradition, it was understood to be idiomatic to the human voice. As a result it favoured conjunct movements, the choice of registers was meant to reflect natural vocal ability, and voice crossing was very rare. On the other hand, the German tradition made more room for instrumental counterpoint, which allowed more freedom in all these respects and even required the adaptation of some of the pre-established rules to fully exploit the richness of instrumental music. Reicha saw much

¹⁴ Johann Joseph Fux, *Steps to Parnassus; the Study of Counterpoint*, ed. and tr. Alfred Mann (New-York: W. W. Norton, 1943).

¹⁵ Anton Reicha, *Traité de Haute Composition Musicale* (Paris: Paris, Zetter et Cie, 1824–1826), Vol. 2, 222.

value in instrumental counterpoint, and integrated it extensively in his *Traité de Haute Composition Musicale*. Fig. 2.1 shows one of the multiple examples of counterpoint specifically written for instrumental purposes, which in this case Reicha labels as a “quadruple counterpoint in the modern style.”¹⁶



Fig. 2.1: Musical Example from the *Traité de Haute Composition Musicale*, A. Reicha, Vol. I, p. 160

Reicha strongly advocated a theory curriculum that reflected both past and modern practices, and he produced scholarly material to this effect. His *Trente-six Fugues pour le Piano-Forté* (1805) and its addendum, *Über das neue Fugensystem*, constitute his first and most radical document on fugue.¹⁷ Reicha clearly expresses his opinion on the future of fugue in *Über das neue Fugensystem*:

It would be a great disadvantage with any kind of musical composition if one fixed a form with the limitation never to alter it; for doubtless that kind of composition must gradually lose its interest, and finally create deprecation, or even aversion. This sad lot almost happened to the fugue. Even if the old form of the fugue were the best one, it could tolerate a new form as a variety alongside it; that would enable one also to apply the new

¹⁶ Reicha, *Traité de Haute Composition Musicale*, Vol. 1, 160.

¹⁷ The original publication of the work in 1803 had a French title that is used conventionally. Reicha then separately published an essay in German two years later, *Über das Neue Fugensystem*, in which he defended his methods. The essay eventually became an addendum to the compositions, which is why their respective titles retain the use of two languages, even though within one larger document.

progress of the art of musical composition to the fugue in order to possibly save it from its impending doom.¹⁸

The set of thirty-six fugues does not constitute a typical treatise, and can be described rather as a compositional study of the fugue genre. The fugues serve as a canvas to demonstrate several revolutionary ideas. Among other things, Reicha suggests that subjects can be answered on any scale degree (not only the dominant), that tonic entries can be repeated multiple times, and that a fugue does not have to end in the tonic key. He expands the possibilities for the subject itself. For example, the subject of Fugue no. 19 consists of one repeated note and a chromatic scale (Fig. 2.2)



Fig. 2.2: Fugue no. 19 from the *36 Fugues pour Piano-Forté*, A. Reicha, mm. 1–6

On the other hand, the subject of Fugue no. 24 is melodically disjoint with a range spanning the interval of an eleventh, whereas subjects were typically contained within the range of a ninth (Fig. 2.3).



Fig. 2.3: Fugue no. 24 from the *36 Fugues pour Piano-Forté*, A. Reicha, mm. 1–7

¹⁸ Anton Reicha, *Über das neue Fugensystem: als Zusatz zu dem Werke unter dem Titel: 36 Fugues pour le Pianoforté, Composées d'Après un Nouveau Système*, (1805), 1. Cited in Lee, 34.

Reicha's *Traité de Haute Composition Musicale* (1824) also deals extensively with counterpoint. The symbiotic relationship between harmony and counterpoint is the underlying principle of the document, and manifests itself in what he calls the *fugue phrasée*. Reicha suggests integrating the periodic quality of the classical phrase to the polyphonic continuity:

The fugue, as it has been practiced for centuries, has a *radical weakness*: it is *neither phrased or rhythmically structured*. True music is a language, which follows and must follow the principles of a well-done speech. It must consequently move from phrase to phrase, period to period, without which everything is vague and confused.¹⁹

Reicha also teaches how to use dissonant chords without the preparation usually required by the rules of species counterpoint by connecting the chords instead of the individual voices constituting them.²⁰ The treatise includes in the conclusion section a few other visionary concepts. It suggests incorporating asymmetrical time signatures such as 5/8 and 7/8 and alternating time signatures in order to alleviate the fact that music is "excessively poor in measures."²¹ Reicha even discusses the value of quarter tones, and he argues that "[...] the musical language would be considerably enriched; one could imitate more faithfully the ordinary declamation, vary a chant infinitely, and find different modifications to harmony."²²

It comes as no surprise that many of Reicha's contemporaries did not approve of his progressive views. Fétis and Cherubini, who were respectively teacher of composition and director at the Conservatoire, both supported the Italian approach. Immediately after

¹⁹ Reicha, *Traité de Haute Composition Musicale*, Vol. 2, 222. Italics are from the original.

²⁰ Magee. "Anton Reicha as Theorist," 211.

²¹ Reicha, *Traité de Haute Composition Musicale*, Vol. 2, 330.

²² Ibid.

Reicha published his *Traité de Haute Composition Musicale*, Fétis produced his own *Traité du Contrepoint et de la Fugue*. He explains his motives in the preface: “Cherubini decided, because of his disgust for the doctrines and the teaching system that Reicha wanted to promote to the Conservatoire, to charge me with writing a Treatise on Counterpoint and Fugue.”²³ Cherubini followed and also wrote a treatise on counterpoint and fugue in 1833. Both men were attempting to preserve what they saw as the true principles of composition and the only method to gain a solid base in contrapuntal writing. During Reicha’s reign at the Conservatoire and even after his death, controversy divided students and faculty between adherents of Reicha, Fétis, or Cherubini.²⁴

After Reicha’s passing, Franck’s father obtained French naturalization for his son, who was finally able to attend the Conservatoire formally in 1837. His teachers François Benoist (1794–1878) and Aimé Leborne (1797–1866), respectively in organ and counterpoint, both continued to use Reicha’s treatises, as they happened to be among the faculty members at the Conservatoire who respected Reicha’s views.²⁵ Maurice Emmanuel, one of Franck’s students, attests that Reicha “merits being considered the essential teacher of César Franck.”²⁶ While the statement may overestimate the impact of one year of lessons on a fourteen-year old student, it is quite possible that the contact with Reicha expanded Franck’s horizons. It seems rather unlikely that Reicha would use the *Trente-six Fugues pour le Piano-Forté* in his lessons with Franck, as it was not so much an instructional document as a compilation of compositional experiments.

²³ François-Joseph Fétis, *Traité du Contrepoint et de la Fugue*, Preface (Paris: Magasin de Musique du Conservatoire, 1824), II.

²⁴ Norman Demuth, *César Franck* (London: Dennis Dobson Ltd., 1949), 16.

²⁵ Maurice Emmanuel, *César Franck: Étude Critique* (Paris: H. Laurens, 1930).

²⁶ *Ibid.*, 7.

However, since Reicha did use his *Cours de Composition Musicale* and his *Traité de Haute Composition Musicale* at the Conservatoire, it is likely that Franck's private lessons derived from some of their material. As he went on to pursue counterpoint classes with Leborne at the Conservatoire, Franck often annotated his exercises to explain certain departures from established rules.²⁷ Some of these digressions such as parallel fifths and atypical progressions of harmonies would later become part of his musical language. The lessons included the study of works by Bach and Handel, and the workload was as heavy as it was with Méhul, in Liège.²⁸ Reicha's teaching style presented an organic continuity to the lessons with Franck's previous teacher. Not only were they equally rigorous, but they emphasized both harmony and counterpoint as one entity.

2.3 The Quiet Period

As the Parisian concert scene turned out to be less receptive than anticipated, and Franck's efforts were progressively less directed toward performing and more toward school work, Nicolas-Joseph pressured his son into dropping out of the Conservatoire.²⁹ In 1842, he brought the family back to Belgium to attempt another concert tour. Through these performances, Franck had the opportunity to meet the already famous Franz Liszt (1811–1886).³⁰ The two men would develop a lifelong friendship. Indeed, Liszt was to become one of Franck's greatest supporters, and would help to make his works known,

²⁷ Stove, *César Franck: His Life and Times*, 28. For example, Franck would justify himself by writing: "If I have perpetrated any hidden fifths, especially between the inner parts and especially between one of those and one of the outer parts, it has been so as to have complete chords." In another statement, he would say: "The passage is a little risky, but I thought I could use it so as not to distort the chromatic character of the subject and finally to extend it by two notes in the *stretto*."

²⁸ *Ibid.*, 22.

²⁹ Vallas, *La Véritable Histoire de César Franck*, 56.

³⁰ Fauquet, *César Franck*, 124.

even performing them himself. In fact, soon after they met, Franck presented to Liszt his Trios op. 1 which he had written while back in Paris. Liszt provided advice on the composition (he encouraged Franck to make the last movement of the third Trio a piece of its own) and performed the work in Weimar in 1853.³¹

The adventure in Belgium was short. The performance tours did not prove as successful as expected, and Franck and his family came right back to Paris the following year.³² The period from 1843 to 1847 was difficult for Franck. His days were spent teaching extensively in schools and at home,³³ performing in *soirées musicales*,³⁴ composing works that, for the most part, would not end up being well received,³⁵ and filling the position of organist at the church of Notre-Dame-de-Lorette from 1847.³⁶ Franck suffered several breakdowns, some of which forced him to cease teaching activities completely.³⁷ Moreover, his performing career started to decline.³⁸ Franck started to teach a young girl named Félicité Desmousseaux (1824–1918), with whom he eventually fell in love. They became engaged in 1846 and were married in 1848. His relationship with Mlle Desmousseaux and her family was the occasion for Franck to put

³¹ Laurence Davies, *César Franck and His Circle* (London: Barrie & Jenkins, 1970), 57. The Trios op. 1 are among the few works in Franck's youth to have been a publication success. As can be seen as well in Franck's correspondence, the King of Belgium Leopold 1st graciously accepted their dedication. Also see Fauquet, *César Franck: Correspondance*, 37.

³² Stove, *César Franck: His Life and Times*, 47.

³³ Fauquet, *César Franck*, 192.

³⁴ *Ibid.*, 166.

³⁵ Stove, *César Franck: His Life and Times*, 60–63. The most notable unsuccessful composition from that period in Franck's life was arguably his first oratorio *Ruth*. He spent a considerable amount of time in 1835 on the work, only to receive negative criticism and indifference from the public.

³⁶ *Ibid.*, 51.

³⁷ Fauquet, *César Franck*, 166.

³⁸ Stove, *César Franck: His Life and Times*, 49–54. During most of the 1840s, Franck received many negative reviews of his performances. The critic Henri-Louis Blanchard (1778–1858) seemed to have a particular dislike for Franck and wrote several acerbic reviews.

an end to the strenuous relationship with his father.³⁹ His departure from the family home allowed him to finally make his own professional decisions, which resulted in a withdrawal from public life that would last several decades.

Franck's absence from the musical *bourgeoisie* did not result in professional inactivity. The birth of a first child soon brought additional financial responsibilities to the household.⁴⁰ Once again, Franck's schedule kept him busy from early in the morning until late at night, although for the first time in his life he was organizing it himself. He ceased performing on the piano altogether, and concentrated his efforts on teaching as well as on his organist duties. Neither of these occupations were high-profile at the time, but they would both contribute to Franck's eventual success in the last period of his life.

Shortly before his marriage, Franck had obtained the position of organist at the church of Notre-Dame-de-Lorette in 1847. Despite the fact that much of what posterity remembers of Franck is related to his work as an organist, his technical skills per se on the instrument were *a priori* not exceptional. His accomplishments in the organ class of the Conservatoire had only earned him a second Prize,⁴¹ and his genius resided in his extraordinary capabilities as an improviser rather than in his technical prowess on the instrument itself.⁴² However, any shortcomings Franck might have had in that matter did not prevent him from gaining a good reputation at Notre-Dame-de-Lorette. When one of the clergy members transferred to the church of St-Jean-St-François in 1851, he

³⁹ Fauquet, *César Franck: Correspondance*, 49. Mlle Desmousseaux's parents were actors at the Comédie-Française and Franck soon grew close to the family. The wedding only occurred in 1848, but Franck left the family home two years before and went to live at the Desmousseaux's. Franck relates in a letter to Liszt that he can finally "put a foot in front of the other without asking [his] father."

⁴⁰ Stove, *César Franck: His Life and Times*, 77.

⁴¹ Davies, *César Franck and His Circle*, 51.

⁴² Vallas, *La Véritable Histoire de César Franck*, 125.

recommended Franck for the post of organist as well.⁴³ There, Franck was able to work on an organ built by Aristide Cavaillé-Coll (1811–1899), a new French manufacturer who would bring considerable innovations to the instrument. As is related in a letter from a client to Cavaillé-Coll himself, the manufacturer’s intentions were of “perfecting the mechanism, of increasing the general power of the instrument and of giving to its stops the timbre and the character of the orchestral instruments whose names they bear.”⁴⁴

Franck had a great enthusiasm for the new sonorities and expressive possibilities of the instrument. His inspiration, which resulted in compositions and imaginative after-service improvisations, earned him the manufacturer’s admiration. As a result, Cavaillé-Coll made Franck one of his artistic representatives.⁴⁵ Performing constantly on the Cavaillé-Coll organ with such dedication rapidly improved Franck’s technical skills.⁴⁶ He eventually won the position of *organiste titulaire* at the Ste-Clotilde Basilica in 1858, and inaugurated there one of Cavaillé-Coll’s finest instruments yet. His improvisations engaged an increasingly larger audience, and he started performing in concerts again, this time however, at the organ.⁴⁷

Franck’s teaching activity evolved in parallel with his functions as organist. His growing reputation attracted new prospective students, while past and current students nurtured their relationship with their teacher by attending his performances at Ste-Clotilde. Franck would talk about the music with them after the concerts, would ask

⁴³ Stove, *César Franck: His Life and Times*, 86.

⁴⁴ *Ibid.*, 83. At that time in France, organs did not even have a pedal board for the most part, and such new developments forced French organists to readjust their playing techniques.

⁴⁵ Vallas, *La Véritable Histoire de César Franck*, 127.

⁴⁶ Stove, *César Franck: His Life and Times*, 91.

⁴⁷ Vallas, *La Véritable Histoire de César Franck*, 156–159.

comments and reciprocate with advice.⁴⁸ This group of loyal students came to be known as the “Bande à Franck.”⁴⁹

One of the most significant consequences of Franck’s excitement for the new possibilities of Cavallé-Coll’s Romantic organ was his renewed interest in composition. Not long after his marriage, his attempts with the symphonic and the operatic genres had been unsuccessful.⁵⁰ He had ceased writing for piano and, with the exception of his Trios op. 1, his compositions had not generated a sustained interest from critics and audiences. The works for organ he composed during his time at St-Jean-St-François and Ste-Clotilde were better received.⁵¹ More importantly, they introduce elements of Franck’s mature musical language. The *Six Pièces* he wrote between 1860 and 1862 are fine examples of this embryonic maturity. For instance, the fifth movement of the work, *Prière*, features a highly chromatic harmonic language emerging from the counterpoint. Fig. 2.4 (shown on p. 36) illustrates how the harmonic destinations are equally the result of a functional progression and of a melodic chromaticism that operates at the horizontal level. The chromatic voice leading of m. 9–11 results in a surprising tonicization of a distantly-related key, and the passing chords produced by individual voice movements create unexpected sonorities. The first phrase of the piece begins in C# minor, and tonicizes the keys of E major (mm. 5–7), D major (mm. 10–12) and F# minor (mm. 13–16) before it cadences in C# minor in m. 17. The transition into the bII, D major in m. 10 is achieved through the chromatic movement of the four voices. The first beat of m. 9 features a

⁴⁸ Stove, *César Franck: His Life and Times*, 138.

⁴⁹ Ibid.. This term as well as “Les Franckistes,” was popularized by journalists of the time.

⁵⁰ Jean Gallois, *Franck* (Paris: Éditions du Seuil, 1966), 62.

⁵¹ Fauquet, *César Franck*, 365. The growing reputation of Franck at the organ also attracted editors, which facilitated the publishing process of his works.

dominant of E major but, rather than resolving to E major, it leads to a Bm7 chord on the first beat of m. 10, as the D# is lowered to a D natural. This chord functions as a vi7 chord in D major. The soprano and tenor voices move downward chromatically on the second beat of m. 10, creating a non-functional E# diminished seventh chord, and the bass line moves to A# on the last beat of the bar, which acts as enharmonic anticipation of the E half-diminished chord on the downbeat of m. 11, which is functional in this passage tonicizing D major.

The *Prélude, Fugue et Variation*, third movement of the *Six Pièces*, presents large-scale motivic relationships that foreshadow the large-scale thematic development characteristic in his later works. The piece also offers the only other named fugue in Franck's compositional output, apart from the *Prélude, Choral et Fugue*. The Prelude and Fugue sections of this piece are tightly connected by motivic relationships that are demonstrated in Fig. 2.5a-b. The opening phrase of the Prelude and the Fugue's subject both feature a similar pattern of descending thirds, followed by a scalar ascent.

5

9

14

Fig. 2.4: *Prière*, C. Franck, mm. 5–16

1

Fig. 2.5a: *Prélude, Fugue et Variation*
C. Franck, mm. 1–2

60

Fig. 2.5b: *Prélude, Fugue et Variation*
C. Franck, mm. 60–68

The material presented in the first melodic cell is developed throughout the whole piece, in melodic lines as well as accompaniment material. However, its content is not subjected to a transformation as we will see in the *Prélude, Choral et Fugue*. The variation section also does not offer as much motivic development as its title might suggest, since it consists of only a recapitulation of the prelude with faster figuration in the accompaniment. Nonetheless, the notion of prior anticipation of significant material is already present. In a fashion similar to the *Prélude, Choral et Fugue* (which will be discussed further in Chapter Three), the passage in the *Prélude, Choral et Fugue* that functions as the link between the prelude and the fugue articulates an incomplete and slightly modified version of the fugue's subject, thus preparing the arrival of the fugue (Fig. 2.6).

The image shows a musical score for the first system of 'Prélude, Fugue et Variation' by C. Franck, measures 51-59. The score is in G major and 3/4 time. It features a piano accompaniment in the left hand and a melodic line in the right hand. Red brackets above the right-hand staff highlight three sections: '51 fragment' (measures 51-52), 'fragment' (measures 53-54), and 'melodic contour of the fugue subject' (measures 55-59). The melodic line in the right hand consists of a series of chords and single notes, with the final measure (59) showing a more complex melodic contour that resembles the fugue subject.

Fig. 2.6: *Prélude, Fugue et Variation*, C. Franck, mm. 51–59

2.4 Maturity and Recognition

Franck's appointment as teacher of the organ class at the Conservatoire, in 1872, constituted a major turning point in his career. He succeeded his previous teacher, François Benoist, who was then retiring. Not only was this position the most prestigious Franck had yet occupied, it also granted him greater financial stability. He was finally

able to reduce his load of private teaching, and consequently had more time for composition. Franck taught the organ class until his death, despite his aspirations for the position of composition teacher.⁵² Many of his students came from the “Bande à Franck” formed in the previous years.⁵³ Some of them, such as Vincent d’Indy, Charles Tournemire⁵⁴ and Maurice Emmanuel⁵⁵ would become his biographers after his death. The accounts of Franck’s teaching principles are therefore numerous.

Franck’s organ class soon informally became a composition class. The organist Henri Büsser (1872–1973) recalled that “technical instruction was rather neglected, especially the study of the pedal.”⁵⁶ Franck would make the practice of improvisation the main purpose of the class, and while the students played, he would even sometimes take care of the stops and pedals in order to focus on the musical material.⁵⁷ This attitude alienated many of his colleagues at the Conservatoire. Some composition teachers, like Delibes and Massenet, not only believed that the class was omitting crucial elements of organ instruction, but also that the compositional principles which were taught alternatively did not fit into the Conservatoire’s curriculum. Maurice Emmanuel features in his biography a caricature of the Conservatoire’s director, Ambroise Thomas, stating “Monsieur Franck est trop chromatique.”⁵⁸ Indeed, Franck’s musical taste was controversial among the teaching faculty. In his class, he usually did not use his own

⁵² Vallas, *La Véritable Histoire de César Franck*, 323.

⁵³ Vincent d’Indy, *César Franck* (Paris: Félix Alcan Éditeur, 1910), 232–235. D’Indy, himself one of Franck’s students, gives here a list of the most prominent students that were in Franck’s circle.

⁵⁴ Charles Tournemire, *César Franck* (Paris: Delagrave, 1931).

⁵⁵ Emmanuel, *César Franck: Étude Critique*.

⁵⁶ Lawrence Archbold and William J. Peterson (eds.), *French Organ Music: From the Revolution to Franck and Widor* (Rochester: University of Rochester Press, 1995), 85.

⁵⁷ Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (Hillsdale: Pendragon Press, 1999), 45.

⁵⁸ Emmanuel, *César Franck: Étude Critique*, 91.

works to give compositional advice, but rather those of Bach, Beethoven, Schumann, and Wagner.⁵⁹ As the bulk of Conservatoire students and teachers tended to not be fond of “Wagnerism”⁶⁰ and Germanic influences in general, tensions between schools of thoughts began to arise. To a student who presented what he regarded as an audacious piece of work, Franck once said: “At the Conservatoire, they don’t permit that... but I like it a lot.”⁶¹ Students in his class were also notoriously required to modulate as frequently as they could in their improvisations. Annoyed by that practice, Claude Debussy, who was an intermittent student in Franck’s class, would describe his teacher as “a modulation machine.”⁶²

Franck taught improvisation extensively through the genre of fugue. Louis Vierne gives an account of how his teacher addressed the matter:

In fugue he attached particular importance to the construction of the episodes, while bringing together, as far as possible, the development of an ingenious tonal plan with the elegant writing of counterpoint including imitations with ever closer *stretto*. [...] For the free subject Franck found a way of stretching the strict form, either by subtly introducing a new idea at the moment of transition to the dominant, an element that could serve later in the development, or by the extensive cultivation in the development of a new theme suggested by a fragment of the given theme. Then there were inversion (brought to a high degree), rhythmic alteration, repeated figurations based on thematic elements, harmonic variety and subtlety, etc.⁶³

⁵⁹ d’Indy, *César Franck*, 223.

⁶⁰ *Ibid.*, 230.

⁶¹ *Ibid.*, 222.

⁶² Jean Barraqué, *Debussy* (Paris: Seuil, 1962), 47.

⁶³ Smith, *Louis Vierne: Organist of Notre-Dame Cathedral*, 45–47.

Moreover, when administering counterpoint exercises to students, he would use his own method rather than François Bazin's treatise that was used by other teachers of the Conservatoire.⁶⁴

In parallel to Franck's appointment to the Conservatoire, the creation of the Société Nationale de Musique in 1871 would greatly influence his professional life as well as the Parisian musical scene. The purpose of the Société Nationale was to promote new instrumental French music. Each week, its members would meet to organize concerts, commission new works, and generally discuss repertoire.⁶⁵ The society focused mainly on instrumental music because theatrical genres tended to be more self-sufficient, and its advocacy for new French compositions, represented by its motto *Ars Gallica*,⁶⁶ certainly was part of the nationalist impulse characteristic of these troubled political times.⁶⁷ The Société Nationale included musicians such as Henri Duparc, Gabriel Fauré, Jules Massenet, Théodore Dubois, Henri de Castillon and Camille Saint-Saëns.⁶⁸ Franck was a member from the beginning, although he initially did not hold any office. A few

⁶⁴ Stove, *César Franck: His Life and Times*, 206. It is uncertain whether that method relied on a specific document, though Franck did write a document titled *Accompagnement d'Orgue* in 1858, as he started his functions at Ste-Clotilde. The work contains organ accompaniments for plainchant performance, as its title suggests, but also choral harmonizations of chant. For additional information, see Rollin Smith, *Playing the Organ Works of César Franck* (Stuyvesant: Pendragon Press, 1997), 15–19.

⁶⁵ *Ibid.*, 144–145.

⁶⁶ Fauquet, *César Franck*, 427.

⁶⁷ France was the theatre of much political agitation during all of the nineteenth century, due to the frequent alternation between imperial, monarchist, and republican regimes. External and internal political conflicts often correlated, and in September 1870, France lost the war against Prussia it started two months earlier. The defeat also resulted in the end of the Second Empire led by Napoleon III. During the beginning of 1871, the Prussians besieged Paris while the provisory government of the Third Republic was forming. On January 28th 1871, France signed an armistice with Prussia, and the severe measures it contained scandalized the Parisians who had resisted the siege. Tensions arose within the provisory government between monarchists and liberalists and during the last week of May, Paris was plunged into a bloody civil conflict that resulted in more than 20 000 casualties. For more information, see Roger Price, "The Nineteenth Century: Continuity and Change," in *A Concise History of France*, 3rd ed. (Cambridge: Cambridge University Press, 2014), 220–224.

⁶⁸ Stove, *César Franck: His Life and Times*, 144.

months after its foundation, the society organized its first concert and acknowledged Franck's contribution to the chamber music genre by featuring his Trio op. 1, no. 2.⁶⁹ This was the first of many performances under the society's banner to involve Franck's works. Indeed, most of Franck's mature compositions, including the *Prélude, Choral et Fugue*, were either commissioned by the Société Nationale, premiered in its concerts, or both. Eventually, Saint-Saëns's and Franck's disagreements on musical matters started growing at the Société Nationale, and more so through their respective followers. While Saint-Saëns and other members shared a common wish for the predominance of French music on social stages, Franck and his disciples believed there was room for the German masters.⁷⁰ Franck's influence grew within the society during the last decades of his life, and he was eventually elected its president in 1886.

The next few paragraphs will provide a brief overview of significant works that Franck composed while teaching at the Conservatoire, notably those that were written for piano solo or contain a piano part. The following examination of important elements of Franck's late musical language in the F minor Quintet, *Les Djinns*, the *Variations Symphoniques*, and the *Prélude, Aria et Final* will help establish the significance of the *Prélude, Choral et Fugue* within the composer's mature style.

⁶⁹ Vallas, *La Véritable Histoire de César Franck*, 170.

⁷⁰ Stove, *César Franck: His Life and Times*, 261. In November 1886, Vincent d'Indy filed a motion in order to allow the programming of foreign music in the concerts of the Société Nationale. The society was divided into two clans, and Saint-Saëns eventually resigned as president. Franck succeeded him right after and was the society's president until his death.

Composed in the years 1878–1879, the F minor Quintet stands out in Franck's compositional output, due in part to the emotional exuberance of its writing.⁷¹ Franck had never manifested such extroverted intensity in his works (although his Trios op. 1 did foreshadow that kind of passionate writing)⁷² and it would also remain unmatched in his later pieces. The dynamic span of the work, from *pianississimo* to *fortississimo*, allows for striking contrasts which are supported by a score filled with specific indications. Moreover, the Quintet constitutes a great example of what is often labelled as cyclic form in Franck's style. The term, implying in this context the recurrence of thematic ideas throughout the entirety of the work, is slightly reductive. The process by which Franck's thematic ideas are tightly organized in the work is of greater significance than the fact that they reappear. The introduction of the Quintet presents two contrasting musical ideas which contain the germinal material of the major themes of the work. Each of these two ideas accomplishes a different purpose. The first thematic idea (Fig. 2.7) is presented by the strings, and provides a rhythmic pattern (consisting of a double dotted quarter followed by two thirty-seconds), an agitated character, and a solid foundation of the tonic key.

⁷¹ Stephen Studd, *Saint-Saëns: A Critical Biography* (Madison: Fairleigh Dickinson University Press, 1999), 136. After Saint-Saëns had finished playing the piano part of the Quintet for the first time at the occasion of its premiere (he was a very gifted sight-reader), he apparently left the stage abruptly, in shock from the Quintet's exuberance, and even left there the musical score that was dedicated to him.

⁷² Stove, *César Franck: His Life and Times*, 42.

Fig. 2.7: Quintet in F minor, 1st mvt, C. Franck, mm. 1–5

The piano answers with the second thematic idea (Fig. 2.8) which, on the other hand, is characterized by lyricism and chromatic harmony.

Fig. 2.8: Quintet in F minor, 1st mvt, C. Franck, mm. 6–13

Despite their fundamentally contrasting constituents, both ideas are connected by their sharing of descending melodic motion. Throughout the introduction as well as transitional passages, these ideas develop in order to form the themes to come. As a result, fragments of the first and second themes occur before they are presented in their entirety. As will be seen in subsequent works, themes in Franck's mature works tend to

result from motivic development rather than be the origin of it. The tonal relationships between the various sections are also sources of innovation in the Quintet. They are particularly audacious in the *Finale*, in which the tonal scheme moves from F minor to B minor, to F# minor, and finally to F major.

The symphonic poem *Les Djinnns* in 1884, composed in parallel to the *Prélude, Choral et Fugue*, constituted a long-awaited return to piano writing for Franck after almost forty years.⁷³ *Les Djinnns* is quite innovative, along with the *Variations Symphoniques* composed a year later, in its treatment of the relationship between piano and orchestra. Both works lead away from the Romantic piano concerto tradition, and can also be described as *piano obbligato* parts since the piano part equally provides soloistic material and orchestral colour. In the case of *Les Djinnns*, textural effects in the piano and the orchestra parts are meant to evoke the mythical creatures upon whom the work is based.⁷⁴

A significant element of Franck's musical language is his use of harmonic relationships based on thirds. In *Les Djinnns*, these relationships can be found on a small, middle, and large scale. This is common in Franck's mature works. The two following examples (Fig. 2.9a-b) show transitional passages taken respectively from the Quintet and *Les Djinnns*, in which Franck uses third relationships similarly in order to modulate. Fig. 2.9a shows how mm. 90–93, in C# major, are transposed a major third higher in mm.

⁷³ Fauquet, *César Franck, Catalogue of the Works*, 849–853. Several short pieces, such as the *Trois Petits Riens* and *Les Plaintes d'une Poupée* were composed during the years of public absence. They were mostly written for pedagogical purposes and bear little significance in Franck's pianistic output.

⁷⁴ *Les Djinnns* is based on a poem with the same name written by Victor Hugo, and it comes from a collection titled *Les Orientales*. The djinnns (from the arabic *ǧinn*) are supernatural creatures mentioned in the Qu'ran and Islamic theology.

94–97, in E major. The sequence is followed by a tonicization of G major in m. 98, continuing the ascending cycle of thirds. Fig. 2.9b illustrates a similar procedure in *Les Djinnns*, as mm. 166–169 and mm. 170–173 show a sequence from E \flat major to G major, followed by a tonicization of B major in m. 175.

Fig. 2.9a: Quintet in F minor, 1st mvt, C. Franck, mm. 90–98

Fig. 2.9b: *Les Djinnns*, C. Franck, mm. 166–175

The germinal thematic development which announced a new approach to structural unity in the Quintet comes to full maturity in the *Variations Symphoniques*, written in 1885. The two works share considerable similarities. Again, Franck attributes different but equally important thematic roles to both piano and orchestra. The first full

statement of the theme occurs after a lengthy introduction, which constitutes about one third of the piece. The work is divided into three main parts: an introduction, the variations, and a finale. In this introduction, three thematic ideas (Fig. 2.10a-b-c) provide tonal, melodic, rhythmic and structural material forming a palette that serves to shape the theme (Fig. 2.11) and also determine the colourful ways in which it would be varied.

Fig. 2.10a: *Variations Symphoniques*, C. Franck, Thematic Idea 1, mm. 1–4

Fig. 2.10b: *Variations Symphoniques*, C. Franck, Thematic Idea 2, mm. 5–9

Fig. 2.10c: *Variations Symphoniques*, C. Franck, Thematic Idea 3, mm.35–44

Fig. 2.11: *Variations Symphoniques*, C. Franck, Theme, mm. 99–118

The theme and the variations are based mostly on the third thematic idea, presented by the piano. As can be seen in Fig. 2.11, the first phrase of the theme (shown in red) uses the same melody as in the third thematic idea, however in another key. To compensate for the lack of thematic weight of the first and second thematic ideas, they become particularly prominent in the finale. Counterpoint is also inherent to the relationship between piano and orchestra parts, and by extension the thematic ideas they embody. Indeed, balance does not only result from the equal sharing of thematic material between orchestra and piano and their dialogue, but also from the counterpoint of musical ideas which complete each other in order to create a whole.

The *Prélude, Aria et Final* is the last catalogued piece Franck composed for piano, and was written in 1887, three years after the *Prélude, Choral et Fugue*. The works are counterparts to one another as they are both large-scale triptychs that deal with a form of the past. In the words of Vincent d'Indy: “[The *Prélude, Aria et Final*] does as much for the renovation of sonata-form as its predecessor does for the prelude and

fugue.”⁷⁵ However, the comment is partially inaccurate. The formal resemblances to the sonata are found mostly in the *Final*. It features two themes in different tonalities which are reiterated after a middle section in order to conclude the piece in the tonic. The sonata-like quality is therefore confined to the last section of the work. Moreover, while it is true that the themes of the *Prélude* and the *Aria* are essentially classical in their phrase structure, those of the *Prélude* and the *Choral* in the work’s predecessor are built similarly.

Further discussion about the *Prélude, Choral et Fugue* will follow in the next chapter; however, it should be mentioned here that the comparison between the two works shows variety in the composer’s style. The *Aria* is perhaps unique in Franck’s mature style in how it is melodically and, most importantly, tonally static. The movement remains in A \flat major throughout and the frequent recurrences of the theme are always harmonized in the same way. The inner voices’ chromaticism is heard as ornamental and does not participate in generating harmony as it does in the *Prélude, Choral et Fugue*. Fig. 2.12a-b show two different instances of the first phrase of the theme to illustrate how different accompaniments support the same harmonic structure. In Fig. 2.12b, the theme appears in the tenor line (as shown in brackets in the example), while the soprano line consists of melodic ornamentation. The numerous passing notes in the inner voices in Fig. 2.12b do not fundamentally alter the underlying harmony, which is the same as in Fig. 2.12a.

⁷⁵ d’Indy, *César Franck*, 148.

205

I 6 $\frac{6}{5}$ $\frac{4}{3}$ $\frac{6}{5}$ $\frac{6}{5}$ I

V/V V/IV IV ii I

Fig. 2.12a: *Prélude, Aria et Final*, C. Franck, mm. 205–209

245

I 6 $\frac{6}{5}$ $\frac{4}{3}$ $\frac{6}{5}$ $\frac{6}{5}$ I

V/V V/IV IV ii I

Fig. 2.12b: *Prélude, Aria et Final*, C. Franck, mm. 245–249

The elements that provide a sense of evolution are solely textural and rhythmic. The effect is quite striking, as it is atypical to see late music by Franck that does not modulate incessantly. Although the *Final*'s fiery character brings back agitation and forward momentum, it concludes with the *Aria*'s material for the cadence in the tonic as well as the codetta.

2.5 Composition, Performance and Reception of the *Prélude, Choral et Fugue*

As previously mentioned, the *Prélude, Choral et Fugue* and *Les Djinns* were composed approximately at the same time, in the summer of 1884. According to Vincent d'Indy, Franck initially had the intention of writing only a prelude and fugue. However, "[...] he soon took up the idea of linking these two movements together by a Chorale, the

melodic spirit of which should brood over the whole work.”⁷⁶ It was not the first time that Franck had included a chorale in the middle of a work in order to connect two different sections, as he had done so in the *Finale* of his Trio op. 1, no. 3.

The composition of the *Prélude, Choral et Fugue* was also motivated by Franck’s desire to provide the Société Nationale de Musique with a solo piano work, a genre that was lacking in the musical literature at the time.⁷⁷ Large-scale pieces for solo piano were generally much less abundant in France than they were in Germany in 1884. While the contributions of Alkan, Fauré, and Chopin a few decades earlier, should not go unmentioned, they did not match, for example, the output of Mendelssohn, Schumann and Brahms. Moreover, the composition of preludes and fugues, as well as the integration of a fugue in a large-scale work was almost strictly a German phenomenon at that time. The very few fugues written by French composers include Chopin’s Fugue in A minor, close in aesthetic to the *fugue d’école* taught at the Conservatoire, and Fauré’s two fugues that were the third and sixth movements of his *Huit Pièces Brèves*. The third movement of the Sonata “Les Quatre Ages,” by Charles-Valentin Alkan, stands out in the French musical literature.⁷⁸ In a cathartic manner, the fiery movement titled as *Quasi-Faust* features a nine-voice fugue at the end.

The premiere of the *Prélude, Choral et Fugue* was organized, once again, by the Société Nationale. Its performer and dedicatee, Marie Poitevin, was praised for her “[...]”

⁷⁶ d’Indy, *César Franck*, 143.

⁷⁷ *Ibid.*, 142.

⁷⁸ Alkan was quite an original composer in nineteenth-century Paris, although he was largely ignored by his contemporaries. In a mark of his admiration for Alkan’s *Symphony for Solo Piano*, Franck dedicated to him his *Grande Pièce Symphonique* for organ. See Stove, *César Franck: His Life and Times*, 107.

powerful and colourful sonority, [her] transcendental mechanism and above all, [her] rare artistic conscience, which imposes on her a duty to sacrifice nothing to effect and gives to her playing a remarkable purity of style.”⁷⁹

The audience received the work very well, and it was published shortly afterward. Nonetheless, the *Prélude, Choral et Fugue* did not receive the approval of all. While he did not make his opinion public right away, Saint-Saëns had acrimonious comments to make about the work in his 1919 pamphlet *Les Idées de M. Vincent d’Indy*:

Prélude, Choral et Fugue [...] piece of a disgraceful and impractical execution, where the choral is not a choral, the fugue is not a fugue, because it loses courage after the exposition and continues in interminable digressions which no more resemble a fugue than an anemone resembles a mammal. These digressions are scarcely atoned for by a brilliant ending. Assuredly, it is not what one should expect, even at the present time, of the time-honoured venerable fugue.⁸⁰

Although Saint-Saëns did not express it in favourable terms, what he saw in the work was a transformation of musical language that caused the fugue to increasingly move away from Baroque standards, and become a fundamentally Romantic form. That which caused him great displeasure however, is precisely what makes the piece so unique and interesting. As Franck attained full possession of his compositional abilities, he made use of the style he slowly but surely cultivated through his education, his work as an organist, and much experimentation with the concept of large-scale unity and development, in the *Prélude, Choral et Fugue*.

⁷⁹ Fauquet, *César Franck*, 604.

⁸⁰ Camille Saint-Saëns, *Les Idées de M. Vincent d’Indy* (Paris: P. Lafitte, 1919), 39.

Chapter Three: Analysis of the *Prélude, Choral et Fugue*

This chapter will examine various thematic materials of the work, as well as the process through which these materials unfold teleologically. Analysis of germinal thematic development will demonstrate how a minimal amount of initial material grows into increasingly complex ideas. Accordingly, the investigation will differentiate between various stages of musical development by referring to material as cells, motives, and thematic ideas. The ensuing part of the study will discuss transformation in writing style from the beginning to the end of the Fugue. The analysis will assert the importance of the Fugue's material, and demonstrate its role in the teleological development of the piece. It will do so in five steps by:

1. Providing an overview of the general structure of the *Prélude, Choral et Fugue*.
2. Presenting the significant motives of the Prelude and the Chorale and examining their specific melodic, harmonic, contrapuntal, and rhythmic properties.
3. Discussing how these motives in the Prelude and Chorale contain elements that later contribute to the Fugue's material. The Fugue's subject is progressively fleshed out as each motive provides information that further defines its rhythmic structure, melodic contour, and particular chromatic properties. These motives also anticipate other

components of the Fugue, such as the countersubject, and some rhythmic and melodic content of the episodes.

4. Supplying a more in-depth analysis of the Bridge between the Chorale and the Fugue, and of the Fugue itself. The analysis will devote particular attention to the evolution of the subject in the Bridge and the Fugue. As the Fugue gradually departs from the Baroque idiom, the subject's function is transformed.

5. Demonstrating how the Fugue finds completion in the Coda. Here, the subject receives tonal confirmation in the home key for the first time, and this moment also coincides with the climactic combination of the subject with motives from the Prelude and the Chorale.

3.1 Overview of the *Prélude, Choral et Fugue*'s general structure

In addition to the three large sections labelled in the title of the work, the piece also contains a transition section between the Chorale and the Fugue that will be labelled the Bridge for the purpose of analysis, and also a Coda. The Prelude and the Chorale are of equal length, and the Fugue is the largest section of the piece. Both the Prelude and the Chorale are tonally closed, respectively in B minor and E \flat major. The Fugue begins in B minor and ends on a half-cadence that connects with the Coda, which then provides closure in the tonic key. The three major sections of the work follow a large-scale tonal plan of B minor - E \flat major - B minor, relating the Chorale to the Prelude and the Fugue by a major third. The work's proportions are as follows:

Main Sections	Prelude	Chorale	Bridge	Fugue	Coda
Starting measure	1	58	116	157	286
Main tonality	B-	E \flat +	Modulatory transition	B-	B-

Fig. 3.1: Main Sections of the *Prélude, Choral et Fugue*

3.2 Prelude and Chorale: Cells, Motives, Thematic Ideas, and Thematic Units

Prelude

The group of two notes presented in the melodic line of the opening measure and marked in red in Fig. 3.2, serves as the basis for the development of all the musical ideas in the piece.



Fig. 3.2: Descending-Second cell, Prelude, mm. 1–2

This group of two notes will be referred to as the descending-second cell. It undergoes motivic development in the Prelude, the Chorale, and the Bridge. It is grouped in the process with other descending seconds, and is presented in various harmonic and rhythmic contexts, creating new ideas with gradually increasing complexity. The Prelude contains three main thematic units which will be labelled P-1, P-2, and P-3 (Fig. 3.3), which each contain their characteristic materials.

Units	P-1	P-2	P-3	P-1	P-2	P-3					P-1				
Starting Measure	1	8	13	16	24	29	33	34	35	37	41	45	47	51	54
Keys	B-		F#-		E-	(A-)	(C-)	E \flat	B	B-	(B \flat -)	B	G#-	B-	

Fig. 3.3: Thematic Units of the Prelude

P-1 contains arpeggiated figuration in thirty-second notes (Fig. 3.4). The melody which develops the descending second cell is heard in syncopation to the bass note, and the consistency of the rhythmic flow is a defining characteristic of this thematic unit. For the most part in this opening section, the even subdivision of the figuration into groups of eight thirty-second notes is supported by an equally even harmonic rhythm of one chord per beat.



Fig. 3.4: P-1, Prelude, mm. 1–2

P-2 contrasts with P-1 by its rhapsodic and declamatory character. Whereas P-1 featured continuity, the phrase structure of P-2 presents several interruptions. The thematic ideas they contain are nonetheless tightly connected motivically, since P-2 opens with the same descending second as P-1, with F# and E in the top voice (descending seconds and their inversion are shown under red brackets in Fig. 3.5). The harmonic rhythm is faster and less even, as the harmonic accompaniment follows the melodic line in parallel motion.

The musical score for P-2, Prelude, mm. 8-11, is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble staff and a bass staff. The score begins at measure 8. Red brackets are used to highlight specific melodic and harmonic structures. The word "Inv." is written above the treble staff in measures 9, 10, and 11, indicating inverted chords. The music features a mix of chords and melodic lines, with some complex rhythmic patterns in the later measures.

Fig. 3.5: P-2, Prelude, mm. 8–11

The first P-3 unit presents a lyrical melody doubled at the octave and consists of only three measures. The short passage is shown in Fig. 3.6a, with red brackets that illustrate further development of the descending second cell. The second and longer P-3 unit begins by using the same idea in counterpoint with itself (idea marked in red in Fig. 3.6b), setting the ground for more horizontal writing in the next eleven measures.

The musical score for P-3, Prelude, mm. 13-15, is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble staff and a bass staff. The score begins at measure 13. Red brackets are used to highlight specific melodic and harmonic structures. The music features a mix of chords and melodic lines, with some complex rhythmic patterns in the later measures.

Fig. 3.6a: P-3, Prelude, mm. 13–15

The image shows a musical score for a piece in E minor, measures 29-32. The score is in 4/4 time. It consists of two systems. The first system (measures 29-30) has red boxes highlighting specific chordal and melodic patterns in both the treble and bass staves. The second system (measures 31-32) also has red boxes highlighting similar patterns. The text 'c minor' is written below the first system.

Fig.3.6b: P-3, Prelude, mm. 29–32

The chromaticism of the individual voices in counterpoint shapes the harmonic language of this second P-3 unit. As a result, the harmonic progression is more dependent on horizontal voice leading than in P-1 and P-2. The passage features several tonicizations in distantly related keys. It starts in E minor (m. 29), and then tonicizes A minor (m. 33), C minor (m. 34), E \flat major (m. 35), and B major (m. 37), before the return of P-1 in B minor in m. 41 (see table in Fig. 3.3, and Fig. 3.7 for tonicizations of E \flat and B). Even though the interweaving of voices creates local chromaticism, produces more irregular harmonic rhythm, and results in looser phrase structure, P-3 also features modulating sequences which organize the more horizontal writing of this section into tonal regions. Fig. 3.7 illustrates how the phrase member in mm. 35–36, which displays chromatic contrapuntal lines, becomes a model that is sequentially presented a major third below in mm. 37–38.

Fig. 3.7: P-3, Prelude, mm. 35–38

Chorale

The Chorale is connected to the Prelude with only one transitional measure that accomplishes the modulation from B minor to E \flat major by enharmonically reinterpreting a B 7 chord as a German sixth. The Chorale contains two thematic ideas, labelled C-1 and C-2 (Fig. 3.8), which alternate with one another in various tonalities.

Units	C-1			C-2	C-1			C-2	C-1			C-2
Starting Measure	58	62	65	68	76	80	81	89	91	98	100	103
Keys	E \flat +	B \flat	C-	C-	C-	F-	F-	G-	C-	E \flat +	E \flat -	E \flat -

Fig. 3.8: Thematic Units of the Chorale

C-1, whose first four measures are shown in Fig. 3.9, consists of a regular succession of chords in quarter notes supported by a chromatic bass line. The upper voice provides melodic ornamentation in the form of appoggiaturas and syncopations, and the use of descending seconds in the melodic line creates numerous suspensions.



Fig. 3.9: C-1, Chorale, mm. 58–62

The chromatic treatment of harmony introduced in P-3 is fully exploited in C-1. For example, the beginning of the third C-1 unit (Fig. 3.10) demonstrates how the harmonies derive from the horizontal voice leading. Here, the melodic movement of the individual lines is prevalent. As a result, while the passage outlines a functional harmonic progression on a larger scale, as shown in Fig. 3.10, the harmonies that serve as connectors between the labelled chords do not behave functionally.

Fig. 3.10: C-1, Chorale, mm. 89–93

After the arrival of F minor in m. 89, the bass line moves chromatically upwards in order to reach its next harmonic destination, G minor, in m. 91. In m. 90, the harmony consists of two diminished-seventh chords, the first one belonging to the key of departure (F minor) and the other one to the key of arrival (G minor). The A \flat major-seventh chord that occurs in between functions as a horizontal connection between the two diminished-seventh chords, and results from the combination of the continuous upward chromatic

motion of the bass and the melodic sequences in the upper line shown in brackets in Fig. 3.10.

C-2 contrasts with C-1 due to its diatonicism. The C-2 thematic units begin each time (in mm. 68, 81, and 103) by articulating a chord progression supported by a descending diatonic scale in the bass. Fig. 3.11 shows the beginning of the first C-2 unit.

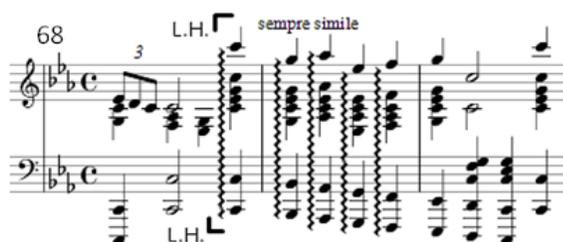


Fig. 3.11: C-2, Chorale, mm. 68–70

Even though all three statements briefly tonicize closely related keys, each of them returns to the original key in the end. As Vincent d'Indy notes in his biography of Franck, the upper melody recalls the "bell's motive" from Wagner's *Parsifal*, which was premiered two years before the composition of the *Prélude, Choral et Fugue*.¹ C-2 features a distinctive textural quality, as it arpeggiates each chord through a crossing of the hands (the bottom and top parts are played by the left hand, as shown in Fig. 3.11), and it therefore makes use of the extreme registers of the instrument. C-2 is also rhythmically and texturally connected to the first thematic unit of the piece, P-1 (Fig. 3.4). Indeed, since C-2 is arpeggiated, there is a slight gap between the playing of the bass and the soprano, similarly to the bass and melody of P-1. The harmonic filling

¹ However, d'Indy is not certain if Franck's reference to Wagner's opera was deliberate: "... the use [was] probably quite unconscious (there was a time, I remember, when he studied Wagner ardently, although he cannot really be counted among the Wagnerians of his day.)" d'Indy, *César Franck*, 72.

provided by the spelling out of the chords by the right hand in the arpeggiation of C-2 also serves a function similar to the flowing arpeggios of P-1. As will be discussed later, the similarity between the textural quality of P-1 and C-2 will facilitate their juxtaposition in the Coda.

3.3 Development of the Fugue's Material in the Prelude and Chorale

As in many of his other mature works, such as the Quintet and the *Variations Symphoniques*, Franck develops the material of the subject and other content of the Fugue prior to presenting it fully shaped. Melodic, rhythmic, harmonic, and structural elements pertaining to the subject are gradually introduced in the thematic ideas of the Prelude and the Chorale. While the Fugue itself will eventually be discussed in further detail, the subject will be presented here in order to examine its main attributes. This will allow for the study of the development and transformation of such materials from the beginning of the Prelude up to the end of the Chorale. In some cases, the analysis of the thematic ideas in these two units will also refer to other content within the Fugue, such as the countersubject, since this material too is developed before the beginning of the Fugue.

The fugue subject consists of a descending chromatic line in quarter notes starting on the fourth scale degree (Fig. 3.12).



Fig. 3.12: First Occurrence of the Subject, Fugue, mm. 157–161

The subject begins with a group of three notes, which will be referred to as the “three-note motive.” This motive is an extension of the descending-second cell from the very opening of the work (Fig. 3.2). It consists of two repeated notes on the upbeat and downbeat respectively, which step down by a semi-tone to the third note. The red brackets in Fig. 3.12 show that the head of the subject consists of two three-note motives in sequence (E - E - D \sharp and D - D - C \sharp) that outline a continuous descent in semitones. As these two motives are separated by a quarter note rest, they both begin on the fourth beat of the bar and feature the same upbeat motion. After another rest, the tail of the subject (shown in green in Fig. 3.12) starts with the same three-note motive, but this time it continues the descending line uninterrupted until it ends by outlining the tonic triad in eighth notes in m. 161. The omission of certain pitches in the chain of semitones, such as C-natural in m. 159 and G \sharp in m. 160, still make it possible to identify a tonic of B minor despite the initial tonal ambiguity of the uninterrupted semitones. The rests in the head of the subject create rhythmic periodicity, as the subject consists of two equally short segments that are followed by one that is longer and continuous. The descending second in the opening of the Prelude is therefore intrinsic to the later construction of the fugue subject. Indeed, since the subject consists entirely of a stepwise descending line, except for the upward second and downward third at the very end in m. 161, its melodic content is entirely based on descending seconds.

The development of the descending-second cell is anticipated in the opening measure of the Prelude. As can be seen in Fig. 3.13, the first F \sharp in the melodic line of m. 1, is consonant with the tonic triad and occurs on the first beat (even though it is not synchronized with the bass). The second note of the cell, E, although it is supported by

the middle-voice harmony of the figuration, is dissonant with the tonic pedal and occurs on the second beat. A development of the descending second's rhythmic and harmonic function occurs on the third beat of the first measure, as it is stated again starting on G. The correspondence of consonance and accentuation is then reversed, as G, in dissonance with the tonic harmony on the stronger part of m. 1, resolves to consonant F# on the last beat. The dissonant aspect of the first note will become an important characteristic of the descending-second cell.



Fig. 3.13: P-1, Prelude, m. 1

The germinal descending-second cell presented in P-1 is further developed in P-2. This time, rhythmic, rhetorical, and melodic elements that become particular features of the fugue subject begin to be articulated. P-2 is structured in the same periodic manner as the subject, as its first two interjections which are separated by rests, are preceded by an uninterrupted longer segment. As can be seen in Fig. 3.14, the general shape of the phrase in P-2 also follows a descending motion, although in mm. 9–10 it is not completely continuous and the line moves upwards on a few occasions. The three-note motive from the head of the fugue subject also appears earlier in each P-2 unit. Fig. 3.14 shows this motive in red brackets. Earlier in the analysis, Fig. 3.5 had shown the same musical content, mm. 8–10 of P-2, to demonstrate the continuation of the descending-second development in various thematic sections. Fig. 3.14 illustrates how in reality, the germinal cell has already grown into a three-note motive at this point in the piece. The E

in the upper voice of m. 8 is situated at the end of the measure like the opening E of the first subject statement, functioning simultaneously as an upbeat to the following repeated note. The descending second assumes the role of appoggiatura in a clearer fashion since the first note of the interval is, from this point onward, almost always featured on the strong part of the beat and in dissonance with the supporting harmony. For example, in Fig. 3.14, the descending second C# - B on the downbeat of m. 9 displays this dissonance-resolution gesture that occurs on the strong and weak part of the beat respectively.



Fig. 3.14: P-2, Prelude, mm. 8–11

The three-note motive in m. 9 does not yet introduce the chromaticism of the fugue subject. However, chromaticism emerges when the pitch D# is introduced as part of the motive's development a few measures later at the end of P-2 (Fig. 3.15).

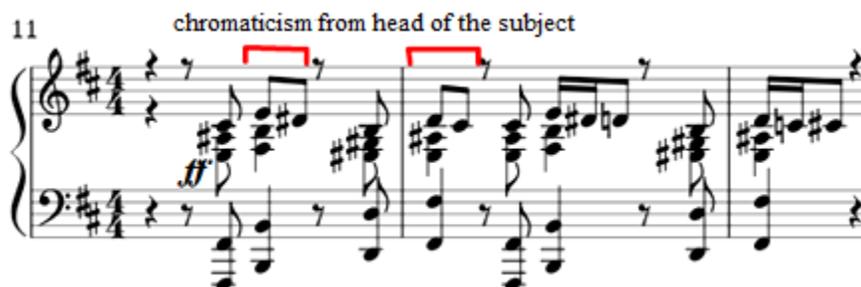


Fig. 3.15: P-2, Prelude, mm. 11–13

The significance of the passage is highlighted by its *fortissimo* marking (same marking as in the beginning of the Fugue), the ornamental repetition of its material, and the fact that its gesture strongly resembles that of a half-cadence. The chromaticism of the head of the fugue subject is outlined clearly, in the same tonality. Although the three-note motive is in eighth notes rather than in quarter notes, its treatment of the strong and weak parts of the beat preserves the upbeat tendency of the first note in each occurrence of the motive. The rhetorical aspect of m. 11–12 is also similar to that of the subject, as each cell is separated from the next by an eight-note rest. Furthermore, since the tempo of the Prelude is *moderato* and that of the beginning of the Fugue is *poco allegro*, mm. 11–13 and the subject sound like their note values have the same length.² However, the interval between the first and second notes of the motives in mm. 11–13 has been altered in order to feature an ascending third instead of a repeated note. The head of the subject is therefore not presented in an identical manner before it returns as the subject of the fugue.

P-3 uses some of the elements from P-2 and presents them in a way that defines the fugue subject's attributes more specifically. The gesture starting at the end of m. 9 (see Fig. 3.14) resembles that of the subject's tail, although it is mostly diatonic and does not feature descending intervals exclusively as are present in the Fugue's subject. The chromaticism at the end of m. 10 was ornamental or supported by functional harmony,

² The beginning of the Fugue, in m. 157, is marked *tempo 1^o*, which might mistakenly be taken as an indication to go back to the first tempo of the piece, *moderato*. However, Joël-Marie Fauquet indicates in his critical edition, that the original manuscript features a different marking, *tempo 1^{mo}, Alla^o.- Fugue*. The “tempo of the first movement of the Fugue” therefore refers to the *poco allegro* of m. 115, where the subject appears complete for the first time. See César Franck and Joël-Marie Fauquet, *Prélude, Choral et Fugue pour Piano*, (Paris: Éditions musicales du Marais, 1991).

and at no point created uncertainty about the tonal destination. Conversely, P-3 features consistently descending motion and creates tonal ambiguity in mm. 31–32 (Fig. 3.16), both features which are present in the fugue subject.

Fig. 3.16: P-3, Prelude, mm. 31–32

This passage also displays a rhythmic similarity to the head of the fugue subject, although the rests in between each of the three-note motives are omitted, and the last note of the motive is now a quarter note. The phrase in mm. 31–32 therefore anticipates both the melodic continuity of the subject’s tail and the rhythm of the subject’s head, simultaneously. The descending seconds in P-3 appear again prominently as appoggiaturas, and they are often preceded by the upbeat repeated note introduced in P-2. The addition of a melodic line in the tenor voice at the end of m. 29 (Fig. 3.17) is a transposition down a fifth of P-3’s opening motive, now entering a beat later than the soprano line. The dialogue between both lines suggests multiple entries of the same thematic idea, foreshadowing the fugal texture, and continuous descending seconds on each beat in m. 30 through the combination of contrapuntal lines (shown in red in Fig. 3.17).

Fig. 3.17: P-3, Prelude, mm. 29–30

In the Chorale, the ends of the first and last C-1 units (starting respectively in mm. 58 and 76) feature significant fragments of the fugue subject and provide more material that will form the melodic content of the subject's tail as well. These two passages, respectively in C minor and E \flat minor, are otherwise identical in content, and they occur in prominent cadential moments. As in mm. 11–12 of P-2, their importance is also underlined in the indication of dynamics. The first segment is marked *forte*, while the second is part of a crescendo towards a *fortissimo*. Fig. 3.18 shows how the upper voice outlines the melodic content of the fugue subject at the end of the last C-1 section in E \flat minor.

Fig. 3.18: C-1, Chorale, mm. 100–103

The anticipatory upbeat and the groupings of chromatic intervals by the three-note motive (shown in red brackets in Fig. 3.18), distinctly foreshadow the material of the

fugue subject's head. However, while the fugue subject begins on the fourth scale degree, the Chorale passage starts on the tonic. For this reason, the octave descent from tonic to tonic in mm. 101–103 is specifically characteristic of the tail of the subject as well. Indeed, all the pitch content from the subject's tail is stated in the descending line (shown in green in Fig. 3.18). The line also features faster figuration as triplets for the outline of the tonic triad in mm. 102–103, similar to the eighth notes of the subject. The introduction of the triplet figure serves a double function by foreshadowing the use of triplets in a considerable portion of the fugue in mm. 232–278.

The scalar descent at the end of C-1 is echoed immediately in the bass line of C-2, though entirely diatonically. C-2 contributes to the development of the descending seconds by featuring the interval in inversion in the melodic line. It also traces the contour of the end of the countersubject (Fig. 3.19a-b). In both cases, the melodic fragment serves as a closing gesture that leads back to the tonic.

The image shows a musical score for C-2, Chorale, measures 68-70. The score is in G major (one sharp) and common time. It consists of two staves: treble and bass. A triplet of eighth notes is marked with a '3' above it. A melodic line in the treble staff is highlighted with a green box and labeled 'sempre simile' above it. A red box highlights a specific portion of this melodic line.

Fig. 3.19a: C-2, Chorale, mm. 68–70

The image shows a musical score for a fugue, measures 161-165. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. A red box highlights a specific passage in the bass line starting at measure 164, which contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Fig. 3.19b: Countersubject, Fugue, mm. 161–165

3.4 Bridge Between the Chorale and the Fugue - *Poco Allegro*

Whereas the Prelude led directly into the Chorale, a lengthy transition links the Chorale and the Fugue in order to prepare the arrival of the fully formed fugue subject and provide a dominant pedal starting at m. 137 for the return of the B minor tonic. The Bridge is divided into two texturally contrasting sections, which are analyzed in Fig. 3.21. The first part in mm. 116–128, contains fragments of the subject in sequence. The second section of the Bridge, from mm. 129–157, features an agitated accompaniment in triplets, and builds up intensity until the beginning of the Fugue. Fig. 3.20 shows with a harmonic reduction the tonal structure of the Bridge, up to the dominant arrival in m. 137.

The figure shows a musical score for a bridge section, measures 116 to 137. The score is in 4/4 time and features a treble and bass clef. The key signature changes from E-flat minor (Eb-) in measures 116-128 to F-sharp minor (F#-) in measures 129-137. The harmonic reduction is shown in the bass clef with Roman numerals and figured bass notation. The chords are: Eb- (measures 116-120), F#- IV⁶ (measures 121-122), V⁴ (measure 123), VI⁶ (measures 124-125), V⁷ (measures 126-127), and VI (measures 128-129). In measure 129, the key changes to F# minor, and the chord is B- V⁷/iv. The harmonic reduction continues with V⁴ (measures 133-134), 6 (measures 135-136), and V (measure 137). The figured bass notation for the final V chord is 5 4 3 3, with an arrow pointing to the V chord.

Fig. 3.20: Harmonic Reduction of the Bridge until the Arrival to the Dominant, mm. 116–137

The Bridge opens in m. 116 with two statements of an almost perfect replica of the subject as it is later presented in m. 157, where the Fugue proper begins. The first statement in E \flat minor, and the second in F \sharp minor, are used as harmonic steps in the tonal plan of the Bridge. These versions of the constituents of the subject will be labelled B-S1 and B-S2, and are harmonized in chorale style so as to provide textural continuity to the previous section (Fig. 3.21).

115

B-S1

subject material

extension

E \flat minor: $\text{vii}^{\circ 5}$ $\frac{6}{3}$ $\frac{4}{3}$ $\text{vii}^{\circ 5}/\text{V}$ $\text{vii}^{\circ} \text{i}$ $\text{ii}^{\circ 3}$ $\text{V}^{\flat 9}$ 7 $\frac{4}{3}$

121

B-S1 continued

B-S2

subject material

B-m

B-m

$\text{VI}^6 =$ $\text{G}^{\flat}/\text{F}\#\text{ minor: IV}^6$ $\circ 7$ $\circ 7$ $\circ 7$

125

B-S2 continued

sub. mat. continued

extension

$\circ 7$ $\text{vii}^{\circ 2}$ $\text{vii}^{\circ 7}/\text{V}$ $\text{V}^{\flat 7}$ VI

Fig. 3.21: Opening of the Bridge, mm. 115–128

The descending melodic line of both statements and that of the actual fugue subject in m. 157 are identical, with the exception of the very last note of what should be the end of the subject. The line resolves to D^{\natural} instead of D^{\flat} and goes on to descending through the scale of E^{\flat} minor. This difference in one pitch affects the harmonic direction of the whole line. As the $\text{vii}^{\circ 7}$ of E^{\flat} minor had suggested in mm. 116–117, the D^{\natural}

confirms that the starting note was indeed tonic, not scale-degree four as it is in the fugue subject. Although the gradual development of the subject material has now led to an almost perfect version of what the subject will be, this harmonic variant results in the arrival of the actual subject being its first real occurrence, thus allowing it to be perceived as a thematic goal. The way B-S1 and B-S2 are connected by minor third related keys foreshadows the relationships in thirds between the entries of the subject in the third exposition of the Fugue. In both cases, the tonal ambiguity of the subject makes possible a smooth modulation to distantly related keys. Since the major or minor quality of the subject is only confirmed at the end, the second statement in F# minor initially appears to be in the relative major of Eb minor.

B-S1 introduces a new motive in m. 122, which will be labelled B-m (shown in green in Fig. 3.21). It overlaps with the end of the subject after the voice crossing of the melody and the harmony at the end of m. 121, and emerges as a new melodic line. Its material is not completely new since it derives from the descending second and its inversion like much of the piece's content. Moreover, it is featured earlier at several places in the Prelude and the Chorale (Fig. 3.22a-b-c). B-m will also acquire a particular significance in the Fugue, where it will be used prominently in the first episode.

The image shows a musical score for two staves, bass clef, with a key signature of two flats (Bb, Eb). The score is for measures 121 and 122. In measure 121, the right hand has a descending melodic line (Bb4, Ab4, Gb4, Fb4) and the left hand has a corresponding harmonic line (Bb3, Ab3, Gb3, Fb3). In measure 122, the right hand has a new melodic line (Bb4, Ab4, Gb4, Fb4) and the left hand has a corresponding harmonic line (Bb3, Ab3, Gb3, Fb3). Two red boxes highlight the new melodic line in measure 122 in both staves.

Fig. 3.22a: B-m, Bridge, mm. 121



Fig. 3.22b: Chorale, mm. 63–64



Fig. 3.22c: Prelude, mm. 35–36

B-S1 and B-S2 are related as steps of a large-scale harmonic progression, as well as through harmony and melody. The harmonic progression in Fig. 3.21 shows how both statements end in a deceptive harmonic motion, the second even more clearly as the harmonic functions are not obscured by voice crossing. The chord of C \flat major in first inversion built on the sixth degree in the key of E \flat minor, is reinterpreted as the fourth degree of G \flat major to begin the second statement. As the second and third statements of B-m in mm. 121–122 each ascend an octave, it brings back the melodic line in the high register. By doing so, it provides the G \flat on which B-S2 will start, continuing the chromatic descent and connecting B-S1 and B-S2 despite the fermata in m. 122. The passage from mm. 115–128 not only anticipates the motivic material of the Fugue, but also the manner in which musical ideas overlap with each other in fugal writing.

Up to this point, the thematic ideas from the Prelude and the Chorale generally come to a close before a new idea begins. The only rare instances of dove-tailing between phrases occur mostly in P-3 and C-1, such as in mm. 36–37 and 61–62 (see Fig. 3.7 and 3.9 respectively). The overlapping between the end of the subject line and B-m in the Bridge particularly anticipates the end of the first exposition of the Fugue, since as will

be seen, the end of the subject's fourth entry and B-m overlap at the beginning of the first episode.

The second section of the Bridge, starting in m. 129, features fragments of the fugue subject and B-m in alternation (shown respectively in red and green in Fig. 3.23 on the next page). The tension that comes from this duality is used to propel the musical material forward through an ever more insistent exchange. B-m begins the dialogue in m. 130 and is featured prominently in the soprano line. It is answered in the alto voice by a fragment of the subject in inversion immediately after. B-m reappears a major third higher and is answered in the same way, again less noticeably in the alto voice. However, the inverted subject fragment is repeated twice afterwards, the first time doubled at the sixth, and the second time harmonized in full four-note chords as the *crescendo* reaches *forte*. From this point on, both thematic ideas are featured on the same level in the upper voice. As the dominant pedal is reached in m. 137, the dynamic level returns to *molto dolce*. The next statement of B-m and of the subject fragment in inversion in mm. 137–138 share the same pitches, and the eighth notes of B-m seem to be an ornamentation of the subject fragment in retrospect. The last alternation of the thematic ideas in mm. 139–140, features a subject fragment that is not inverted for the first time in the dialogue, on the pitches G and F♯. In the whole exchange, only the subject fragments have their material transformed. This is achieved either by the addition of voices moving in parallel motion or the inversion of the motive which makes it follow the actual shape of the subject.

129

133

136

139

142

pp

Fig. 3.23: Bridge, mm. 129–143

In mm. 141–154 (the remainder of the Bridge until the arrival of the Fugue's subject), only B-m is featured. It is presented in *stretto* in mm. 141–142 of Fig. 3.23 in

the same manner as in mm. 121–122, in concurrence with an *accelerando* that leads to a *molto vivo* indication in m. 143. The texture becomes saturated with incessant succession of B-m at a racing tempo, and the motive loses some of its thematic quality as it takes on the quality of virtuosic figuration. After a fiery arpeggiated descent in mm. 151–154, the characteristic three-note cell of the fugue subject begins where it had been left off in mm. 139–140, on the descending second from G to F♯. At a *fortissimo* dynamic and within a *ritardando*, the cell is restated twice while being harmonized (Fig. 3.24). The Bridge section ends as the cell is finally followed by the long-awaited arrival of the subject, which constitutes the melodic continuity of the fragment that anticipated it.

Fig. 3.24: End of the Bridge/Beginning of Fugue, mm. 152–160

3.5 Fugue

The preceding pages have shown that much of the earlier material in the piece is developed in order to prepare for the entry of the fugue subject. An analysis of the Fugue will now show how it unfolds toward the Coda, in which occurs the climax of the work.

As mentioned in the introduction, Keith Chapin has provided valuable insight on the aesthetic differences between Baroque and Romantic fugues.³ He addressed many devices that make the Romantic fugue teleological, such as the shift from polyphony to homophony, the acceleration of tempo, and the addition of voices, all of which are used in the *Prélude, Choral et Fugue*. The preceding analyses of the Bridge and of the thematic ideas in the Prelude and the Chorale have demonstrated that the purposeful growth and transformation in the work is also achieved on subtler levels, through the development of the musical material, and the rhetorical discourse between thematic ideas.

The analysis of the Fugue will examine two aspects of its teleological development. On one hand, it will focus on elements of the Fugue that gradually transform its character, such as germinal thematic development, changes in texture, treatment of dynamics, and the relationship between counterpoint and harmony. On the other hand, the analysis will also illustrate how the elements that contribute to the Fugue's transformation are integrated gradually and organically. In the early stages of the Fugue, the changes in relation to the Baroque model are more subtle, and as the Fugue progresses, these changes become more radical and immediately noticeable.

As the analysis of the fugue will frequently refer to the traditional model of Baroque fugue, a brief description of its conventions will be given here. Although this model did not refer to a specific form but rather to a compositional process, the recurrence of certain parameters became traditional. Baroque fugues maintain the same number of contrapuntal voices throughout. They typically contain an exposition featuring

³ Chapin, "Time and the Keyboard Fugue."

entries of the subject in all voices, later statements of the subject in closely related keys, and episodes that serve as modulatory and sequential transitions between them. The entries of the subject within the exposition alternate between the tonic and the dominant (rarely the subdominant). Expositions also include shorter episodes that derive from the subject, and typically occur after each group of two subject entries in the tonic and dominant.⁴ Some sources also consider that subsequent groups of subject statements in all participating voices constitute expositions as well.⁵ As a result, the label “exposition” bears more or less strict connotation in varying contexts.

The analysis of Franck’s fugue will show that it unfolds in a way that heightens the dramatic significance of subject statements and highlights their quality as events. These events create clearer segmentation of sections in the Fugue, which therefore becomes more like a form than a process, in contrast to the Baroque model. In order to identify and discuss the main features of these sections, labels such as “exposition” and “episode” will prove useful. The analysis will use these traditional labels to serve as a measure of reference and highlight the essential differences between the model and the work it inspired.

The Fugue contains three expositions that begin in mm. 157, 192, and 243 respectively. Fig. 3.25 features an analytical table of the thematic and tonal organization of the Fugue and Coda. Each exposition provides the opportunity for successively more drastic alterations to the traditional Baroque model. These alterations are relatively

⁴ To read more about the main components of fugue and study the development of the genre, see Alfred Mann, *The Study of Fugue* (New-York: Dover Publications, Inc., 1958).

⁵ “Fugue,” *Harvard Dictionary of Music*, ed. Willi Apel (Cambridge: Harvard University Press, 1944).

Sections	Sectional Subdivision	Starting Measure	Material	Keys and Cadences
Fugue	1 st Exposition	157	S1	B-
		161	S2 + CS	F#-
		165	FC [episode]	
		169	S3 + CS + FC	B-
		173	S4 + CS + FC	F#-
	Episode	177	B-m + SMat [episode]	D+
		183		A+
		188		D+
	2 nd Exposition	192	S1 + CS + FC	A+
		196	S2 + Acc (CSMat)	D+
		200	SMat + Acc (CSMat) [episode]	
		201		F#-
		203		D+
		204		E+
		205	S3 + Acc	A+
		209	SMat + BMat [codetta]	D+ (PAC)
	Episode	217	SInv1 + SMat	A-
		221	SInv2 + SMat	B-
		225	SMat	
		229		F#- (PAC)
		232	TF + Acc	F#-
	3 rd Exposition	243	S1 + TF + CSMat	F#-
		247	S2 + TF + CSMat	D-
		251	S3 + TF + CSMat	Bb-
	Episode	255	TF + SMat + Acc [episode]	(PAC in E-)
		261		E-
		263		F-
		268		C#-
		271		F#-
		275		B-
Statement of the Subject	278	S + CS + FC + DPed		
	282	SMat + DPed [extension]		
Coda	Cadenza	286	P-1 + SMat	B-
		311	P-1 + C-2	G-
				Eb-
	Statement of the Subject	334	S1 + P-1 + C-2	B-
		339	S2 + P-1 + C-2	E-
	Episode	343	SMat + P-1	B (IAC)
		355	(S) + Acc	
		359	SMat + Acc	
	Codetta	369	C-2 + P-1	

Fig. 3.25: Analytical Table of the Fugue and the Coda

Legend: **S** = Subject, **CS** = Countersubject, **FC** = Free Counterpoint, **TF** = Triplet figure, **Mat** = Material, **Inv** = Inversion, **DPed** = Dominant pedal, **Acc** = Accompaniment

P-1, **C-2**, and **B-m** refer to the same labels previously used to define the thematic contents of the Prelude, Chorale, and Bridge.

limited in the first exposition, and are primarily confined to the use of dynamics. In the second exposition, they mostly pertain to texture and the shift from polyphony to homophony. Finally, in the third exposition, they also affect rhythm and tonal relationships. The episodes preceding an exposition often initiate the changes in rhythm and texture that are to be featured subsequently.

First Exposition (mm. 157–177)

As it has been mentioned in the analysis of the Bridge, the beginning of the subject in m. 157 is part of a longer descending line that started a measure before. Moreover, the three first notes of the subject also conclude the Bridge with an imperfect cadence, thus creating an elision (see Fig. 3.24). The subject's arrival is therefore underlined as a destination on a cadential level, while the Fugue is connected to the rest of the work through a device typical of the genre. The elision of the cadence and subject is indicated *fortissimo*. Each additional entry is subsequently softer than the previous one. The proceeding is untraditional, since (even though Baroque fugues do not typically specify dynamic markings) the effect is counterintuitive to the natural growth of the sound from the addition of voices. As a result, the first entry of the subject in m. 157 sounds like an event, which the following entries repeat while fading. The first exposition is shown below in Fig. 3.26.

The image shows a musical score for the first exposition of a fugue, measures 157-178. The score is in G major and 3/4 time. It features four entries of the subject: 1st Entry (measures 157-160), 2nd Entry (measures 161-164), 3rd Entry (measures 165-168), and 4th Entry (measures 169-172). An Episode (measures 161-164) separates the 2nd and 3rd entries. The score is written for piano with treble and bass staves.

Fig. 3.26: First Exposition, Fugue, mm. 157-178

The major difference in the first exposition between Baroque and Romantic models is due to the earlier development of subject material, the elision of the first subject entry with the imperfect cadence at the end of the Bridge, and dynamic markings. Otherwise, the treatment of the subject within the first exposition of the Fugue uses mostly conventional Baroque devices. The first exposition presents two groups of two complete statements of the subject alternating tonic and dominant functions, separated by a short sequential episode whose purpose is to modulate back to the tonic. All material at this point is derived from the subject, notwithstanding the previously mentioned extra-fugal connections. The techniques used to connect the four subject statements are typical as well. The episode between the second and third entries of the subject, and the one following the last entry, both begin with a harmonic sequence of which the material was generated by the extension of the subject's line (Fig. 3.27). As it was demonstrated in the analysis of the Bridge, the same extension technique was used in B-S1 and B-S2 (see Fig.

3.21). A similar process will be used in the episodic material of the Fugue in general, and particularly in the first and second expositions.

Fig. 3.27: Episode Within First Exposition, Fugue, mm. 164–169

The harmonic language after the third and fourth subject entries is unusual. For example, mm. 170–171 contain irregular resolutions of German-sixth chords in third inversion, and in m. 175, the fourth entry of the subject in F# minor briefly tonicizes the key of A minor (Fig. 3.28).

Fig. 3.28: Third Subject Entry, First Exposition, Fugue, mm. 169–175

Even though each of these elements taken individually would not be outright unorthodox in a Baroque context (Bach's chromaticism could certainly be audacious at times), it would be at least unlikely to find this kind of harmonic progression before the subject has entered in all voices once. In any case, the relative harmonic boldness of the passage does little to affect the general character of the first exposition. Harmony is still subordinate to the four-voice counterpoint, which still features at this point primarily independent linear writing and very little parallelism.

Episode (mm. 177–192)

The first manifest deviation from the Baroque fugal model occurs in the episode between the first two expositions from mm. 179–192. As previously mentioned, the material of this episode does not derive primarily from the subject, despite occasional references to its characteristic three-note cell. Instead, the episode features B-m prominently (see Fig. 3.23 and 3.30). The uniformity of the musical material is therefore broken, contributing to the appearance of segmented events to the first exposition and the following episode. However, some devices soften the arrival of this new material. Indeed, the end of the exposition and the beginning of the episode overlap through elision, and the continuity in the flow of eighth notes in the upper voice make this new melodic material seem to emerge from the tail of the subject (Fig. 3.29).

Fig. 3.29: Episode Following First Exposition, Fugue, mm. 177–180

The episode also features a subtle change of texture with parallel motion between voices. As can be seen in Fig. 3.30, mm. 182–184 show voices moving in parallel sixths in both hands. While this parallelism has a certain chordal quality, the alternation of B-m and parallel sixths between hands, the episode still preserves the contrapuntal texture as both materials appear to have equal melodic and harmonic functions (Fig. 3.30).

Fig. 3.30: Episode Following First Exposition, Fugue, mm. 181–184

Moments of harmonic and intervallic significance correlate, in occurrence and proportion, with changes of a teleological nature. For example, m. 190 features full chords for the first time in the fugue on the second, third, and fourth beat. This introduction of homophonic texture corresponds with the unprecedented alteration in B-m of the interval of a sixth into an octave, and also with a modulation to A major (Fig. 3.31).

The image shows a musical score for measures 189-193. The key signature is one sharp (F#) and the time signature is 4/4. Measures 189, 190, and 191 are marked with green brackets and the label 'B-m'. Measure 192 is marked with a red bracket and the label 'subject entry'. The score consists of a treble and bass staff. The melody in the treble staff is primarily eighth and quarter notes, while the bass staff provides harmonic support with chords and single notes.

Fig. 3.31: Episode Following First Exposition, Fugue, mm. 189–193

This change in the texture is also supported dynamically, as it is part of a *crescendo* leading to a *forte* in m. 190. All these departures from the Baroque model are directly connected with the preparation of the subject's return at the beginning of the second exposition in m. 192. The increase in tension created by their combination contributes to further define the return of the subject as a crucial event.

Second Exposition (mm. 192–217)

The second exposition contains only three statements of the subject: the first in the soprano, the second in the tenor, and the third in the soprano again. However, they feature conventional relationships of tonic and dominant, and the section in the relative key of D major is tonally closed with a perfect cadence. The second exposition accomplishes the shift toward homophony that was initiated in the preceding episode more concretely. Fig. 3.32 shows how in the first subject statement, the countersubject in the tenor voice moves in parallel sixths to the alto voice. The texture is thus in reality reduced from four to three contrapuntal parts. A fifth voice is then added to the texture in m. 194, and the second statement of the subject becomes an accompanied melody in m. 197 (Fig. 3.32).

193 subject's first entry

197 subject's second entry

Fig. 3.32: Second Exposition, Fugue, mm. 192–201

The doubling of the bass in octaves in m. 204 provides a dramatic change to the fugal texture (Fig. 3.33). As in m. 190, it occurs within the context of an upward melodic sequence that leads to the next statement of the subject. It is also accompanied by a change in the harmonic rhythm, which slows down to one chord per measure. Conversely, the rhythmic value of the octaves becomes shorter.

voices in mm. 193–195 (see Fig. 3.32) is less striking due to the fact that the lines are in syncopation, giving the illusion of two independent voices. In the same way, the addition of more voices to the texture at the beginning of the second exposition is subtle. The integration of a fifth voice is mostly achieved by intermittently inserting it between other held notes, or between rests that are present in one or more voices. As a result, it is only in the last statement of the subject in this exposition that more than four pitches are actually played at once; therefore, by this moment the texture has thickened considerably. For example, in m. 194, a fifth voice enters and doubles the syncopated alto line, and in mm. 197–198, the bass voice is played while there are rests in the subject (moments shown in brackets in Fig. 3.34). The transition into the octaves accompaniment for the last subject statement is most striking. Although the addition of an octave in the bass line serves as a natural *crescendo* to support the next step of the melodic sequence starting in m. 203 (see Fig. 3.33), the textural change is most noticeable this time, as accompaniment in octaves is typical of Romantic pianistic writing.

Fig.: 3.34: Second Exposition, Fugue, mm. 194–201

Episode (mm. 217–243)

A short episode from mm. 210–217 acts as codetta and follows the last statement of the subject. It features the first perfect cadence of the Fugue, where an ascending tonic arpeggio of D major concludes the passage. The episode provides tonal confirmation to the second exposition, in which only one of the three subject statements is in the tonic, as well as a separation from the preceding material. Indeed, there is no elision between the second exposition and the next episode, as the end of the cadential arpeggio and the beginning of the subsequent motive do not overlap. The absence of cadential elision is an unusual deviation from the Baroque fugal model. It separates the second and third expositions from one another, and makes it clear that the episodic material on either side of the cadence is the conclusion to the second exposition as well as the preparation of the third one.

The episode starting in m. 217 that leads to the third exposition consists of two parts. The first, from mm. 217–231, features the opening three-note cell of the subject, in inversion and distributed between the two hands in *stretto* (Fig. 3.35). Octaves are again present in the bass, and so despite the counterpoint between similar motivic ideas, the upper line has the appearance of an accompanied melody. The organization of the melodic material in this first part introduces a novel periodicity in the Fugue. As can be seen in Fig. 3.35, mm. 218–221, which tonicize A minor, can be divided into two groups of two measures. The first group can be further subdivided, as m. 219 constitutes a stepwise sequence of m. 218. The second group, on the other hand, presents a continuous idea over the third and fourth measures, develops the material of the first group in diminution, and even features a cadential gesture at the end. However, it does not resolve

since the dominant octave in the bass is also the upbeat to a new phrase of four measures (mm. 222–225), which will tonicize B minor. These elisions between the periodic structures in the episode preserve the appearance of prominently horizontal writing.

Fig.: 3.35: Episode Following Second Exposition, Fugue, mm. 217–221

The second part of the episode, beginning in m. 232, features a consistent flow of running triplets. While the figure had been introduced, first discreetly in the Chorale and more prominently in the Bridge, it constitutes a new rhythmic value in the Fugue. It creates a sense of acceleration, since up until here, the fastest note value in the Fugue had been the eighth note. The effect is initially accentuated by the slowing down of the harmonic rhythm to two chords per measure, and the spacing-out of the accompaniment figuration. As can be seen in Fig. 3.35, for the first four measures of the passage this accompaniment consists of quarter notes on the first and third beats, separated by rests. Although the rhythmic content of the melodic line is new, the material still preserves a connection with the subject by featuring its distinctive three-note cell (shown in red in Fig. 3.36).

232

F#min: i

i pedal

235

(vii°/iv)

(iv)

Fig.: 3.36: Episode Following Second Exposition, Fugue, mm. 232–235

This second part of the episode is also organized periodically. In this case, however, elisions do not undermine the compartmentalization of the musical ideas. The structure of mm. 232–235 follows a similar model to mm. 218–221. The first measure, m. 232, presents the initial motivic idea, which is repeated in m. 232 with slight alterations in order to reach a higher melodic step. The following two measures, mm. 234–235, feature a more continuous idea which develops the same content, and comes to a close through cadential motion. This phrase does not elide with the next one and a cadence is avoided as the bass remains on an F# pedal. Contrarily to the episodic material that prepared the arrival of the second exposition, the section from mm. 232–243 is tonally stable. It remains in F# minor throughout, despite the tonicization of B minor in mm. 236–239. The arrival to the dominant C# in m. 240 prepares the first subject entry at the end of m. 243, also in F# minor.

Third Exposition (mm. 243–255)

The structure of the third exposition does not preserve many of the traditional elements of a Baroque fugue. Like the second exposition, it contains only three statements of the subject. However, in the same way that the addition of parallel voices in the second exposition reduced the number of actual contrapuntal parts, the use of octaves in the third exposition reduces the counterpoint to three voices. These three parts consist of the subject (shown in red in Fig. 3.37), the same triplet motive introduced in the previous episode which in this case acts as a new countersubject (shown in green), and a line in quarter-note octaves based loosely on the subject and the original countersubject from the first exposition (shown in blue). They are written in invertible counterpoint at the octave, and the subject is presented in counterpoint with identical material each time.⁶ The subject is featured alternatively in each voice in an uninterrupted succession, without typical transitional episodic material between the second and third entries.

The musical score for the Third Exposition of a Fugue, measures 243-247, is presented in two systems. The first system covers measures 243-245, and the second system covers measures 246-247. The key signature is D major (two sharps) and the time signature is 3/4. The score is written for a grand staff (treble and bass clefs). The subject is highlighted in red, the triplet countersubject in green, and the line of quarter-note octaves in blue. The bass line includes figured bass notation: F# min:v7, D maj: I6, and vii3 4. The subject is presented in counterpoint with identical material each time, and the subject is featured alternatively in each voice in an uninterrupted succession.

Fig. 3.37: Third Exposition, Fugue, mm. 243–247

⁶ Fig. 3.36 shows the first entry of the subject. In the second and third entries, all contrapuntal parts are featured alternately in each voice, while rigorously preserving the same melodic content.

The most notable trait of this exposition is that the subject statements, respectively in F# minor, D minor, and Bb minor, are tonally related by major thirds. The modulation is operated with one pivot chord at the end of the subject that can be reinterpreted as the new tonic. For example the modulation from F# minor to D minor in m. 247 (see Fig. 3.37), results from a D major pivot chord at the end of the subject. The triplet figure growing out from the last note of the subject provides the tonic harmony with the A and the C#, and suggests the inversion of a VI chord with the D. The D-major chord implied by this single note then becomes the tonic of the next subject statement. Due to its chromaticism, the subject can appear to be in either the major or the minor mode at the beginning, and this property allows the modulations between the subject statements of the third exposition to sound more closely-related tonally than they are in reality.

This type of harmonic language belongs to the Romantic, not Baroque, idiom. From a Baroque perspective, such distant tonal relationships weaken the tonic and dominant functions. While this would generally be true for the entirety of a Baroque fugue including the modulating episodes, these distant tonal relationships have even greater impact within the subject, whose goal is precisely to establish tonal relationships that reinforce the strength of the tonic. The third exposition is tonally unstable, particularly in comparison to its preceding episode, which offered periodic structures and remained in F# minor throughout. The typical roles of subject and episodic material are thus reversed, as the episode anticipating the exposition prepared the first subject's entry while staying in the tonic key, and the subject instead is used to modulate to remote tonalities. In fact, since the subjects are stated one after the other, connected only by a

pivot chord, the behaviour of the passage much resembles that of a harmonic sequence going through a cycle of thirds, in paradigmatic Romantic fashion.

Using the subject as a means to reach a tonal destination, while contributing to transform its nature, undermines its quality as an event. However, in the section from mm. 232–285 containing the third exposition and following episode, the dynamic elements highlight the significance of the third exposition and prepare the ultimate statement of the subject at the end of the Fugue. Dynamics are used similarly as in the second exposition, in which the subject gained intensity through a dramatic *crescendo* from *pianissimo* to *fortissimo*. From the beginning of the episode preceding the third exposition until the end of the Fugue, the same progression from one dynamic extreme to the other is used four times subsequently, to increase the intensity of significant material. The first *crescendo* occurs over the span of the episode prior to the third exposition, and the passage becomes loudest just before the first entry of the subject in m. 243. Rather than being stated *fortissimo* as a result of the previous build-up of tension, the first subject of the third exposition immediately goes back to *pianissimo*, initiating the next *crescendo*. While the gesture is anti-climactic, the abruptness of the effect however isolates the beginning of the subject as a new element. As in the second exposition, the successive entries of the subject become increasingly dramatic, as the first one is marked *pianissimo*, the second *mezzo-forte*, and the third, *fortissimo*.

Episode (mm. 255–278)

The next episode fulfills two functions. It modulates from B \flat minor to the tonic B minor for the last subject statement in the Fugue at the end of m. 278, and it prepares its

arrival in a manner that defines it as the culmination of the section. The episode features a new motive that grows out from the last notes of the subject, in diminution as the motive consists of triplets (Fig. 3.38).



Fig. 3.38: Episode Following Third Exposition, Fugue, mm. 255–256

The motive, which starts *subito pianissimo* again, goes through a short harmonic sequence of five measures. After another *crescendo* to *fortissimo*, the passage closes with a perfect cadence, but in the “wrong” key of E minor. A new attempt begins, and this time a longer sequence leads to the tonicization of the dominant in m. 271 and a dominant pedal in m. 275. The end of this episode shares many similarities with the end of the Bridge section. As in the Bridge, fragments of the head of the subject appear in an inner voice, are interrupted by the episodic material, and gain intensity when supported by a *crescendo en route* to the dominant. In m. 275, the arrival on the dominant supports the descending second G - F♯, as in the measures preceding the arrival of the subject at the end of the Bridge (see measure 155–156 in Fig. 3.24).

270

272

274

Bmin: V/V

V^7 Dominant pedal

Fig. 3.39: Episode Following Third Exposition, Fugue, mm. 270–275

The material played by the right hand in this passage of the episode derives mostly from the Bridge and from the way it was further altered for the preparation of the second exposition. Fig. 3.40a-b-c demonstrate the development of the motive.

190

Fig. 3.40a: Bridge, mm. 148–149

148

Fig. 3.40b: Episode Following First Exposition, Fugue, mm. 190–191

Fig. 3.40c: Episode Following Third Exposition, Fugue, mm. 275–276

In mm. 275–276, the upper voice of the left hand features descending seconds on G and F \sharp , *fortissimo*, four times in a row. It leads to the last statement of the subject in this section with a stormy descent of diminished seventh arpeggios, again in a way similar to the end of the Bridge.

Last Statement of the Subject in the Fugue (mm. 278–285)

The subject returns in the tonic at a *fortississimo* dynamic in m. 278. The dominant pedal is preserved underneath, and an extension to the statement leads to a fermata on a dominant seventh chord before the beginning of the Coda (see Fig. 3.41). After the incessant flow of triplets which had lasted for forty-seven measures, the subject emerges featuring the same material as the third entry from the first exposition. The rhythmic contrast created by the return of eighth notes is powerful and conveys a sense of strength and implacability. The subject, the countersubject, and the free counterpoint that were featured in m. 169 reappear in the same combination. However, the soprano and the tenor voices are now doubled at the octave, while a dominant pedal is played by the left hand on the off-beat, when it is not occupied with playing other material.

278

3 3 3

3 3 3 3

7 7

7 7

7 7

7 7

281 Subject

7 7 7 7 7 7 7 7

Dominant pedal

284

8

bII V7

Fig. 3.41: Last Statement of the Subject in the Fugue, mm. 278–286

Although this last statement of the subject contains the same pitch material as the first exposition (see mm. 164–168 in Fig. 3.28), the context in which it is presented and the various devices that led to its arrival have completely changed its function. The Fugue at this point has become a cathartic channel for a Romantic impetus. As the extension of this last subject statement ends suspended on a dominant seventh chord while awaiting closure in the following *cadenza* and Coda, the gesture recalls that of the Romantic concerto idiom.

3.6 Coda (mm. 286–379)

The Coda features a section marked *come una cadenza*, a final return of the subject in juxtaposition with material from the Prelude and the Chorale, and episodic material that ultimately leads to the last cadence and a codetta. The first part of the cadenza opens with an arpeggiated sixteenth-note figuration that derives from the P-1 section in the Prelude. However, here the motive has an upward gesture and the melodic fragments occur in the bass line. The melody starting on the upbeat, consists of four repeated notes that resolve downwards as a descending arpeggio. The pitch repetition and the following descending seconds, recall the head of the subject (shown in colour in Fig. 3.42).

Fig. 3.42: Opening of the Coda, *Cadenza*, mm. 286–290

The cadenza prolongs the dominant function until the return of the subject. A harmonic reduction of mm. 286–310 demonstrates how transformational harmony in mm. 286–299 contributes to this prolongation, and how neighbouring harmonies in mm. 300–308 do not deter from the underlying dominant function (Fig. 3.43).

The image shows a musical score for the Coda section, measures 286 to 310. It consists of two staves. The top staff contains measures 286, 288, 290, 292, 294, and 296. The bottom staff contains measures 298, 300, 302, 304, 306, 307, 308, and 309-310. Chord reductions are indicated below the notes. A 'B-: V' section is marked from measure 286 to 310.

Fig. 3.43: Harmonic Reduction of the Coda, mm. 286–310

Each chord in Fig. 3.43 represents a reduction of the motive based on the Prelude figuration shown in Fig. 3.42. As can be seen in Fig. 3.43, from m. 286 to m. 306, the arpeggiation of a single chord lasts two measures, and from m. 306 to m. 309 the harmonic rhythm suggests one chord per measure. The initial $A^{\#07}$ chord in m. 286 already has constituents of the $F^{\#7}$ chord, and so it functions within the dominant prolongation. It transforms successively into C^7 , $E^{\circ7}$, and $F^{\#7}$ by preserving all common tones between all transformations but one (common tones shown in Fig. 3.42). The same progression unfolds for a second time in m. 294, however this time $E^{\circ7}$ does not transform into $F^{\#7}$, and instead moves chromatically to the non-functional harmony of Bb^7 in m. 300. In mm. 302–304 and 306–307 two other attempts to reach the dominant $F^{\#}$ occur. However, the progression leads in both cases to another neighbour harmony, being B^7 , although the bass reaches $F^{\#}$. The motive is reiterated one last time in m. 308 so that the $A^{\#07}$, enharmonic equivalent of the $E^{\circ7}$ harmony which had been prolonged for the previous ten measures, and itself a prolongation of the dominant, can lead back to $F^{\#7}$.

The tonic B minor returns in m. 311, although an underlying dominant pedal systematically supports every tonic chord. This second part of the *cadenza* from mm. 311–333 features in combination the C-2 motive from the Chorale (Fig. 3.11) and a figuration identical to that in the beginning of the Prelude (Fig. 3.4). The Chorale theme is played in syncopation, accented on the second sixteenth note of the figure like in P-1, while the bass line consists of a diatonic octave descent as in C-2 (Fig. 3.44).

Fig. 3.44: Coda, mm. 311–315

This juxtaposition of the two materials goes through a cycle of modulation by major thirds, such as in the second exposition, before the return of the subject. It appears successively in B minor, G minor, and Eb minor. These modulations are the result of chromatic voice leading in the bass and middle voices. As in the B minor segment featured in Fig. 3.44, the G minor and Eb minor sequences also feature underlying dominant pedals local to their respective tonic. This cycle of thirds achieves the purpose of prolonging the B-minor tonic, without undermining its cadential 6/4 function while featuring intermediate harmonies in root position.

The material in the B-minor and the G-minor segments is identical, except a featured *crescendo* from *pianississimo* to *pianissimo*. The differences between the G-

minor and E \flat minor copies are more striking, as the motive is abbreviated, the dynamics reach *forte*, and the texture thickens. The Chorale theme is doubled in octaves and notes are added to the bass line as well to form either chords or open octaves. The first four notes of the theme, E \flat , B \flat , C \flat and G \flat , are stated twice instead of the whole line. Since B and C \flat are enharmonic, the return to B minor in m. 331 appears to be the continuation of the melodic line (see Fig. 3.45).

The musical score for the Coda (measures 327-331) is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The first system (measures 327-328) features a descending eighth-note melody in the right hand and a bass line with chords and octaves in the left hand. The second system (measures 329-330) continues the melodic and bass line patterns. The third system (measure 331) shows the final measure, where the right hand ends with a half note and the left hand has a bass line with a chord marked 'B-'.

Fig. 3.45: Coda, mm. 327–331

When the Chorale theme is restated *fortissimo*, the dominant octaves on the weak beats in the bass reappear, recalling the unresolved end of the Fugue. C-2 enters in *stretto* in the bass a measure later than in the melody line. It ultimately reaches the tonic in m. 335 upon completion (Fig. 3.46).

Fig. 3.46: Coda, mm. 331–335

The harmonic progression that leads to the tonic in m. 335 is supported by an authentic cadential motion in the bass, articulated by the end of C-2. However, as in the transition from the Bridge to the Fugue (see mm. 156–157 in Fig. 3.24), this cadential motion is not coordinated with the melody. A reduction of the passage demonstrates the elision of the subject and the Chorale lines with the cadence (Fig. 3.47).

Fig. 3.47: Coda, Perfect Cadence in B minor, mm. 331–338

The metric placement and the chromatic movement of the inner voices in the subject and the Prelude figuration further weaken the cadential quality of the motion. Such devices allow the last imperfect cadence of the Coda in m. 369 to comparatively appear stronger, while m. 335 brings tonal confirmation at a moment of considerable thematic significance. The authentic cadence in the tonality of B minor was long-awaited because it is the first since the beginning of the Fugue. The only earlier perfect authentic cadence to bring tonal confirmation to the subject in the Fugue takes place at the end of the second exposition, in the relative key of D major (see Fig. 3.49a).

Therefore, the first time the subject receives cadential confirmation in the home key of B minor is in the Coda. This also occurs as the subject is juxtaposed with the theme from the Chorale and the Prelude's figuration, aligning thematic unity with tonal structure. The passage displays dramatic exuberance and virtuosity. The fugue subject and the melodic theme from C-2 are doubled at the octave, piercing through the texture of running sixteenth notes, and are punctuated with octaves in the bass when the left hand is available (Fig. 3.48). A second statement of the subject, along with the Prelude and the Chorale's materials answers in the subdominant E minor, which had been largely ignored in the Fugue.

Fig. 3.48: Coda, mm. 334–339

The last episode in the Coda mostly contains material derived from the second exposition in the Fugue and its preceding episode. It leads to an almost complete statement of the subject in the dominant. However, it is truncated, and the descending line of the subject in its original form stops after the third measure. It therefore does not reach F# major and remains in B major. The phrase in mm. 362–368 leads to an imperfect authentic cadence in m. 369 using the same material as the codetta at the end of the second exposition. The passage is identical, except that here it is in the home key, B major, and features textural changes to enhance the dramatic significance. For example, a dominant pedal is added in the bass, the left hand consists of an accompaniment in sixteenth notes, and both the melody and the bass are doubled in octaves. This time, the upper line does not descend to the tonic for the cadence and resolves to the third instead (see Fig. 3.49a-b).

Fig. 3.49a: Perfect Cadence at the End of the Second Exposition, Fugue, mm. 214–217

Fig. 3.49b: Imperfect Cadence at the End of the Coda, mm. 366–369

The cadence is followed by its own codetta, featuring the theme from the Chorale and supporting it with a B major octave descent in the bass. Occurring for the first time in the major mode, C-2 now concludes the work in a triumphant manner that recalls the sound of wedding bells.

3.7 Concluding Remarks about the Analysis

In summary, the fugue subject affects the unfolding of the work in two major ways. On one hand, its material is anticipated continually in the Prelude, Chorale and Bridge. The initial descending second cell from the first measure eventually grows into a three-note motive in P-2, and this three-note motive subsequently serves to generate other thematic ideas, including the fugue subject. On the other hand, the subject's function is transformed as the Fugue gradually departs from the Baroque model. As the expositions and episodes increasingly feature typical Romantic elements, such as homophonic writing, extreme contrasts of dynamic, tonal relationships in major thirds, and virtuosic figuration, the subject begins to be treated as a theme. As such, it acquires dramatic significance. Each of its recurrences is an event anticipated and prepared through the use of dynamics and sequences that gain intensity. Finally, the juxtaposition of elements from all main sections of the work (the fugue subject, C-2, and the Prelude figuration) is a major unifying element in the piece. The structural importance of this moment is heightened by a perfect cadence in the tonic B minor, the first one since the beginning of the Fugue as well as the only one in the Coda.

Chapter Four: Conclusion

The preceding analysis of the *Prélude, Choral et Fugue* leads to a few important conclusions. As discussed in Chapter One, growth, transformation, and purpose are inherent to the concept of teleology. Chapter Three has further demonstrated that these philosophical notions are in fact at the root of musical materials and development in the work. Moreover, this study has shown that the Fugue's material and structure fundamentally contribute to the teleological unfolding of the piece as a whole. The work's forward momentum results from the anticipation of the Fugue's material in the Prelude and Chorale, a transformation in the writing techniques from the beginning to the end of the Fugue, and a climactic goal in the Coda that juxtaposes thematic ideas from all three sections.

The Fugue's subject provides the basis for extensive motivic development in the previous sections. Foreshadowing a musical idea that has not yet been presented suggests purpose for musical development, as the arrival of this idea then becomes a result of prior growth and transformation. As illustrated through references to other mature works by Franck in Chapter Two, this type of germinal thematic development is characteristic of the composer's late style. The initial descending-second cell in the first measure leads to the creation of subsequent motives and thematic ideas, as well as the descending chromatic line of the fugue subject. Eventually, once an upbeat is added to descending-second cell, it grows into a three-note motive which is itself further developed in the thematic ideas of the Prelude, Chorale, and Bridge. P-1, P-2, P-3, C-1, and C-2 each

introduce various features of the subject, such as its chromatic content, its continuous descending contour, and its periodic structure. The Bridge presents two false entries of the fugue subject that are integral for exposing its intervallic and rhythmic content. However, their endings stray from the real subject, preserving some aspect of novelty when it finally appears at the beginning of the Fugue. As a result of such sustained anticipation of the subject's material, its arrival provides a sense of purposeful completion that is supported correspondingly by a large crescendo, an acceleration of tempo, and virtuosic figuration as the Bridge leads to the Fugue.

While the first occurrence of the subject in the Fugue holds great thematic significance, the forward momentum of the piece persists as the expositions and episodes in the Fugue successively depart more and more from the Baroque idiom. Although the first exposition is relatively conventional with regard to Baroque fugal writing, the second and third expositions feature dramatic changes of texture, of rhythmic content, and of tonal language. As discussed in Chapter One, these elements typical to Romantic fugues contribute by transforming generally static Baroque fugues into goal-driven structures. In the *Prélude, Choral et Fugue*, such devices serve to highlight the importance of the subject as an event. For example, the addition of more voices to the texture, decelerated harmonic rhythm, and virtuosic writing in the second exposition are used within sequences which further intensify each return of the subject. In the third exposition, the three subject statements, tonally related by major thirds and uninterrupted by episodes, are treated as in a harmonic sequence. The romanticized musical language progressively transforms subject function within the piece. As counterpoint shifts toward homophony, harmonic rhythm slows down, and each subject statement is prepared with

momentum, the subject becomes a Romantic theme. The work culminates in a cathartic manner as this theme is juxtaposed in the Coda with that from the Chorale (C-2), and the figuration from P-1. This moment also coincides with the first perfect cadence of the Fugue in the tonic key. Therefore, this juxtaposition of the subject, C-2, and the Prelude figuration constitutes both a tonal and a unifying thematic goal for the whole piece.

It is difficult to directly attribute Franck's style and the teleological aspect of the *Prélude, Choral et Fugue* to a single influence or specific contextual element. However, the composer's esteem for German repertoire, alongside some early counterpoint training within the German tradition under Reicha, likely played a role in forming Franck's style. While it would be restrictive and inaccurate to describe musical teleology as a strictly German phenomenon, discussion of teleological matters in the Romantic era arose predominantly from a German interest. Most significant contributions to the discourse were made by German philosophers, such as Kant and Goethe, and as discussed in Chapter One, the concept of German Idealism bore strong teleological claims. Defining features of Franck's mature style, such as constant motivic development, sequential techniques, dense counterpoint, and chromatic harmonies, reflect a decisive German influence. They owe much to the language of Bach, Beethoven, and Wagner, whom the composer admired and used as models even when teaching at the Conservatoire. Moreover, as noted in Chapter Two, Romantic fugues were practically absent from the French repertoire at the time, and therefore potential sources of inspiration for this medium were almost exclusively written by German composers.

The uniqueness of Franck's compositional aesthetic might come from its cosmopolitan aspect. Even though the composer developed a strong affinity for German

musical works throughout his life, the rich culture of French music and deeply nationalistic environment which surrounded him all his life had a tangible impact on his style as well. Previous discussion of the earlier work *Prière* (Fig. 2.4) and of mm. 89–93 in the *Chorale* (Fig. 3.10) has illustrated how Franck uses non-functional harmonies in order to chromatically connect functional chords, creating unexpected sonorities. These types of coloristic harmonies are as fundamental to Franck’s musical language as sequential organization of phrases and incessant motivic development. While germinal growth of musical material is typical of the composer’s late works, his one other late work for piano, the *Prélude, Aria, Final* provides an interesting contrast. As demonstrated in Chapter Two, the static character of the *Aria* shows another facet of Franck’s language, as the melodic and tonal content remain the same throughout the whole section. In his last work for the piano, this counterpart to the goal-driven *Prélude, Choral et Fugue*, he uses stasis as a compositional device.

The *Prélude, Choral et Fugue* is a work whose numerous layers allow listeners and performers to continually rediscover it. The intricate voice-leading of contrapuntal lines, the transformation and juxtaposition of textures, and continual motivic development, grant the pianist possibilities to abundantly experiment with voicing, tone, pedal, and phrasing. It is my hope that the current study can provide a deeper understanding of the process through which the work unfolds, and inspire performers and listeners alike to approach it with an ever curious mind.

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Appendix A: Selective Discography

- Ader, Alice and the Ader Ensemble. *César Franck: Prélude, Fugue et Variation; Prélude, Choral et Fugue; Quintette pour Piano et Cordes*. Fuga Libera FUG509, released in 2005.
- Bolet, Jorge (piano) and Riccardo Chailly (conductor). *Franck: Prélude, Choral et Fugue; Prélude, Aria et Final; Variations Symphonique*. Decca Digital 421714, released in 1989, recorded in 1988.
- Ciccolini, Aldo (piano) and Paul Strauss (conductor). *Franck: Prélude, Choral et Fugue; Prélude, Aria et Final; Prélude, Fugue et Variation; Variations Symphonique*. EMI France 077776456126, released in 1969.
- Cortot, Alfred (piano) and Sir Landon Ronald (conductor). *Prélude, Choral et Fugue; Prélude, Aria et Final; Variations Symphoniques*. La Voix De Son Maître 2902671, released in 1985, recorded in 1932.
- Hough, Stephen. *César Franck: Piano Music*. Hyperion CDA66918, released in 1997.
- Kim, Sunwook. Brahms. *César Franck: Prélude, Choral et Fugue; Johannes Brahms: Piano Sonata No. 3*. Accentus Music ACC303552, released in 2016.
- Kissin, Evgeny. *Beethoven: Moonlight Sonata; Franck: Prélude, Choral et Fugue; Brahms: Paganini Variations*. RCA Victor Red Seal BG2 68910, released in 1998.
- Perahia, Murray. *Murray Perahia plays Franck and Liszt*. CBS Records SK-47180, released in 1991.
- Richter, Sviatoslav. *The Essential Richter*. Philips Classics 4541662, 5 CDs, released in 1996.
- Rubinstein, Artur. *Franck: Prélude, Choral et Fugue; Bach-Busoni: Chaconne; Mozart: Rondo in A minor*. RCA Red Seal ARL1-3342, released in 1980.
- Selva, Blanche et al. *César Franck: Piano, Chamber, Orchestral, Vocal and Organ Works (Historical Recordings, 1923–1942)*. Timpani 4D4217, released in 1993, recorded in 1930.
- Wass, Ashley. *Franck*. Naxos 8.554484, released in 1999.

Appendix B-1: Recital Program September 2013

September 14, 2013
4 p.m., von Kuster Hall
Stéphanie Gouin, *piano*

Prélude, Fugue et Chanson

V. d'Indy
(1851–1931)

Sonata no. 30 in E major, op. 109

L. van Beethoven
(1770–1827)

Intermission

Prelude and Fugue in E minor, BWV 533

J.S. Bach/F. Busoni
(1685–1750/1873–1951)

Prélude, Choral et Fugue

C. Franck
(1822–1890)

*This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree.*

Appendix B-2: Recital Program April 2014

April 29, 2014
 5:30 p.m., von Kuster Hall
 Stéphanie Gouin, *piano*

Prelude and Fugue in C-sharp minor, BWV 849

J.S. Bach
 (1685–1750)

Vier Ernste Gesänge Lieder, op. 121

Denn es gehet dem Menschen

Ich wandte mich und sahe an alle

O Tod, wie bitter bist du

Wenn ich mit Menschen und mit Engelszungen redete

J. Brahms
 (1833–1897)

Intermission

Sonata in A major for Piano and Violin

Allegretto ben moderato

Allegro

Recitativo-Fantasia: Ben moderato

Allegretto poco mosso

C. Franck
 (1822–1890)

*This recital is presented in partial fulfillment of the requirements for the
 Doctor of Musical Arts degree.*

Appendix B-3: Recital Program September 2015

September 12, 2015
4 p.m., von Kuster Hall
Stéphanie Guin, *piano*

Herr Jesu Christ, wahr' Mensch und Gott
Die Seele ruht in Jesu Händen

J. S. Bach/H. Bauer
(1685–1750/1873–1951)

Préludes, op. 103
Andante molto moderato
Allegro
Andante
Allegro moderato
Allegro
Andante
Andante moderato
Allegro
Adagio

G. Fauré
(1845–1924)

Intermission

Intermezzi, op. 117
Andante molto moderato
Andante non troppo e con molto espressione
Andante con moto

J. Brahms
(1833–1897)

Ramble on the last love-duet from Der Rosenkavalier, op. 59

P. Grainger
(1882–1961)

*This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree.*

Appendix B-4: Recital Program May 2016

May 7th, 2016
12:00 PM, von Kuster Hall
“César Franck’s Mature Concertante Works”
Stéphanie Gouin, *piano*
Marie-Michelle Raby, *second piano*

Les Djinns, FWV 45

C. Franck
(1822–1890)

Variations Symphoniques, FWV 46

*This lecture recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree.*

Curriculum Vitae

Name: Stéphanie Guin

Post-secondary Education and Degrees: Université de Sherbrooke
Sherbrooke, Québec, Canada
2006–2009 B.Mus.

The University of Western Ontario
London, Ontario, Canada
2009–2011 M.Mus.

The University of Western Ontario
London, Ontario, Canada
2012–2016 D.M.A.

Related Work Experience: Teaching Assistant
The University of Western Ontario
2012–2016