

CESAR FRANCK MONOGRAPH

Performance and Interpretation of César Franck's Organ Works; and Pièce Héroïque - a case study

Gerard Carter



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AUTHOR'S NOTE

As to the performance and interpretation of Franck's organ works: the text relating to ties and their notation, and Ulrik Spann-Hanssen's comments on the metronome 'face value' theory, are new. As to the case study of *Pièce Héroïque*: the textual and interpretative comments, the performance history and reception, and the programmatic chart are new. The remaining text is largely an edited version of material published by the author in past issues of the *Sydney Organ Journal* and in Wensleydale Press publications. The assistance of Dr Martin Adler in creating the programmatic chart and in preparing this monograph for publication is gratefully acknowledged by the author.

REMINISCENCE BY THE AUTHOR

My earliest experience of César Franck's music was listening to a recording of the Sonata for violin and piano and to the recording by Fernando Germani of Chorale no. 3 on the organ of Westminster Cathedral, London. I remember being thrilled by the opening chromatic cadences of the Chorale and being uplifted by its sublime adagio. Some years later I was given a 33 rpm disc of Carl Weinrich playing a number of organ pieces including Pièce Héroïque. I remember being particularly thrilled by the dominant pedal point in the exposition and by the triumphant finale. This was the beginning of my life-long involvement with Franck's music. Later I was given a 33 rpm disc of Marcel Dupré playing Franck's Chorales.

In 1979 I met the Sydney organist Alan Moffat with whom I had a number of discussions and he gave me an introduction to Jean Langlais, titulaire at the Basilica of Ste Clotilde, Paris. Alan Moffat had just come back from studying all twelve of Franck's major organ works with Maître Langlais in Paris and he subsequently performed them at St Andrew's Cathedral, Sydney in a series of four Sunday afternoon recitals. Thanks to Alan Moffat's introduction I was able to study with Maître Langlais in Paris in June 1980. My lessons were on Chorales nos. 1 and 3 and Pièce Héroïque and I was privileged to have my first lesson, on Chorale no. 1, at Ste Clotilde. On my first evening in Paris I remember the thrill of hearing Franck's Prélude, Fugue & Variation at Ste Clotilde played by Langlais' assistant Pierre Cugin, producing the same exquisite sounds Franck himself would have heard.

On my return to Sydney I studied Langlais' recordings of Franck's organ works at Ste Clotilde and recordings by Marie-Claire Alain. I also

had several lessons with Alan Moffat at which I studied Pièce Héroïque, Cantabile and Chorale no. 3. I had made notes immediately after my lessons in Paris and, using those notes and other material, I turned them into an article which I much later edited and published in the Sydney Organ Journal in 2004. I followed this with my publication and recording on the Ashfield Fincham organ of my arrangement of Franck's organ and harmonium music for the Stations of the Cross. In 2013 and 2014 my articles on Franck's metronome markings and on Pièce Héroïque were published in the Sydney Organ Journal. In 2014 I issued my CD of Franck's organ and harmonium music precisely recorded by me on the Balmain Hill, the Rose Bay Puget and the Ashfield Fincham organs.

CHAPTER ONE

PERFORMANCE AND INTERPRETATION

Author's note

I wrote the material in this chapter in 1980 more as a private project than with any particular intention of publication. At the time there was nothing precisely similar that I had been able to locate and I wanted to put down in a systematic way some of my thoughts up to that time about the performance of Franck's organ works. I incorporated knowledge gained from my lessons with Jean Langlais in Paris, conversations and lessons with Alan Moffat, and other sources. I had, of course, completed my material before Alan Moffat's five Sydney Organ Journal articles appeared in 1990-1991 and before the release of Marie-Claire Alain's articles included with her discs and CDs. Rollin Smith's books 'Toward an Authentic Interpretation of the Organ Works of César Franck' and 'Playing the Organ Works of César Franck' were published by Pendragon Press, New York, in 1963 and 1997. I have not updated the material in this chapter and, in particular, I have not updated it to deal with the changes and rebuilds to the organ and console at Ste Clotilde since 1980,

Introduction

César Franck (1822-1890) was a Belgian-French organist and was titulaire at the Cathedral of Ste Clotilde in Paris from 1858 until his death, and professor of organ and composition at the Conservatoire de Paris. He was a composer of organ, piano, orchestral and chamber music. In his earlier days he had been a concert pianist. He is one of the great nineteenth century romantic composers and one of the most popular of all composers for organ.

Dynamics and expression

Franck tends not to indicate absolute dynamic levels in terms of 'piano' and 'forte' because the various terrace levels required are sufficiently marked by indications for the stops and for the addition and subtraction of the reeds and the manual and pedal couplers. Sometimes his dynamic markings reinforce these. In his *Cantabile*, for example, the uncoupled choir is marked 'piano' and this can only be a confirmation of the dynamic level that the flute and the bourdon in fact create.

Franck often indicates the use of expression by means of changes in relative levels ranging from a fully closed to a fully open swell box. When one is playing on the swell, or on the choir with swell coupled: 'pianissimo' indicates that the box is fully closed; 'piano' indicates that the box is partly open; 'mezzo forte' indicates that it is half-open; and 'forte' indicates that it is fully-open. 'Fortissimo' never appears for the swell and rarely for the choir when the swell is coupled to it. When one is playing on the great with both the swell to choir coupler and the choir to great coupler on, 'fortissimo', or sometimes 'forte' indicates that the swell box is fully open and 'piano' indicates that it is fully closed.

In the *Cantabile*, at the point where the swell to choir coupler is added, the organist's right hand is on the choir and the absolute dynamic level increases substantially, despite the fact that the dynamic marking at this point is 'pianissimo' and hence the swell box is closed. Over the next four bars the dynamic level is marked as increasing to 'forte', which is achieved by opening the swell box to its fullest extent. In addition, the dynamic level of the pedal suddenly increases at the 'pianissimo' marking because the foundation stops, oboe and trumpet of the swell division become coupled to the pedal by virtue

Franck's organ music but the performer must also avoid dragging his music. Franck did not always include all necessary tempo indications. The middle section of *Pièce Héroïque*, for example, should be somewhat slower than the exposition. The original tempo would then apply to the return of the opening theme.

'Rallentando' and 'ritenuto' mean 'becoming slower' and 'being slower', respectively. Franck seems to have used these terms interchangeably, although at times he seems to have drawn a distinction between the two. Franck usually omitted notating the subsequent 'a tempo' but it is implied.

Style

Franck is known to have played his own organ works very freely. We have this tradition from Jean Langlais through Franck's pupils Charles Tournemire, Albert Mahaut and Adolphe Marty. Some means of achieving this stylistic freedom are: rubato, involving the hastening and slowing down of phrases; lengthening of a dotted note when it is followed by a shorter note; and lengthening the first note of a two-note interval especially when the interval is a falling one.

Marcel Dupré studied all Franck's organ works with Alexandre Guilmant in 1908, and received the Franck tradition through that source. Guilmant was a musical colleague and friend of Franck's and is known to have played Franck's organ works in his presence. Guilmant must also have often heard Franck himself play his own organ works. Dupré stated that he subsequently confirmed the tradition with Gabriel Pierné in 1917. Dupré partly corroborated the freedom with which Franck himself played his own organ works in the following extract from his preface to his edition published by Bornemann:

First lesson: Chorale no. 1 in E major

I met Maître Langlais at 1:50 pm at his apartment and we proceeded by train and on foot to Ste Clotilde. His fee was 300 francs per one hour lesson, then about \$A80. The organ at Ste Clotilde has been rebuilt twice but none of the original Cavillé-Coll stops has been touched. The ventil levers have been replaced by foot and thumb pistons. Combination pistons have also been added. Three people at the Blind Institute who were in Franck's class have independently told Langlais that Franck played his own works very freely. By means of ventil levers Franck was able to change stops easily.

My lesson was on Franck's Choral no. 1 in E major. Maître Langlais changed the stops. The quaver rest at the beginning should be lengthened to emphasise that the melody starts on G sharp. The E in the melody of the first bar is tied to the E in the alto, and in all similar places, as it is common. It is not shown as tied in the urtexts. One should break between phrases: sometimes only in the soprano and sometimes in both hands. In bars 5 and 6 detach the F sharp and G sharp.

For expression use the swell pedal, in when the melody rises and out when it falls, although it is not marked. Taper off and rit at the end of phrases. When there is a dotted note and a shorter note lengthen the dotted note. Play rit at the end of bar 7 on page 3 of the urtext. Don't play the chorale melody too slowly. In bar 4 on page 3 lengthen and underline the harmonic change. Make a rit in the last three bars of page 3. In the fourth last bar make the pianissimo noticeable. In bar 3 of page 4 linger on the C sharp. Do not hold the legato semi-quavers past their written values. The legato style is the style for Franck. Only use staccato when he writes it. In pages 4 and 5 detach the hand playing the trompette at the end of each marked phrase,

thus were present on the swell for the chorale theme. Their drawknobs would have been pushed in at the start of the Adagio. This is consistent with Franck's registration indications.

The above comment accords with the logic of the layout of the stops, as the drawknobs for all the stops on the reed ventils were on the inner left-hand and inner right-hand side of the console, their names being ringed in red. It also accords with general considerations of acoustic and tonal balance and nineteenth century practice.

Stylistic freedom (tempo rubato)

How freely did Franck really play his own organ works? Franck's last pupil Charles Tournemire heard Franck play them and maintained in his writings and to his own pupil Jean Langlais that Franck played them very freely. Tournemire played freely in his own recordings of Franck's Third Choral, Cantabile and Pastorale. Langlais played freely in his own recording of Franck's twelve major organ works although in his recording, made some years earlier, of Franck's Grande Pièce Symphonique on its own, Langlais had played it quite strictly.

Marcel Dupré was too young to have heard Franck play but he studied all Franck's organ works with Alexandre Guilmant who had heard Franck play them. Dupré wrote that Franck played 'with approximate legato and approximate observance of note values'. This may have been by way of contrast to the way in which Dupré himself played Franck's organ works which we know from his recordings employed absolute legato and were played rather metronomically. Guilmant did not leave any recorded legacy, so far as we know, so we do not

know from that source how he played. Franck himself did not survive into the recording age.

It has been suggested that Franck used arpeggiata on the block chords in the playing of his own organ works. This is not as extraordinary as it might seem. Reproducing piano roll recordings and disc recordings from the early 1900s show that arpeggiata, melody-delaying and melody anticipation were common among the celebrated piano virtuosos of that time and earlier. If Franck did play as freely as suggested, the question does arise, however, as to whether playing in that style nowadays constitutes authenticity or merely an artificially revived antiquarianism.

CHAPTER THREE

METRONOME MARKINGS

Discovery of Franck's metronome markings

César Franck composed twelve major organ works, consisting of the Six Pièces, the Trois Pièces and the Trois Chorals. In those works he provided indications of tempo and character for which he used the customary Italian terms and sometimes their French equivalent. Performers are able to study those indications, the metronome markings in various editions and the recordings of other organists and, of course, are able to give effect to their own conception. Franck did not provide any metronome markings in his autograph manuscripts or in his original editions, so there were no further resources to determine tempo until the late 1990s when some very interesting discoveries were made.

In the early 2000s I read an announcement to the effect that some metronome markings in Franck's hand for his organ works had turned up. I did not follow that up at the time or, indeed, until April 2009 when, shortly before starting to write a previous monograph, I read an on-line article by the American organist Henrico Stewen, published on 23 October 2008, entitled 'César Franck's mysteriously high metronome marks'. Stewen included a list of Franck's metronome markings for the Six Pièces and for the Trois Pièces (except the Fantaisie in A major). Stewen's list was extracted from the articles by Marie Louise Langlais and Rollin Smith referred to below. So far as the Trois Chorals are concerned, no metronome markings by Franck have come down to us. Franck was in fact proof-reading his recently

completed autograph manuscripts for the Trois Chorals during his final illness.

In 1999 Joël-Marie Fauquet published his discovery of Franck's pencilled metronome markings for the Six Pièces in his 'César Franck' (Paris: Fayard, 1999).

In 2000 Marie-Louise Langlais published her article 'A New Discovery: César Franck's Metronome Markings for His Six Pieces for Organ' in *The American Organist* of March 2000 at pages 42-43. She expressed the view that the marks were correct and corresponded to Franck's virtuosity in piano playing.

In 2003 Rollin Smith published his article entitled 'César Franck's Metronome Marks: From Paris to Brooklyn; Newly Discovered Indications for the Trois Pièces' in *The American Organist* of September 2003 at pages 58-60. That article showed Franck's metronome markings for the Trois Pièces. It also showed Franck's markings for four of the Six Pièces and these were in fact identical to those mentioned by Fauquet. The markings shown by Rollin Smith were contained in a letter by Franck which had recently been discovered.

Franck's metronome markings seem high and various theories (other than the 'face value' theory) have been developed to suggest that his organ works should be played at a slower tempo than his metronome markings would suggest.

'Face value' theory: 1/1

Marie-Louise Langlais, in her article, considers that Franck's metronome markings for his organ works are correct and that they correspond to Franck's virtuosity in piano playing, in other words, that they are to be taken at face value. Performing each of Franck's organ

Franck's performance turned out to be in fact about two-thirds of Franck's metronome markings.

The markings and recorded performances of Franck's organ works by organists in the Franck tradition are, in all except two cases, lower than Franck's markings and in some cases much lower. Franck was, however, well aware of exaggerated tempos because he not infrequently used tempo qualifiers such as 'non troppo' or 'quasi' in his organ works.

Ultimately, of course, a particular tempo, of course, depends to some extent on the instrument in question, the acoustics of the building, the performer's musical taste and conception of the work, and his or her technical skill.

Postscript (1)

The author's tempi

In 1987 I recorded the Cantabile on the Théodore Puget, Père et Fils two-manual organ at Kincoppal-Rose Bay Chapel, Rose Bay, Sydney. When I tried out Franck's metronome markings in May 2009 I ascertained that my recorded performance has a tempo of a crotchet equals 92 which turned out to be identical with Franck's marking.

In 1990 I recorded my piano arrangement of the Pièce Héroïque. I checked this with a metronome, also in May 2009, and ascertained that the exposition on that recording has a tempo of a crotchet equals 76 which is just under three-quarters of Franck's marking and is the same as Marchal's tempo.

CHAPTER FOUR

ANALYSES

Introduction

César Franck completed his *Trois Pièces*, consisting of the *Fantaisie*, *Cantabile* and *Pièce Héroïque*, in September 1878 and they were published by Durand in 1883. *Pièce Héroïque* is a contrapuntal, melodic, harmonic, rhythmic, structural and emotional masterpiece and is the most popular of Franck's twelve major organ works. It has an endless fascination for organists and is a most effective concert piece. It is based on two subjects, a struggle theme in the tonic minor and a consoling theme in the tonic major. Each theme returns triumphantly at the end, with the second theme, in particular, returning as the final chorale. The *urmotif*, a drumbeat motif, is also present triumphantly at the very end.

Franck may have intended *Pièce Héroïque* as a tribute to the French army defeated in the 1871 Franco-Prussian War, its ending in the major mode representing a hymn of joy exalting the soldiers of France, crushed in arms but morally victorious. Perhaps it does not depict an actual military conflict, however, but represents the struggle, ultimately heroic and triumphal, of good over evil.

1. Programme

'An apocryphal anecdote intimates that César Franck intended the *Pièce Héroïque* as a tribute to the French army defeated in the 1871 Franco-Prussian War, its ending in the major mode being a great hymn of joy exalting the soldiers of France, crushed in arms but mor-

ally victorious. Camille Saint-Saëns composed a Marche héroïque in 1871 in memory of his friend, the painter Henri Regnault, who was killed in the war, and this work may have become confused with Franck's Pièce héroïque, which, undedicated, has nonetheless inspired program annotators with vivid imaginations for fictionalized history. No evidence exists to suggest that the work has a programmatic intent and one cannot help recalling the words of Arturo Toscanini to his orchestra about the opening bars of Beethoven's Fifth Symphony: "See those notes? That's not Fate knocking at the door – it's Allegro con brio!" Similarly, the Pièce héroïque is not, as Charles Tournemire panegyricized, "a hymn of spiritual triumph in which struggle gives way to gentle pleas for help and leads to victory and joy." It is Allegro maestoso.'

Source: Rollin Smith, 'Playing the Organ Works of César Franck' (Pendragon Press, Stuyvesant NY, 1997), pp. 193, 195.

'While rejecting the programmatic intent of the Pièce Héroïque, there is no denying that it is rich in those elements that make it a consummate Romantic organ work. Its menacing, sinister, growling theme contrasts dramatically with the contemplative middle section, and the contest between minor and major tonalities, translated by many listeners as evil battling with good, ends triumphantly in B major. Its repeated chords and arpeggios have been criticized as pianistic, but their effect has never detracted from the work's popular success.'

Source: Rollin Smith, pp. 203-204.

'Today we live in a more cynical age than Franck did. It is easy to forget the more simple concepts of an idealized, pure good and an all-embracing evil, and the perceived conflict and struggle between them (often with the triumph of the good over the evil – redemption)

4. Themes and sub themes

Struggle theme 1-46 has three sub themes:

Struggle sub theme A 1-13, 22-33, and later 65-79, 129-150, 159-164

Struggle sub theme B 14-21, and later 151-158

Struggle sub theme C 34-46

Chorale theme appears as prayer for reconciliation and as prayer of thanksgiving:

Prayer for reconciliation 80-107 (tentative and questioning). A thematic metamorphosis consisting of the partial drumbeat motif combined with a descending sequence cell from struggle sub motif A.

Prayer of thanksgiving 165-190 (heroic and triumphal) is a metamorphosis of the prayer for reconciliation.

5. Motifs

Drumbeat motif:

The drumbeat motif immediately precedes, and later accompanies, the middle section chorale theme (prayer for reconciliation). The various metamorphoses of the drumbeat motif are as follows:

single drumbeat (apprehensive, triumphal) 47-51

continuing drumbeat (foreboding, triumphal) 1-32, 65-76, 133-138, 159-160, 171, 188

partial drumbeat motif (calming, triumphal) 14-15, 16-17

drumbeat motif (comforting) 80-81, 85-86, 90, 92, 94, 102, 104, 105, 106

dotted rhythm drumbeat motif (agitated) 34, 38, 76, 78

continuing drumbeat motif (troubled) 108-128

double drumbeat motif (triumphal) 187-190

Grief motif:

Grief motif 12, 32, 75-79, 163 is an emanation of part of struggle sub theme A.

Gothic motif:

‘Gothic’, as used in this monograph, means ‘nineteenth-century Gothic’ and refers to the gothic revival in the nineteenth century in relation to architecture and metaphorically in relation to music. It does not refer to the medieval Gothic movement.

Pièce Héroïque may be said to be Gothic in style because it has the varied attributes of gloom, awe, dread, fear, despair, beauty, joy, grandeur, magnificence and ecstasy as, in an architectural sense, are possessed by a nineteenth-century Gothic revival cathedral such as the Basilica of Ste Clotilde in Paris or St Mary’s Cathedral in Sydney.

In addition to the various Gothic moods expressed throughout Pièce Héroïque, there is a ‘Gothic’ motif fairly evenly spread throughout. It consists of a three or four or five-note descending or ascending series of consecutive chromatic thirds: 7, 13, 27, 33, 34, 38, 52-58, 70, 93-94, 103-104, 133- 138, 144, 150, 158, 184-185.

Although each appearance of the Gothic motif varies somewhat, since it always expresses substantially the same mood it cannot be regarded as being metamorphosed.

The ‘Gothic’ motif appears in Franck’s Fantaisie in A major and in his Chorale no. 3 in A minor.

CHAPTER FIVE

TROCADERO MANUSCRIPT

Trocadéro organ

Franck composed his *Trois Pièces* for the inauguration in 1878 of the new four-manual Cavallé-Coll organ at the Salle des Fêtes, Palais du Trocadéro, in Paris, and performed them himself at that series of afternoon concerts on Tuesday, 1 October 1878.

The Trocadéro was demolished in 1937 and replaced by the present Palais de Chaillot. The Cavallé-Coll organ, on which César Franck, Alexandre Guilmant and other famous organists performed at the Palais du Trocadéro, is now in the Auditorium Maurice Ravel in Lyon. A number of stops have been added and some of the existing ones have been revoiced.

Trocadéro manuscript

Franck's original performing manuscript of the *Trois Pièces* was long thought to have been lost but in 1983 something quite remarkable happened. M. Loïc Métrope, who was responsible for organs to the French Minister of Culture, was invited to the home of Mlle. de G. at Sceaux, a suburb of Paris. She wanted to know the musical value of a collection of sheet music and manuscripts which had come down to her from her mother, and showed her visitor several pages which he immediately identified as the autograph manuscript of the *Trois Pièces* dated and signed by César Franck himself.

M. Métrope enquired as to the provenance of the manuscript as it had not been referred to in any biography of César Franck. Mlle. de

CHAPTER SIX

TEXTUAL AND INTERPRETATIVE COMMENTS

Author's note

All references in this chapter to 'Rollin Smith' are references to 'Playing the Organ Works of César Franck by Rollin Smith (Pendragon Press, Stuyvessant NY, 1997)'.

Introduction

An excellent way to absorb the Franck/Tournemire/Langlais tradition is to study Langlais' recordings of Franck's major organ works including, of course, *Pièce Héroïque*. 'It is all there', as Jean Langlais told Alan Moffat (as related by Mr Moffat to the present author). This also applies, of course, to the study of Tournemire's recordings although he did not record *Pièce Héroïque*.

Franck's tempo marking is 'Allo. [Allegro] Maestoso'. 'Maestoso' means in a majestic and stately manner). There are no other formal tempo markings by Franck in the autograph (although there are two, less formal, markings of 'lentement' and one of 'largement' in the autograph). This tends to indicate that Franck, at least at that stage, wanted the one basic tempo throughout or that any variations were minor.

The only other tempo markings in the Durand first edition are at bar 151 'très largement' (which means in a slow stretched-out tempo, keeping the beats distant from one another, broadly, in a widened manner), and at bar 165 'Più lento'.

CHAPTER SEVEN

PROGRAMMATIC CHART

The earlier “Programme” analysis is, for convenience, repeated here.

1–33 Forces of good and evil arrayed against each other (thematic duality representing good and evil combined polyphonically with inner moving part representing tensions).

34–46 Struggle (inner moving part replaced by block chordal progressions representing actual engagement of opposing forces of good and evil).

47–51 Regret (a harmonically flowing inner part supports derivative from thematic representation of good and evil accompanied by a dominant quasi pedal point).

52–64 Lament (descending lament figurations accompanied by a dominant pedal point); each lament starts from a higher pitch indicating increasing shrillness and anguish.

65–74 Forces of good and evil briefly arrayed against each other again (thematic duality representing good and evil combined polyphonically with a thinner more tonic based inner moving part representing decreased tensions; moving pedal part supports a lead-up to grief).

75–78 Grief (moving pedal part supports first outpouring of grief; second outpouring of grief).

79–80 Grief/optimism (third outpouring of grief itself metamorphoses as cautious optimism).

81–106 Prayer for reconciliation (petitions, responses, negotiations).

107–108 Reconciliation thought to have been achieved.

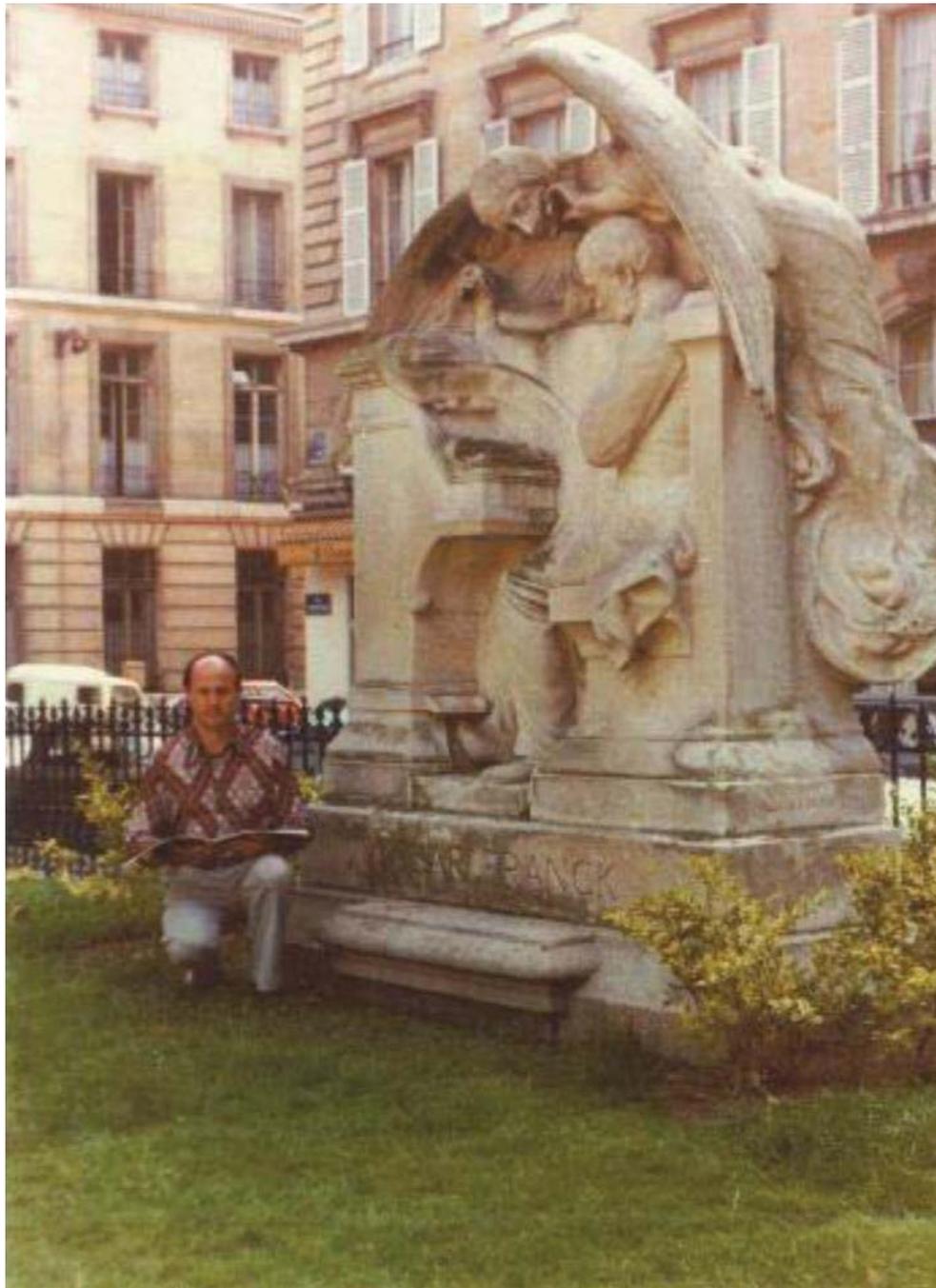


Figure 3: The monument to César Franck, sculpted by Lenoir, in front of Ste Clotilde, June 1980. The author is shown holding a volume of César Franck's organ works. © Gerard Carter 2009.

APPENDIX G: WENSLEYDALE PRESS PUBLICATIONS

Franz Liszt's Piano Sonata: Gerard Carter (includes CD): discussion and analysis of Franz Liszt's Piano Sonata with CD of historic reproducing piano recordings by celebrated Liszt pupil Eugen d'Albert and Paderewski pupil Ernest Schelling; paperback illustrated (seven illustrations are in colour) 159 pages 205 x 145 mm ISBN 0977517349 RRP AUD 115

Australian Law for the 21st Century: Gerard Carter: common law, statute law, legal concepts and institutions in Australia and its states and territories, in plain language, for those interested in learning about the law; paperback 306 pages 190 x 120 mm ISBN 0977517357 RRP AUD 45

Transfer of Legal Rights: Gerard Carter: common law, equitable principles and statutory provisions in every Australian state and territory governing transfers of legal rights, with tables, diagrams, flow charts, forms and precedents, in plain language, for lawyers and law students; paperback 120 pages 190 x 120 mm ISBN 0977517365 RRP AUD 45

Rediscovering the Liszt Tradition: Gerard Carter (includes 3 CDs): Franz Liszt and his pupils, the authentic interpretation of his piano works, and nineteenth century piano performing tradition, with three CDs of historic reproducing piano recordings of Liszt's piano works performed by eleven celebrated concert pianists who studied with him at Weimar; comb bound illustrated 213 pages 297 x 210 mm ISBN 0977517306 RRP AUD 85; hardbound illustrated 213 pages 230 x 160 mm ISBN 0977517314 RRP AUD 115

Liszt Sonata Companion: Gerard Carter: advanced discussion and analysis of Franz Liszt's Piano Sonata in 123 fascinating articles; comb bound illustrated 310 pages 297 x 210 mm ISBN 0977517322 RRP AUD 85

The Blue and Gold Forever: Arthur Hahn arranged by Gerard Carter: sheet music; melodious, stirring and inspirational school song of St Aloysius College, Milsons Point, Sydney; words and music by Arthur Hahn SAC 1918 (E-flat) arranged for piano by Gerard Carter opus 1 (D-flat); comb bound sheet music 2 pages 297 x 210 mm ISBN 0977517373 RRP AUD 25

Fantasy on the Maiden's Wish: Gerard Carter: sheet music; pianistic and effective concert piece, based on famous Polish song for voice and piano by Frédéric Chopin, composed for piano by Gerard Carter opus 2 (A-

flat); comb bound sheet music 12 pages 297 x 210 mm ISBN 0977517381 RRP AUD 45

Piano Mannerisms, Tradition and the Golden Ratio in Chopin & Liszt: Gerard Carter: nineteenth century piano interpretative devices by ten celebrated pianists born in the nineteenth century taken from reproducing piano roll recordings of the Chopin Nocturne in F-sharp major opus 15 no. 2; the mysterious tradition of the Klindworth D natural in the Liszt Sonata; and some astonishing discoveries about the golden ratio in the Chopin Etudes and the Liszt Sonata; booklet illustrated 36 pages 297 x 210 mm ISBN 9780977517398 RRP AUD 35

The Piano Book: Gerard Carter: pianos, composers, pianists, recording artists, repertoire, performing practice, analysis, expression and interpretation in 207 fascinating articles; comb bound illustrated 440 pages 297 x 210 mm ISBN 978-0-9805441-0-7 RRP AUD 120

Nineteenth Century Piano Interpretative Devices: Gerard Carter: melody-delaying, melody-anticipation, arpeggiata, rubato, air pauses and accelerando; disc and roll recordings showing the use of nineteenth century piano interpretative devices; survey of 100 recorded pianists born before 1900 and their use of melody-delaying and arpeggiata; analysis of the results of the survey; comb bound illustrated 86 pages 297 x 210 mm ISBN 978-0-9805441-1-4 RRP AUD 45

The Authentic Chopin and Liszt Piano Tradition: Gerard Carter: Chopin and Liszt as composers, pianists and teachers; Chopin tradition through Mikuli; Liszt tradition through Stavenhagen and Kellermann; nineteenth century piano interpretative devices in Chopin and Liszt; Chopin and Liszt tradition through their pupils and disciples; comb bound illustrated 242 pages 297 x 210 mm ISBN 978-0-9805441-2-1 RRP AUD 85

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