César Franck

(1822-1890)

Rédemption

Interlude Symphonique

(1874 Version, Revised)

Transcribed *and* edited *for* organ *by*
Ennis Fruhauf

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2024

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Notes

César Franck, born in Liège, Belgium in 1822, pursued his higher music education in Paris and went on to make an admirable career there as a professor of organ, and subsequently of music composition, at the Conservatoire, in addition to his extensive musical activities at the Basilica church of Ste. Clotilde.

The first version of his oratorio, ***Rédemption***, was completed in 1873 and received its *première* performance the same year on Maundy Thursday. Preparation and rehearsals were beset with difficulties and complications, necessitating substantial last moment cuts from the oratorio's central section. Franck was undaunted by an initial failure, and with encouragement from students, notably Vincent d'Indy and Henri Duparc, he reworked the composition. Significant key changes were made throughout, along with the addition of new thematic materials. The revised version was published in 1874, then premiered that same year by the *Société Nationale;* again its reception was disappointing.

The ***Interlude Symphonique***, exerpted from the oratorio, has taken its place alongside Franck's three other symphonic poems for orchestra: ***Le chasseur maudit***, ***Les Eolides***, and ***Les Djinns***. Although far from being well known in the repertoire, the work is dramatic in its devotional intensity and bears countless trademarks native to the composer's unique crafts and skills.

In recently discovered correspondences from Franck to an American acquaintance in New York, dated October 12, 1887, the composer included a list of thirteen of his major works for various media, and added "a piece to this already long list — a *grand Morceau symphonique* from the oratorio, ***Rédemption***, for four hands and which one of my students, M. Pierre de Bréville, has arranged admirably for two pianos." Years later, Marcel Dupré transcribed the work for organ solo and made an annual tradition of performing it at the Christmas Eve Midnight Mass at Saint-Sulpice; his transcription was published in 1972, the year after his death, with his widow's encouragement.

This adaptation is framed on Dupré's version and attempts to retain the essence of Franck's original symphonic intent as found in the full score, yet render it in the manner of the composer's works for solo organ. The end result — though technically demanding for performer and instrument — is both dramatic and triumphant, offering an unusual opportunity of new life for a forgotten opus. Other transcriptions have been published, including one by Daniel Roth dated 1996. †

Registrational indications in brackets — [oboe], *etc.* — signal orchestral solos from the full score that can be similarly assigned to various color reed stops as available. Dynamic markings are provided throughout (*i.e.* ***mf***, ***mp***, *etc*.), appearing in conjunction with directional brackets to indicate appropriately terraced keyboards and balances. A majority of all Italianate expression texts and hairpin dynamics are derived from the original Franck score; many cautionary accidentals have been added throughout.

† [Courtesy of Rollin Smith, The American Organist, September 2003.]

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César Franck

(1822-1890)

from a Memorial Frieze

Place Sainte Clotilde

Interlude Symphonique

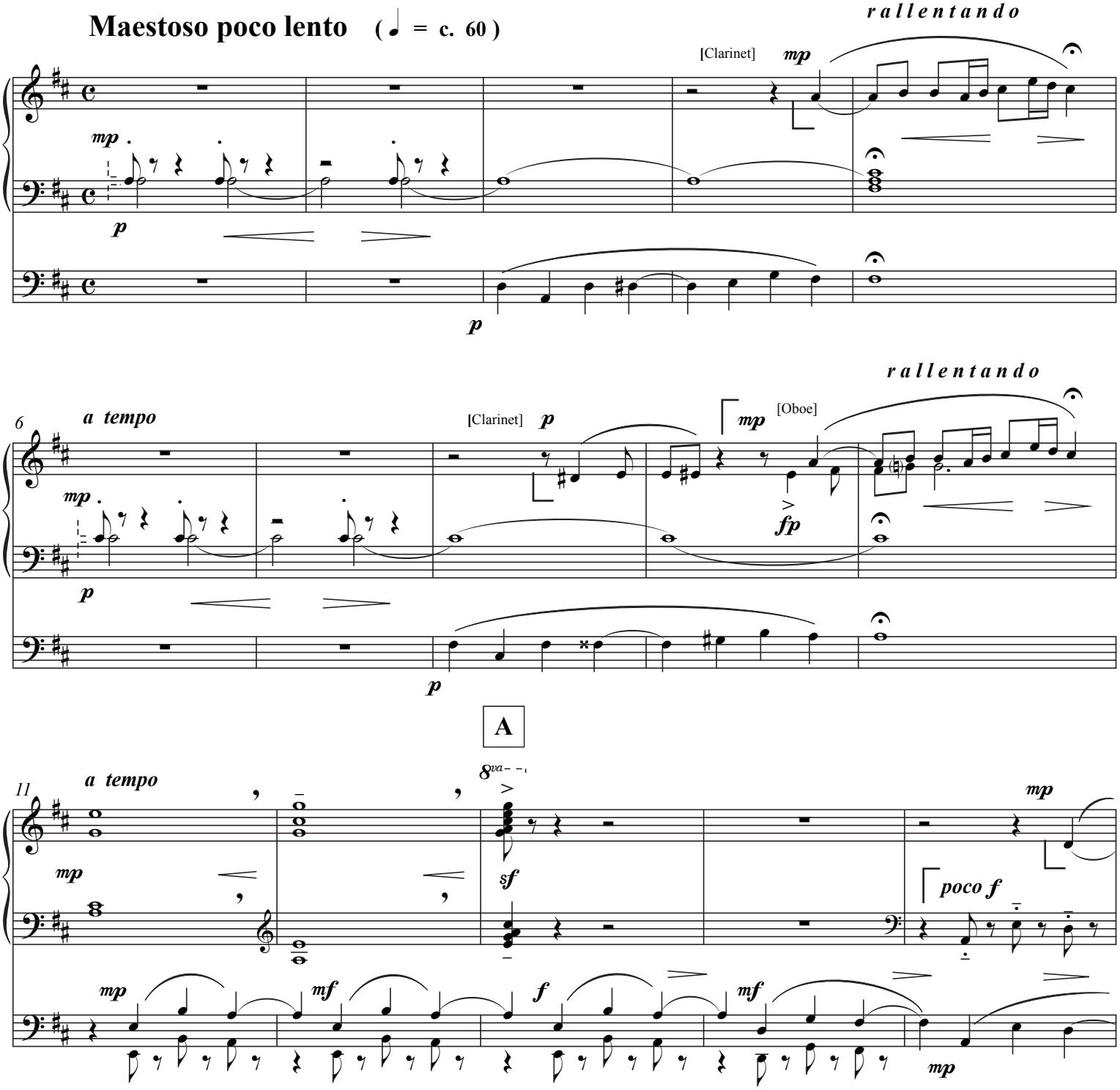
from

Rédemption

(Revised version: 1874)

César Franck
(1822-1890)
~*~
Arrangement for organ:
Ennis Fruhauf

Maestoso poco lento (♩ = c. 60)



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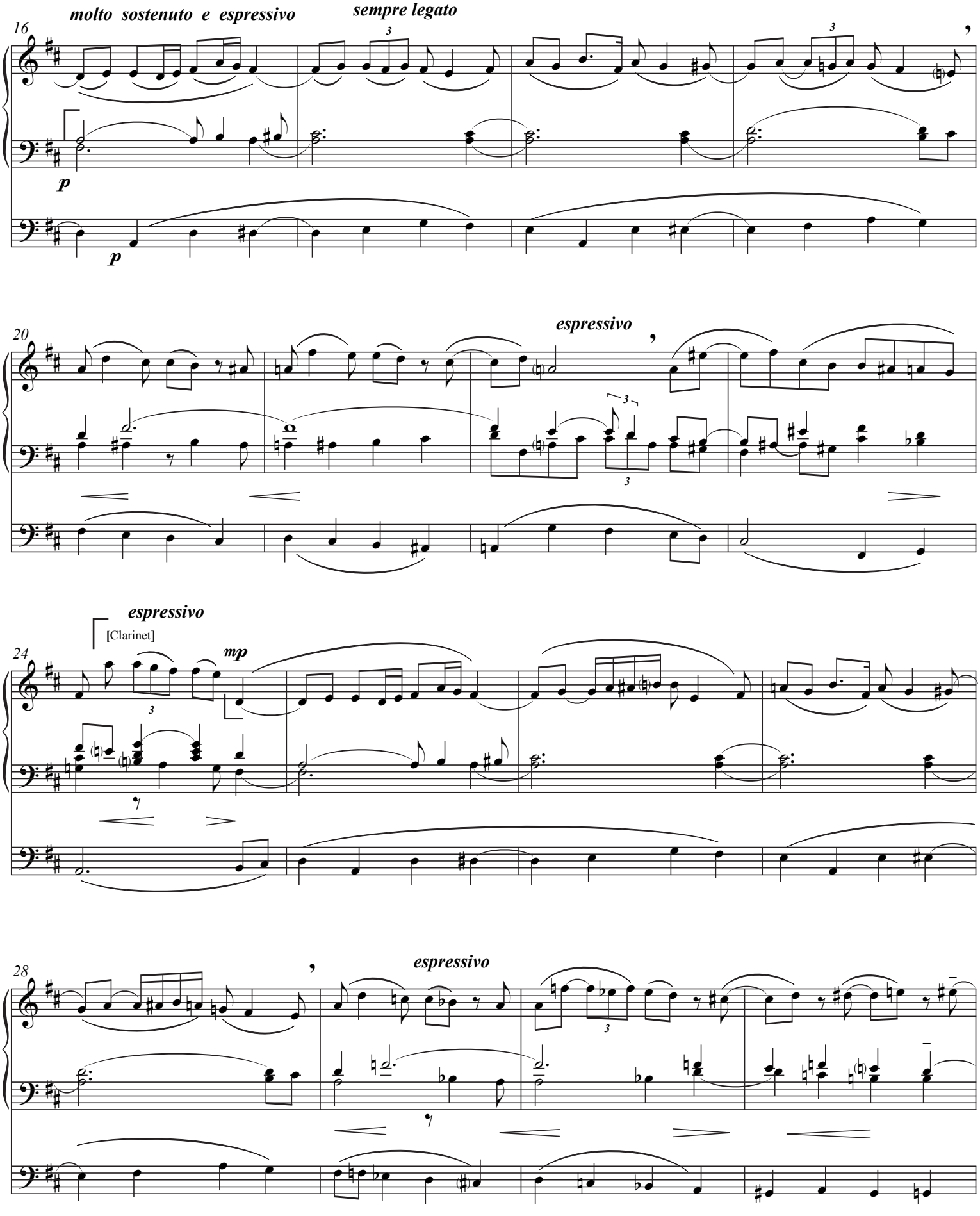
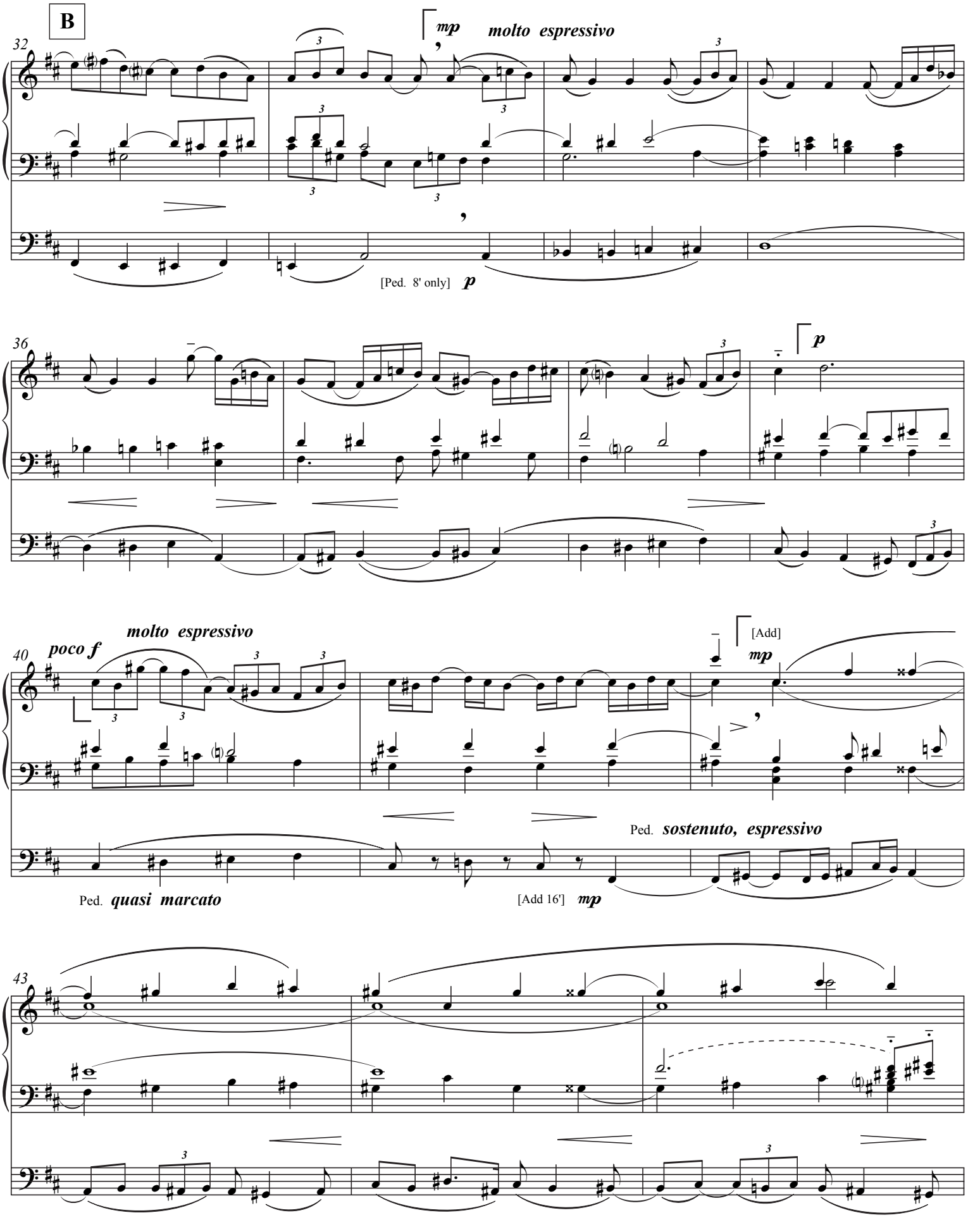
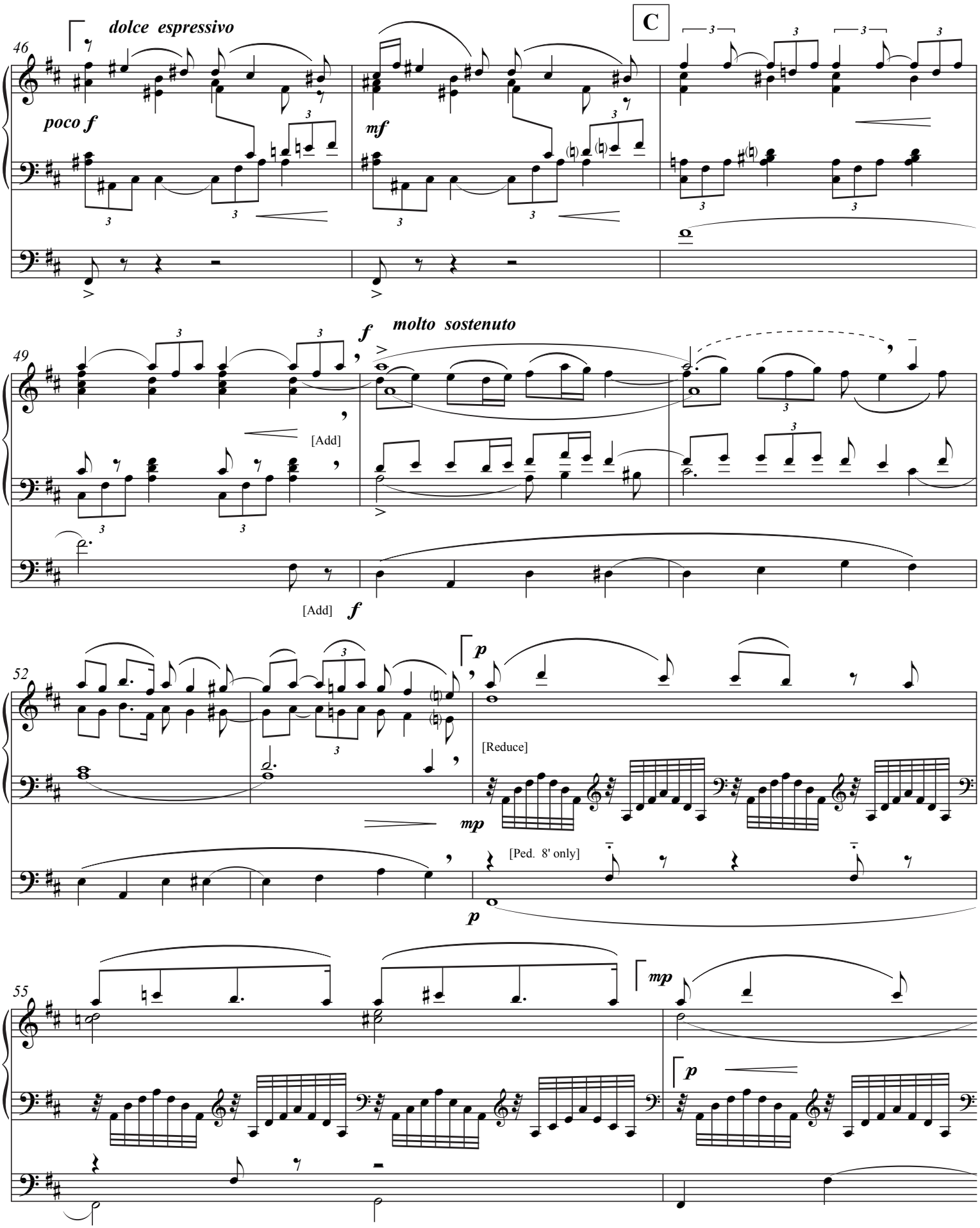
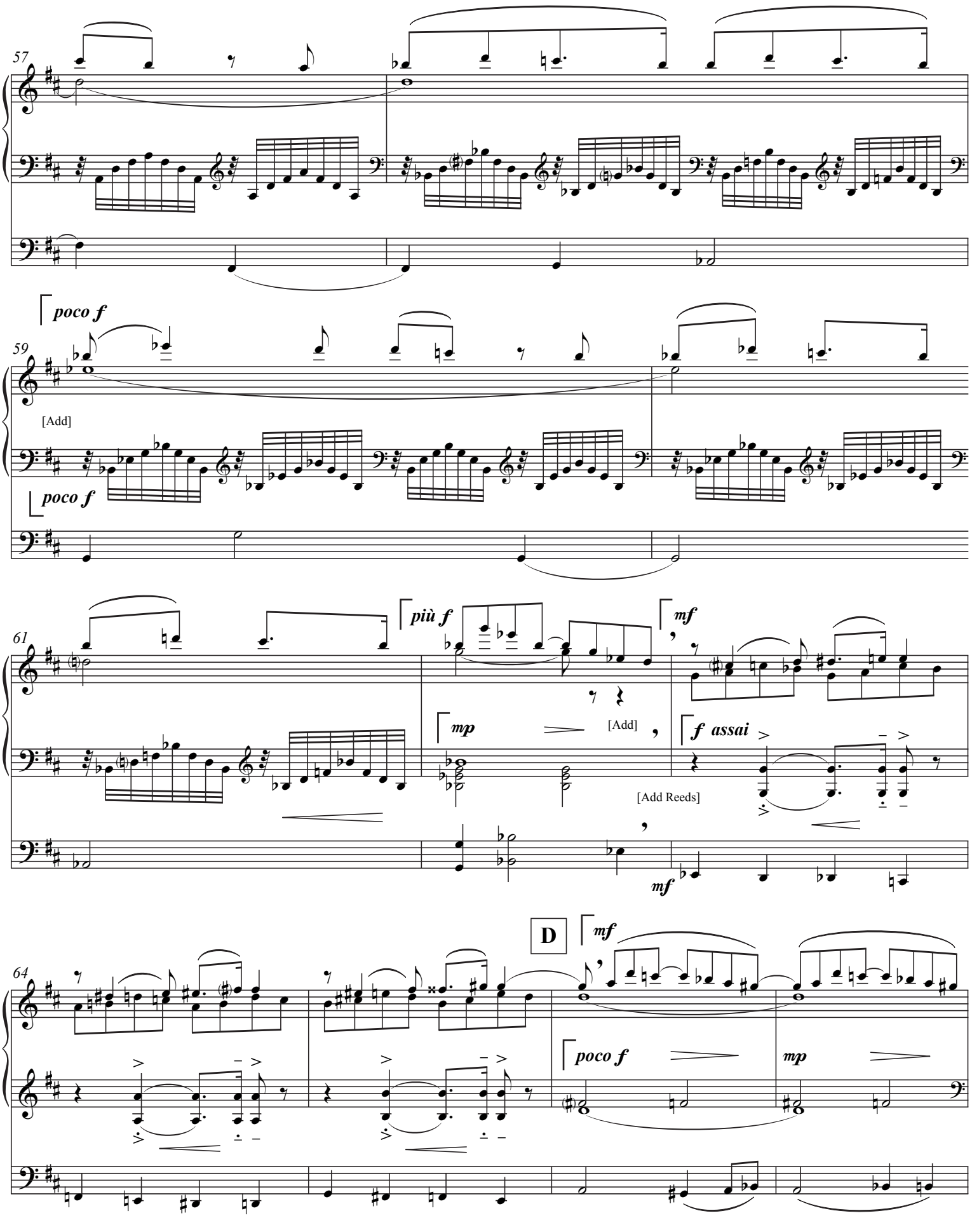
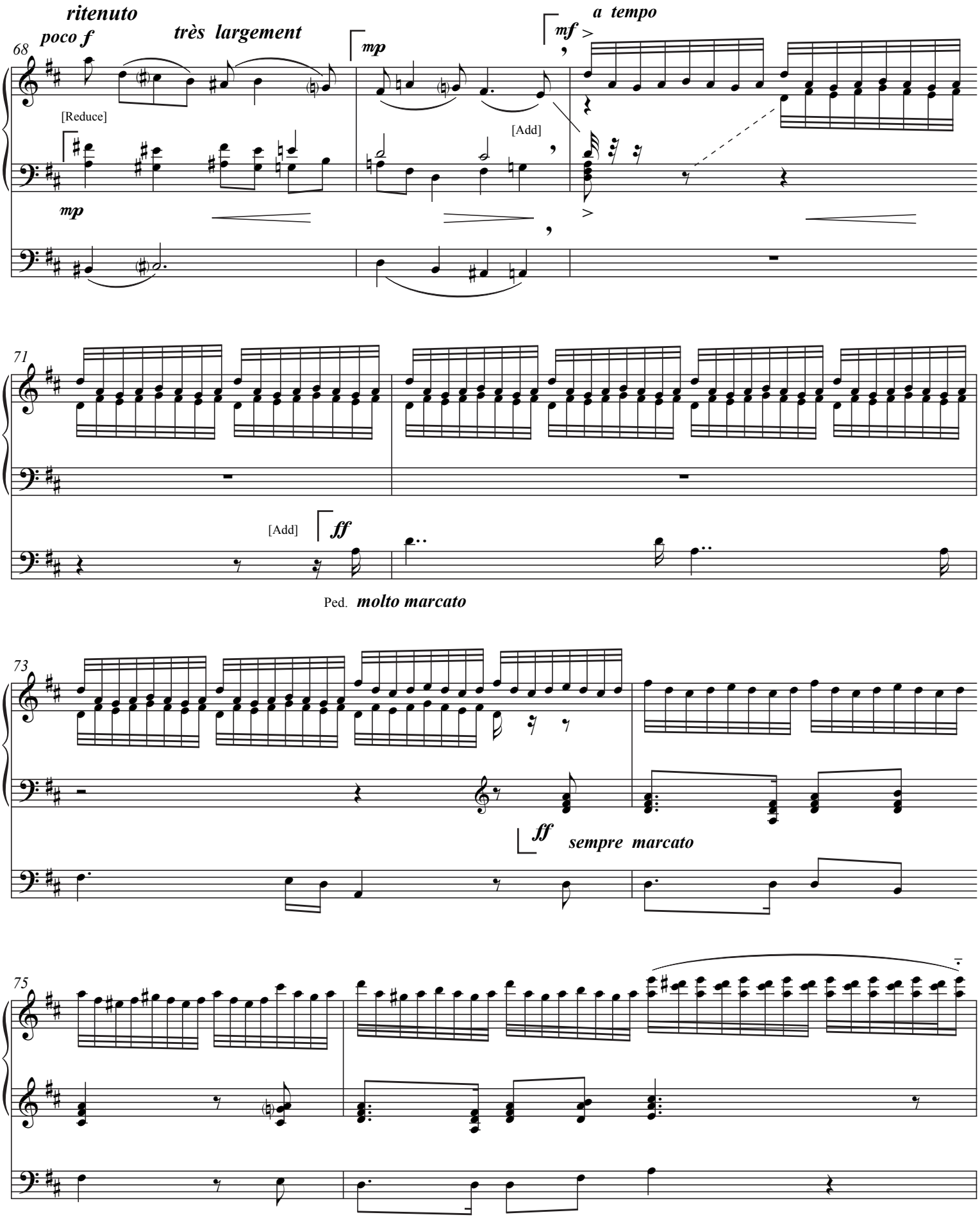
César Franck ❖ Interlude Symphonique: Rédemption

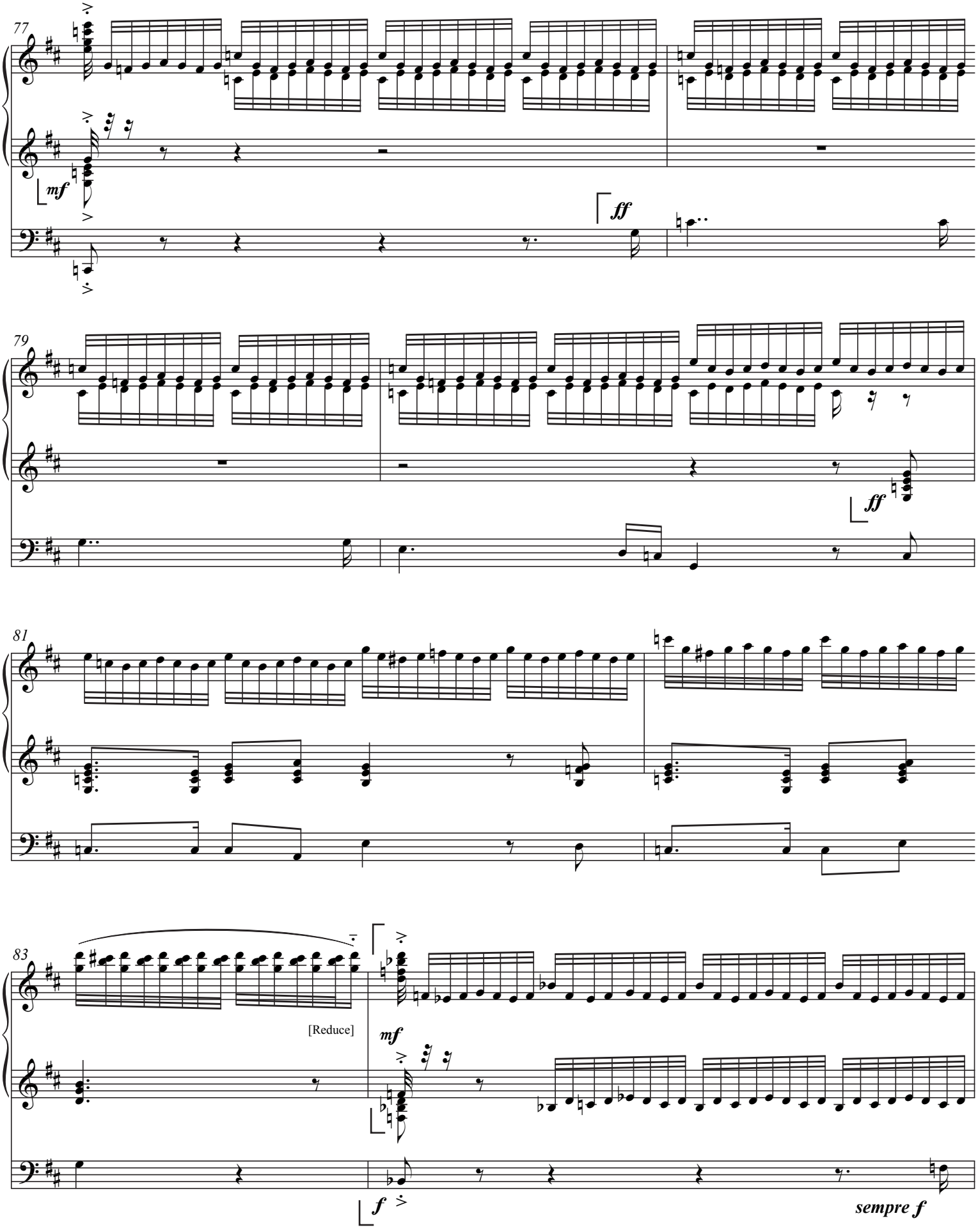


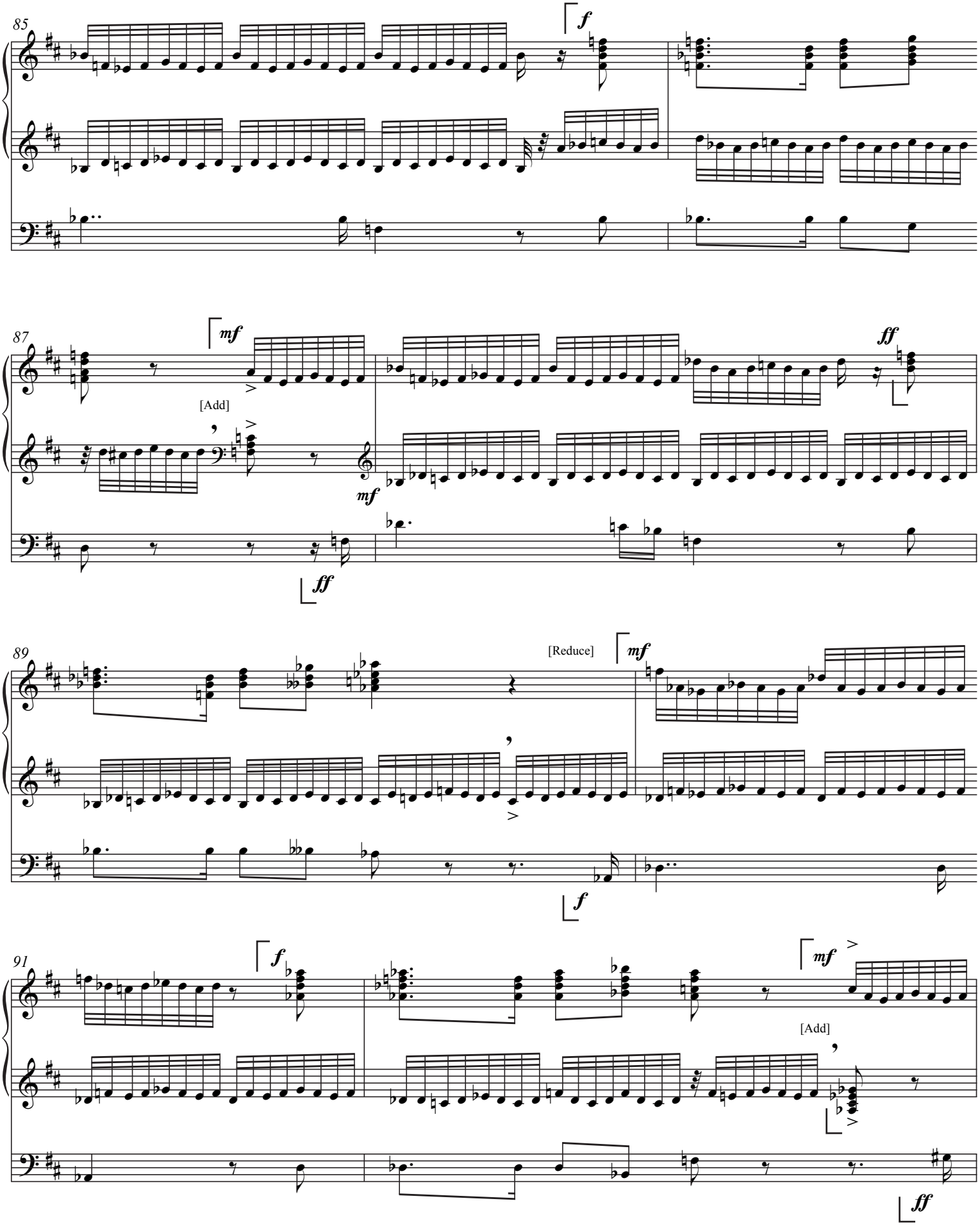

B
32
mp molto espressivo
[Ped. 8' only] p
36
p
molto espressivo
40
poco f
[Add]
mp
Ped. sostenuto, espressivo
Ped. quasi marcato
[Add 16'] mp
43

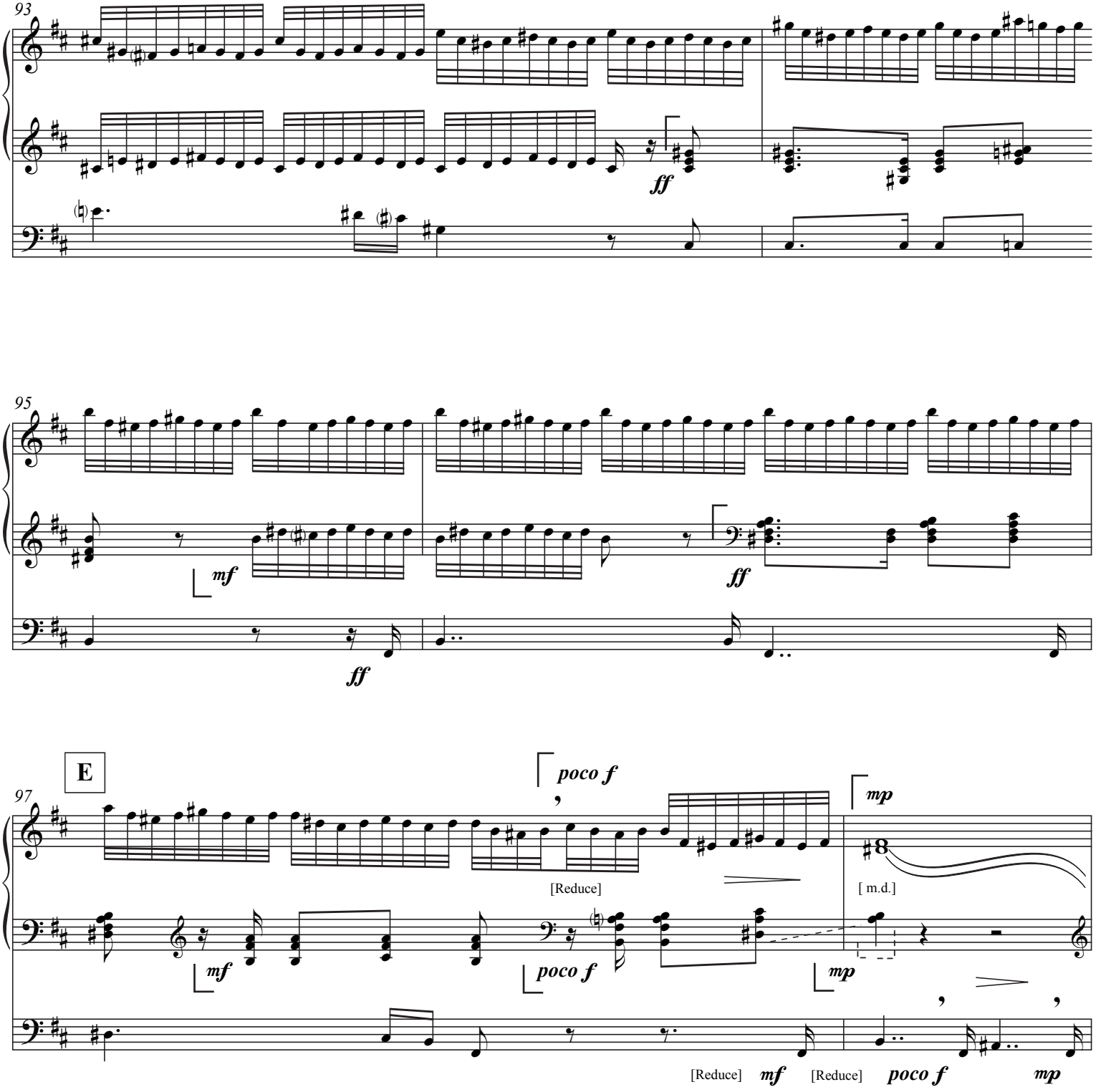

C
dolce espressivo
poco f
mf
molto sostenuto
[Add]
[Add]
[Reduce]
[Ped. 8' only]

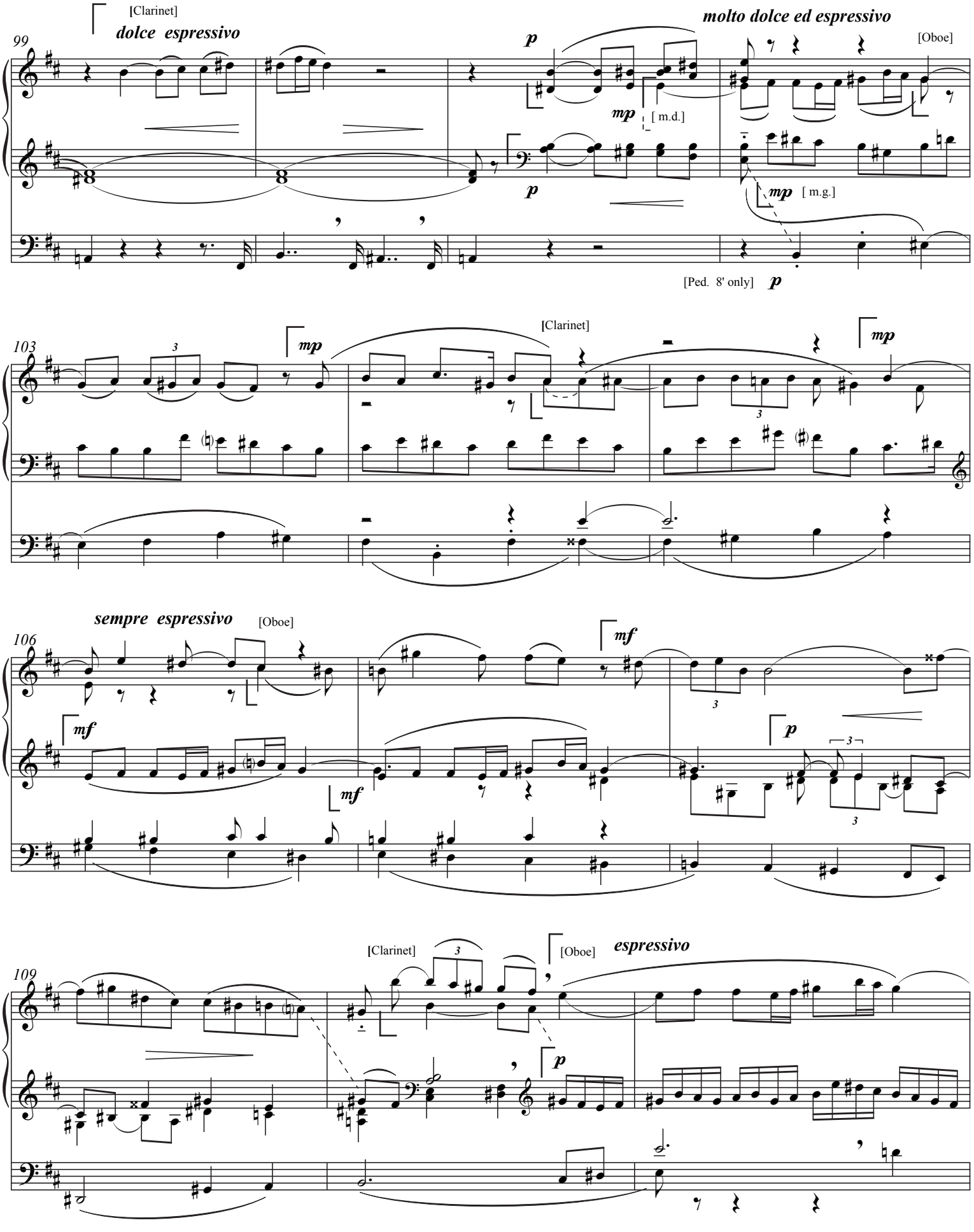

57
59
poco f
[Add]
poco f
61
più f
mf
mp
[Add]
f assai
[Add Reeds]
mf
D
64
mf
poco f
mp

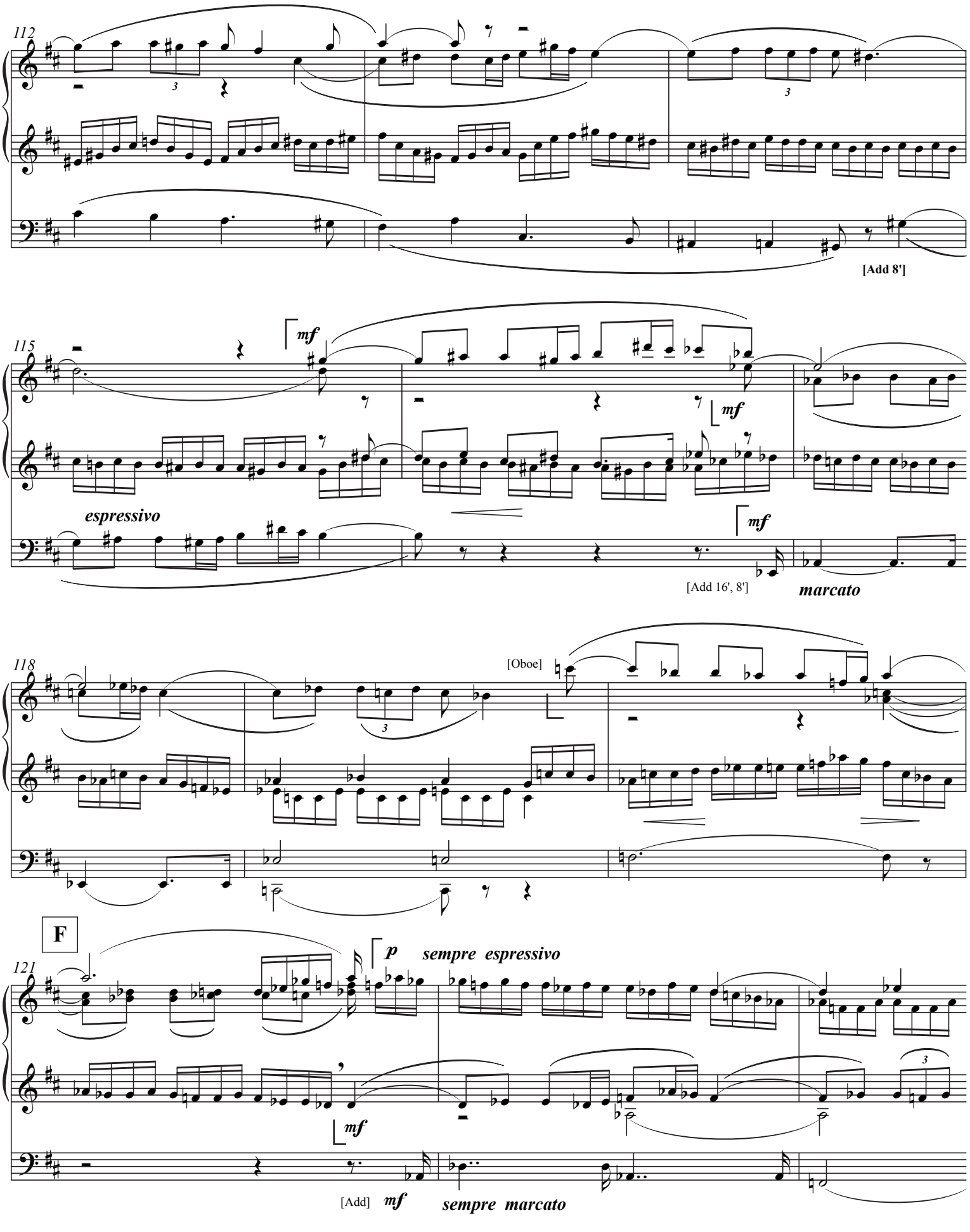

ritenuto
poco f
très largement
68
[Reduce]
mp
mp
[Add]
a tempo
mf
71
[Add]
ff
Ped.
molto marcato
73
ff
sempre marcato
75

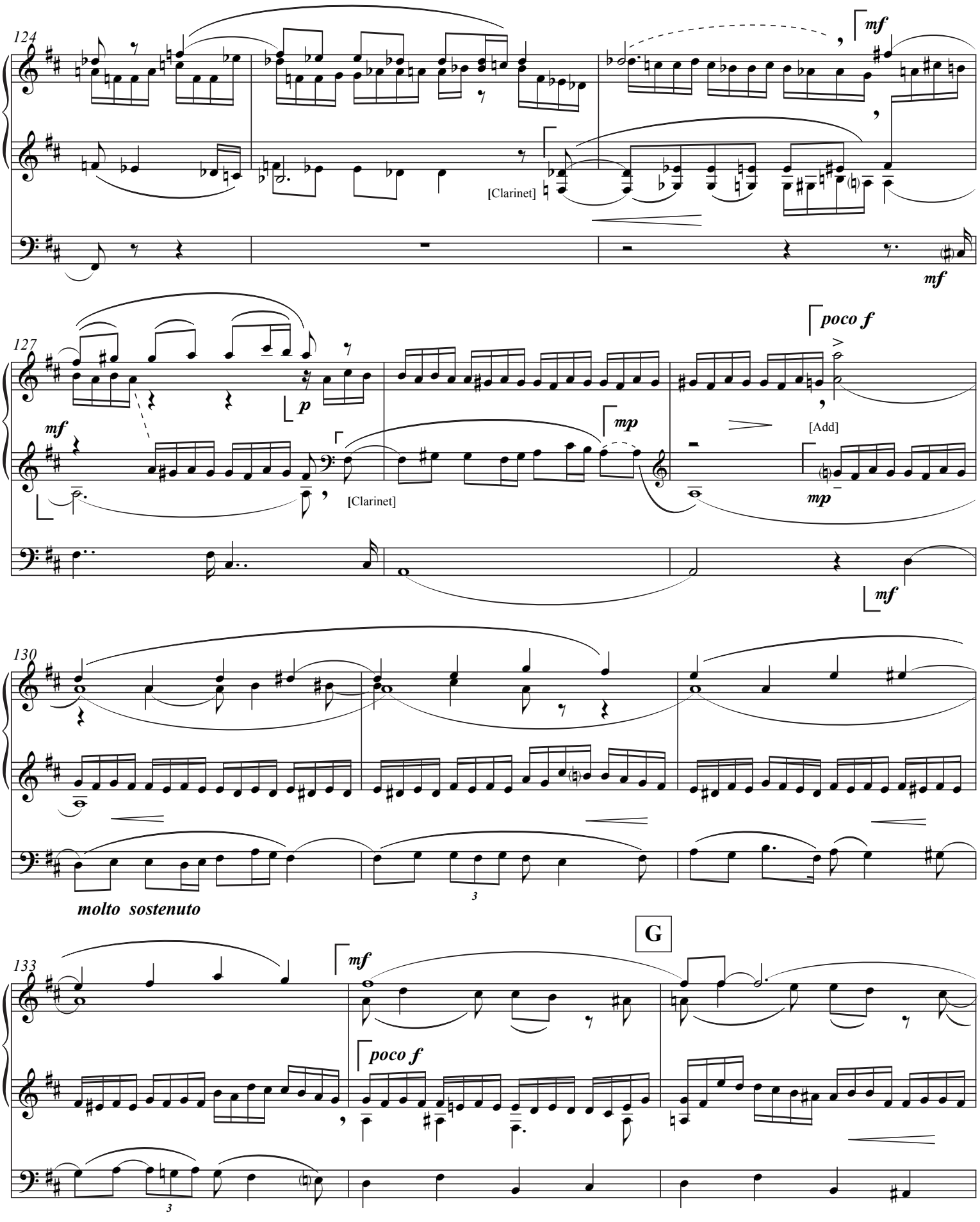

77
mf
ff
79
ff
81
83
[Reduce]
mf
f
sempre f

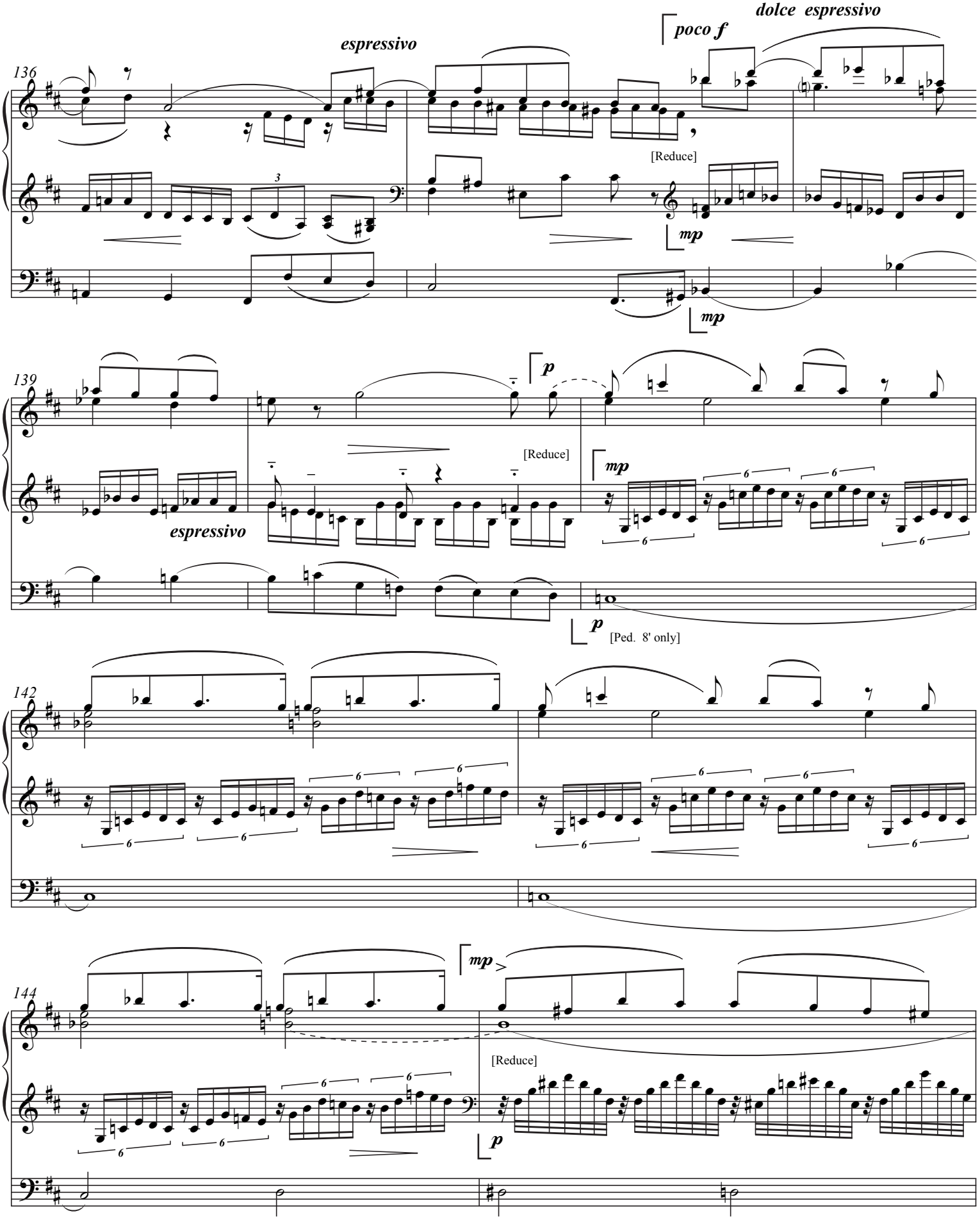

85
f
87
mf
[Add]
mf
ff
ff
89
[Reduce]
mf
f
91
f
mf
[Add]
ff


93
ff
95
mf
ff
ff
E
97
poco f
mp
[Reduce]
[m.d.]
mf
poco f
mp
[Reduce]
mf
[Reduce]
poco f
mp


[Clarinet]
dolce espressivo
molto dolce ed espressivo
[Oboe]
99
p
mp
[m.d.]
p
mp
[m.g.]
[Ped. 8' only]
p
[Clarinet]
103
mp
mp
sempre espressivo
[Oboe]
106
mf
mf
mf
p
[Clarinet]
[Oboe]
espressivo
109
p


112
[Add 8']
115
mf
espressivo
mf
mf
[Add 16', 8']
marcato
118
[Oboe]
F
121
p
sempre espressivo
mf
[Add]
mf
sempre marcato


124
mf
[Clarinet]
mf
127
poco f
mf
p
mp
[Add]
[Clarinet]
mp
mf
130
molto sostenuto
3
G
133
mf
poco f
3


136
espressivo
poco f
dolce espressivo
[Reduce]
mp
mp
139
p
espressivo
[Reduce]
mp
p
[Ped. 8' only]
142
144
mp
[Reduce]
p

146

p

Retenez un peu

H

148

p

Un peu plus lent

molto espressivo

150

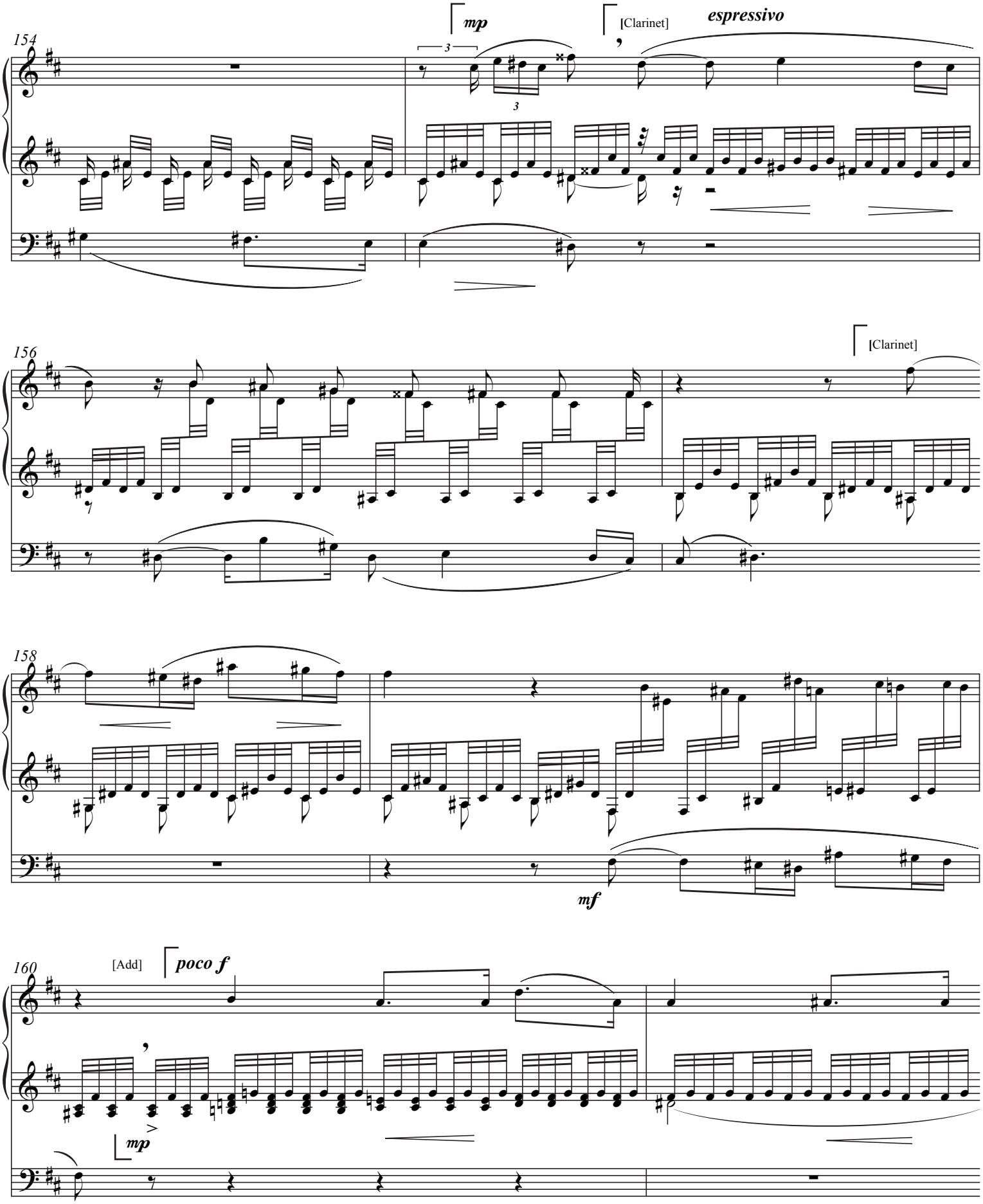
[Clarinet]

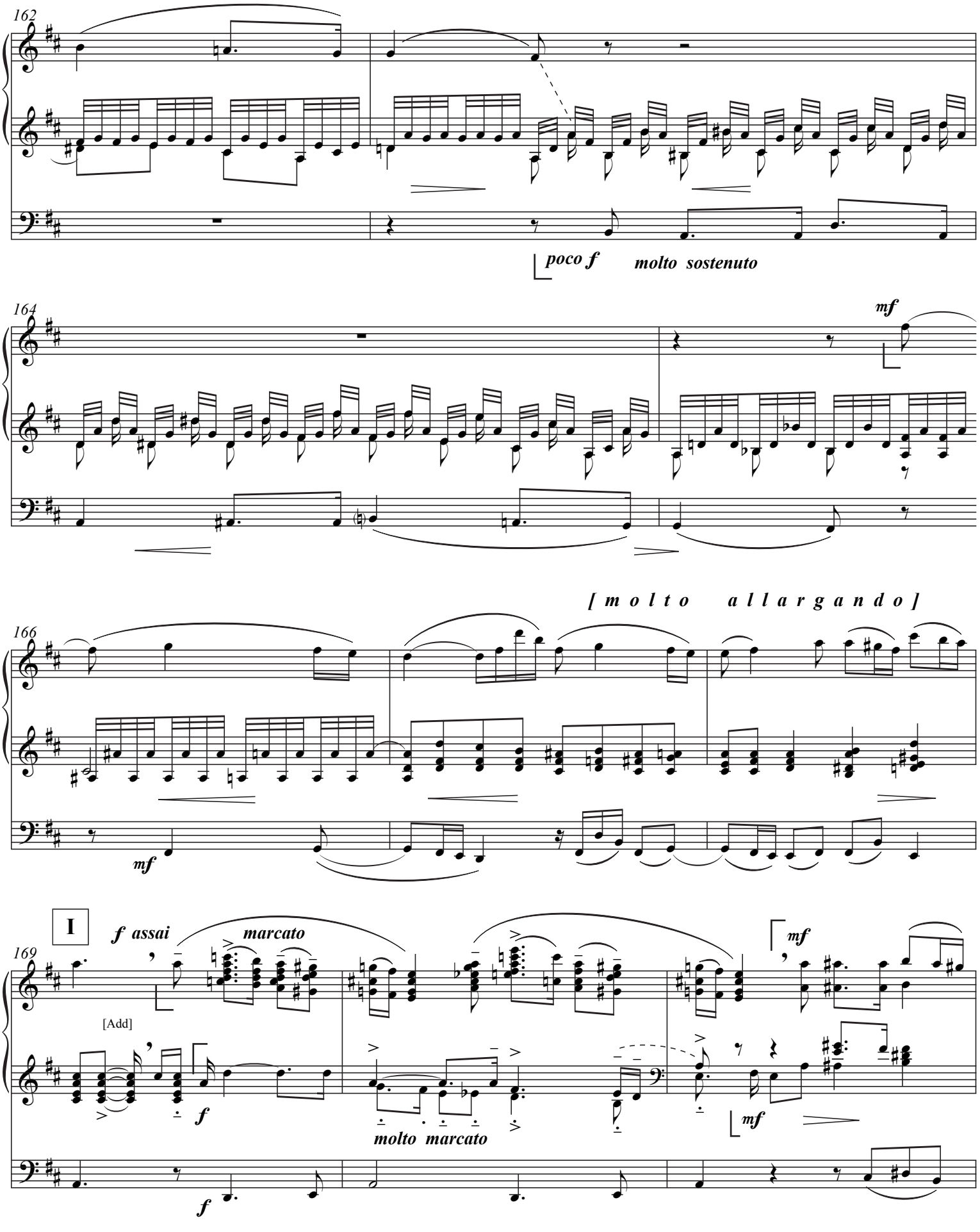
p

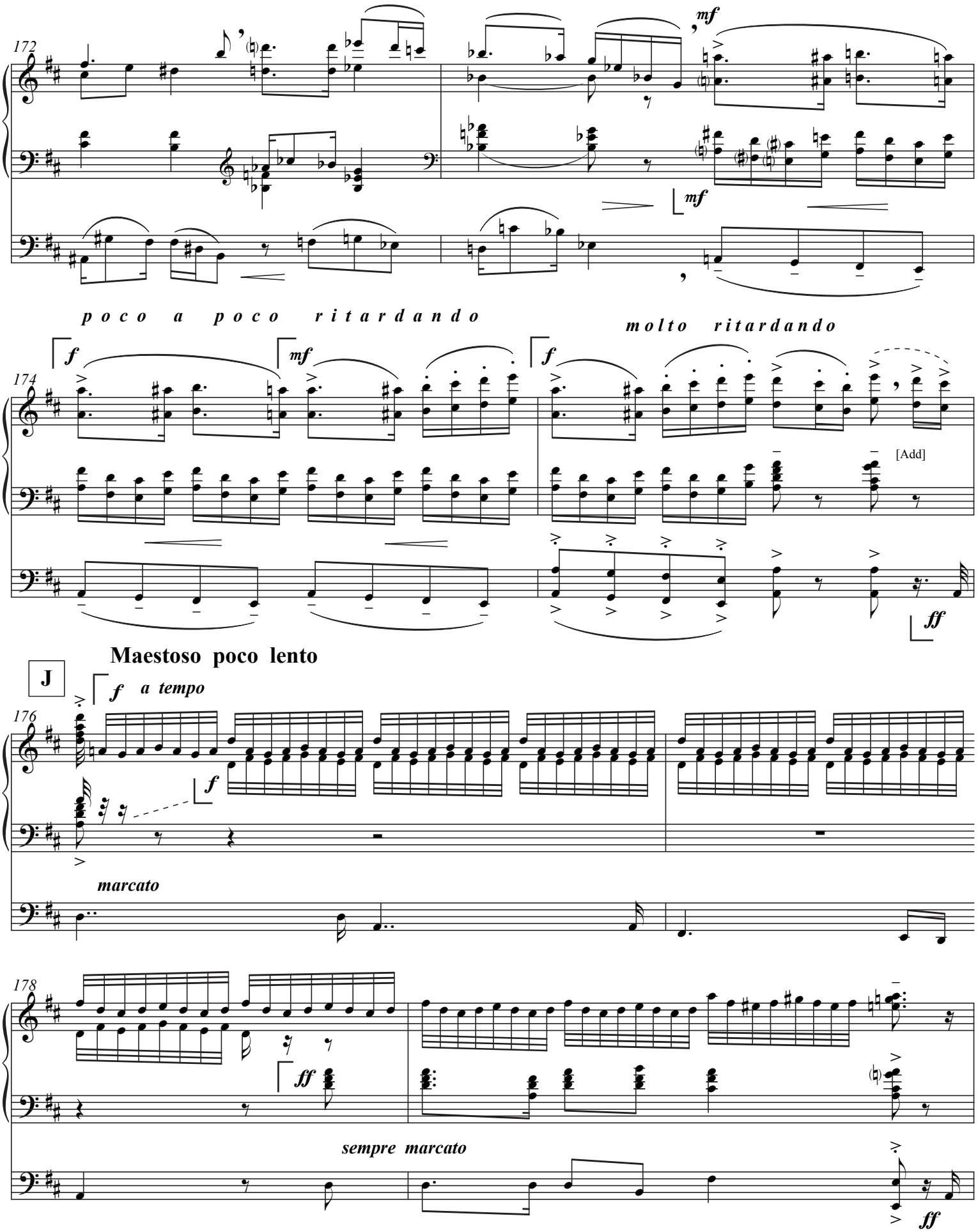
152

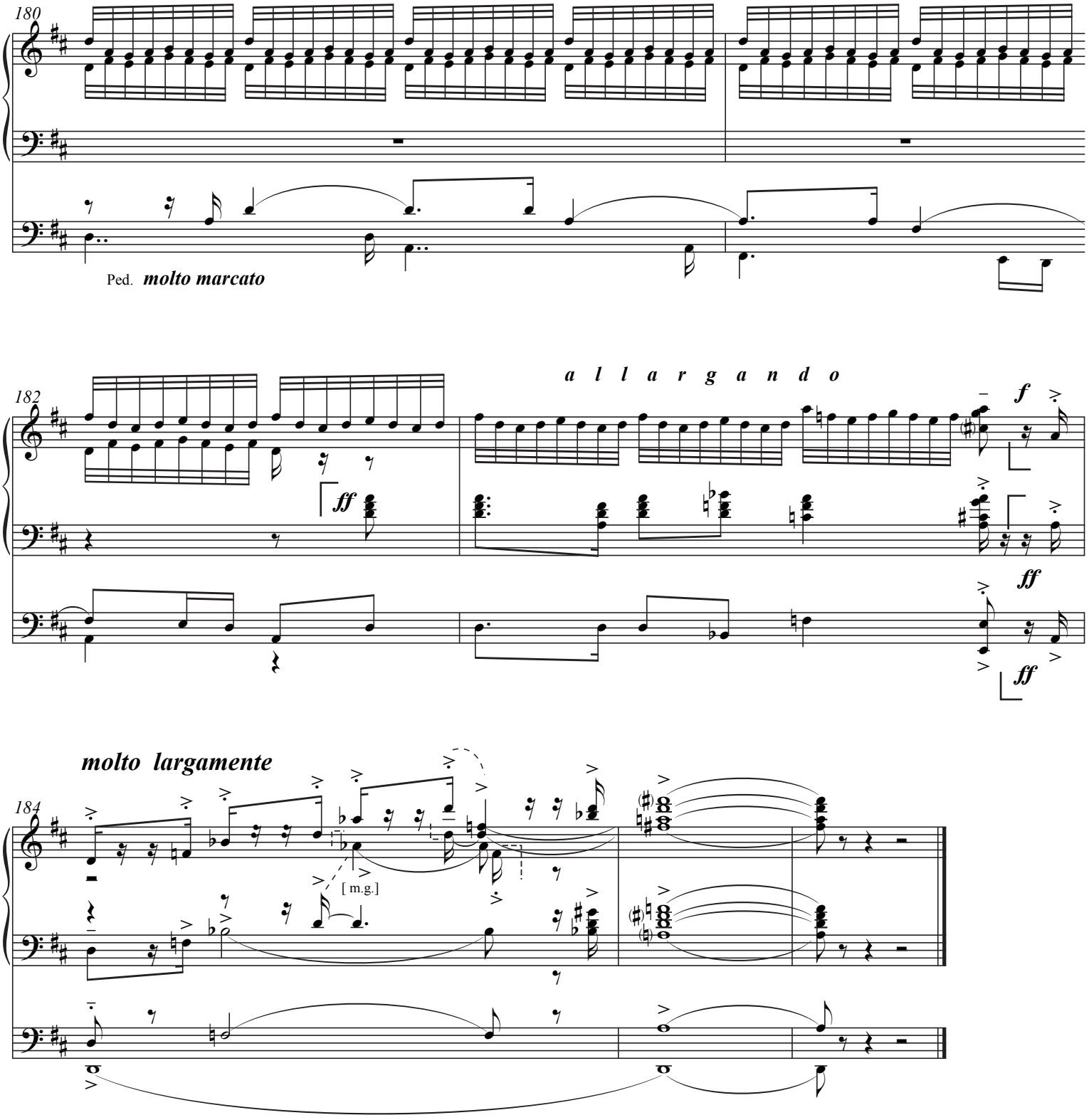
mp

mp *molto sostenuto e cantabile*


154
mp
[Clarinet]
espressivo
156
[Clarinet]
158
mf
160
[Add]
poco f
mp


162
poco f
molto sostenuto
164
mf
[m o l t o a l l a r g a n d o]
166
mf
I
f assai
marcato
169
[Add]
f
molto marcato
mf
mf
f


172
mf
mf
poco a poco ritardando
174
f
mf
f
molto ritardando
[Add]
ff
Maestoso poco lento
J
f a tempo
176
f
marcato
178
ff
sempre marcato
ff


180
Ped. molto marcato
182
a l l a r g a n d o
ff
f
ff
ff
molto largamente
184
[m.g.]

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