

Charles-Marie Widor's Ten Organ Symphonies:
A Formal Analysis

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Abstract

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This study considers Widor's ten organ symphonies within the historical context of the symphony. Its primary focus is the formal construction of these works and how they dialogue with conventional norms associated with keyboard and orchestra genres, especially with regard to cyclical cohesion, a central question of the 19th-century for both idioms. It further considers the symphonies within the composer's overall instrumental corpus and how they compare to other genres in which he composed. Ultimately, this document is meant to be a useful point of departure for analysts and performers interested in the organ symphonies, providing insight on how each of these works interfaces with those around it and—hopefully—encouragement to investigate them and Widor's entire oeuvre more deeply.

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Introduction

Of all the instruments, there is only one whose sounds can have no end, one who evokes the immutable, endurance, eternity; it is the organ.¹

If a member of the general public can identify just one piece of organ music, it is likely to be either Johann Sebastian Bach's Toccata and Fugue in D minor, BWV 565 or Charles-Marie Widor's *Toccata* from Symphony V in F minor, Op. 42, No. 2. The latter would probably blush to know that his own music is known second best to that of the man whom he revered as "the Father of us all." Widor's profound respect for the music of Bach was borne out through a lifetime of performance and his efforts to restore it to its deservedly lofty position in the organ tribunes of France. Unlike the works of his beloved "father," however, Widor's music has largely faded from public knowledge. John Near's biography of him—the most substantial in any language—is aptly titled: *Widor: A Life Beyond the Toccata* because of the ubiquitous association between his name and that piece. Widor's ten symphonies for organ, however, represent a monumental contribution to the organ repertoire that far exceeds the popularity of that singular work, and deserve a renaissance restoring recognition of their significance, "what many have considered the greatest contribution to the organ literature since J.S. Bach."²

Although best known in his lifetime as a composer of diverse works, especially his ballets *La Korrigane*—at one time second only to Delibes' *Coppélia* for repeat performances at the Paris Opera³—Widor is remembered almost exclusively for his organ music, the only compositions that have remained in the modern repertoire. His *oeuvre*, however, embraced virtually all musical genres. A

¹ Charles-Marie Widor, "Préface," in Alexandre Cellier and Henri Bachelin, *l'Orgue*, 1–4, Paris: Librairie Delagrave, 1933, 1.

² John Near, "Introduction," in Charles-Marie Widor. *Symphonie I*. Ed. John Near. Madison, WI: A-R Editions, 1990, x.

³ A Belgian article from 1890 surveyed works performed at the Paris Opera over the last 20 years. It counted 67 productions of *La Korrigane*—premiered just ten years earlier—making it the second most oft-performed work after *Coppélia* at 133 performances. *Le Guide musical*, XXXVI^e Année no. 29 (3 et 10 Août 1890): 215, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1153174>.

prolific composer of songs, he also composed three operas. Some of his finest music can be found in his chamber works, including sonatas for solo instrument and piano, and ensemble pieces. With Saint-Saëns, Franck, and others, he was among those composers who sought to revive the orchestral symphony in France, contributing five highly individual works.

His organ works were, however, the most ground-breaking and the genre with which Widor set himself apart. Excepting the *Suite Latine* and the *Trois Nouvelle Pièces*, his works for organ are all titled “*Symphonie*” and represent a monument of *fin du siècle* organ composition. Each—comprised of four or more movements—explores diverse genres in the various movements spanning different styles of the time.

The symphonies were not, however, always initially accepted. Early critics balked at their title,⁴ a novelty in keyboard music—although not without precedent—and commonly questioned whether the title “suite” might be more appropriate. Although certain movements—especially of the first four symphonies, Op.13—venture into the realm of the salon or operetta with character pieces, they primarily dialogue with conventional sonata-forms, which begs the question: why not “sonata,” but “symphony? In the shadow of Beethoven, all 19th-century sonata and symphony composers had to confront his titanic legacy, which led to novel developments in both genres. Widor’s blending of the solo sonata with the symphony was his own unique solution, one that was continued by his students, one that relied on the unique and evolving character of the French organ.

While critics questioned the generic “symphony” designation because of Widor’s forms, they certainly did not for their use of orchestral color. His name was long associated with Aristide Cavallé-Coll, the most famous organ builder in France and developer of what would come to be known as the “French symphonic organ.” The progeny of Basque organ builders, Cavallé-Coll quickly dominated the French organ scene after his monumental organ at the Basilica of Saint-Denis

⁴ See H.W.N “Organ Recitals [by S.P. Warren],” in *The Music Trade Review*, Vol. 7 no. 3, p.6, (16 Nov 1878): <http://elib.ripmfulltext.org/eLibrary/Permalinks/1482914>

north of Paris. His instruments would soon grace nearly every significant church in Paris and the cathedrals of provincial cities, and could boast the most innovative mechanical designs, novel pipe characteristics, and highest quality of craftsmanship. Most important, they were noted for creating a new sound world that became internationally recognized and imitated.

Perhaps more than any other composer, Widor's works are married to the sound of the Cavallé-Coll organ.⁵ Although it was César Franck who first described the organ as an orchestra unto itself,⁶ it was Widor who codified the unmistakable hallmarks of the "French symphonic" style of organ playing and composing. In this, he followed in the footsteps of his teacher Jacques-Nicolas Lemmens, who had been an early favorite of Cavallé-Coll. Following Lemmens' advice, the latter built instruments incorporating such novelties in France as the German straight pedalboard and standard keyboard compass.⁷ Widor and Alexandre Guilmant—another Lemmens pupil—were close collaborators of Cavallé-Coll and helped to inaugurate the majority of his instruments. Widor's knowledge of these organs—and the orchestral ideal they sought to emulate—gave him the inspiration to test a solo instrumental work's limits. His symphonies required a new level of technique to execute their orchestral tableaux of textures and timbres, but also pushed the limits of form beyond what had previously been attempted for the organ.

To understand Widor's aspirations for his new genre, we must look beyond the instrumental precursors to his work and the symphonic legacy with which he sought to dialogue. New Grove, second edition, defines the symphony as:

A term now normally taken to signify an extended work for orchestra. The symphony became the chief vehicle of orchestral music in the late 18th century, and

⁵ It is no accident that Widor's first works for organ, the first four Symphonies, op.13, are dedicated to Cavallé-Coll. John Near, *Widor: A Life beyond the Toccata*. Rochester, NY: University of Rochester Press, 2011, 413.

⁶ "*Mon nouvel orgue, c'est un orchestre!*" Laurence Davies *César Franck and His Circle*, Boston: Houghton Mifflin Company, 1970, 73.

⁷ Will Fraser, dir. *The Genius of Cavallé-Coll*. Reading, U.K.: Fugue State Films, 2013. DVD.

from the time of Beethoven came to be regarded as its highest and most exalted form. The adjective ‘symphonic’ applied to a work implies that it is extended and thoroughly developed.⁸

Each of these three sentences has implications for our study. The symphony, as a genre, evolved. As we shall see, it did not spring into being *sui generis*, but was slowly developed over time into a recognizable and predictable entity. In the hands of Beethoven, it gained special meaning as a conveyor of music’s highest ideals, a duty typically reserved for the orchestra as the largest conglomeration of instruments and musicians. Lastly, it demands substance, both in temporal significance and thoughtful elaboration.

Widor’s reconciliation of the symphonic genre to the organ was not an effort to minimize the former’s importance or status, but to elevate the organ as the “king of instruments” and recognize its stature with a form of equal dignity. In his manual on instrumentation, Widor quoted the long esteemed treatise of Berlioz:

Speaking of the Organ used in combination with the Orchestra, Berlioz in his *Treatise* says: “a sacred antipathy seems to exist between these two powers. The Organ and the Orchestra are both kings, or rather, one is Emperor, the other Pope; their mission is not the same; their interests are too vast and too diverse to allow of amalgamation.” [...]

If Berlioz were still alive he would forswear his views of yore, or rather the views that were so unfairly instilled into his mind. Admirable new effects may yet be drawn from the union of the two former rivals, “the Emperor and the Pope,” who, converted into fast allies, manifest ever growing mutual sympathy. A number of recent compositions I could quote furnish conclusive evidence on this point.”⁹

Widor surely had a number of his own works in mind when he wrote of “conclusive evidence,” but also successful unions of organ and orchestra like Saint-Saëns Third Symphony. Yet, Widor reaffirms Berlioz’s analogy of separate, but equal powers; he simply asserts that they would be allies,

⁸ Jan LaRue, Eugene K. Wolf, Mark Evan Bonds, Stephen Walsh, and Charles Wilson. “Symphony.” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

⁹ Charles-Marie Widor, *Manual of Practical Instrumentation*. Trans. Edward Suddard. Mineola, NY: Dover Publications Inc., 2005, 140–144.

not competitors. As such, he brought the organ to equal footing with the orchestra by annexing its most hallowed genre, drawing on the expansive history it enjoyed, full of flexibility and diversity.

France and the symphony

From the opening bars of Beethoven's First, composed at the turn of the 19th century, the symphonic genre experienced a swelling of variety that extends even to the present day. A slippery term to begin with,¹⁰ the form became codified in the 18th-century in the hands of figures like Haydn, whose prolific contribution did much to popularize it. Beethoven's nine masterpieces, however, brushed aside notions that such works needed to follow a strict formal design.¹¹ Each of them—and surely the Tenth had it come to fruition—unfolds organically, often defying expectations gleaned from works by more conventional composers. Although Haydn and Mozart established the “First Golden Age of the Viennese Symphony,” it was Beethoven who “provided a new standard for the composers of the nineteenth century, whether it be Schubert in contemporary Vienna, Schumann in Germany, or Berlioz in France. Radical or conservative, they ultimately drew upon Beethoven's symphonies as worthy models for imitation.”¹²

Beethoven loomed large upon the French psyche, as he did in the mind of every serious European composer. While Wagner felt that Beethoven had exhausted the symphonic form, he instead “showed Berlioz a compositional path to the *Fantastique*,”¹³ reviving a genre that had been dead in France since the Revolutionary composers Gossec and Pleyel. The trend didn't hold,

¹⁰ Early confusion begins with the variety of works entitled *sinfonia*, followed by the divergent evolution of “overture” and “symphony.” See Cusick, Suzanne G., and Jan Larue. “Sinfonia (i).” *Grove Music Online*. 2001.

¹¹ Bonds Mark Evan. *After Beethoven : Imperatives of Originality in the Symphony*. Cambridge, MA: Harvard University Press, 1996, 21.

¹² Brown, A. Peter. *The Symphonic Repertoire, Vol. II: The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert*. Bloomington, Ind.: Indiana University Press, 2002., 556.

¹³ Holoman, introduction to Berlioz, Hector. *A Critical Study of Beethoven's Nine Symphonies*. Trans. Edwin Evans. Urbana, IL: University of Illinois Press, 2000, viii.

however, and Berlioz essentially operated in a vacuum. The symphonic mantle wasn't seriously taken up again until the 1870s in the hands of composers like Saint-Saëns and Franck. With their renewed efforts, the Beethovenian legacy was renewed, but was filtered through the influence of contemporaries such as Liszt.

French composers wishing to embark upon the symphony—at least as more than just a student exercise¹⁴—were often drawn to Teutonic models. Even those as capable and patriotic as Saint-Saëns believed that French composers needed to look abroad—especially to Germany—“as a means of renewing their own culture.”¹⁵ Many looked to the buoyant lyricism of Haydn and Mozart while others to the lively, but reverent music of Mendelssohn. Just as Corelli and Lully—two Italians—had dominated the French court in the height of the Bourbon dynasty, foreign music remained a wellspring of inspiration under the regimes that followed. Even the polemical Wagner, who later became the subject of much division, had many early devotees and his music became embedded within the conscious of the century.¹⁶

¹⁴ Ironically, writing a symphony was one of the final tests for young composers completing their studies. Once it was completed, there was not only no market for such works, but neither any expectation that their authors would attempt the genre ever again. See Brian J. Hart, “Vincent D’Indy and the Development of the French Symphony.” *Music and Letters* 87, no. 2 (2006): 237–261, 239. See footnote, “Note the paradox that the Académie regarded a successful symphony as proof that one was ready to embark on a lucrative career writing operas.”

¹⁵ Timothy Jones, “Nineteenth-Century Orchestral and Chamber Music,” in *French Music Since Berlioz*. Ed. Richard Langham Smith and Caroline Potter. Burlington, VT: Ashgate Publishing Company, 2006, 56.

¹⁶ Ralph P. Locke, “The French Symphony: David, Gounod, and Bizet to Saint-Saëns, Franck, and their Followers.” In *The Nineteenth-century Symphony*. Ed. D. Kern Holoman. New York : Schirmer Books, 1997, 173–174. Wagner’s influence was far-reaching and nearly inescapable; even those who would later reject him were early admirers: “Composers such as Chabrier, Saint-Saëns, Chausson, d’Indy, Duparc, de Bréville, Dukas, Massenet, Debussy, Charpentier, and Dubois all made the pilgrimage to Bayreuth and they all, to some degree, came under his influence.” Donnellon, 4–5. Even Saint-Saëns, who later would become “Wagnerphobic,” was criticized in the early 1870s for being too “pro-Wagnerian.” See Michael Strasser, “Providing Direction for French Music: Saint-Saëns and the Société Nationale.” In *Camille Saint-Saëns and His World*, edited by Jann Passler, 109–17. Princeton, NJ: Princeton University Press, 2012,, 111–116.

French composers were not alone in turning to foreign art. Audiences flocked to listen to previously unheard Austro-German music on the stage and, with renewed interest in the compositions of their rivals to the east, the native symphony languished. The first Parisian concert society was created—the *Concerts du Conservatoire*—in 1828,¹⁷ but its director, François Habeneck, was allergic to French symphonies and relegated local composers to the opera, where he also reigned.¹⁸ The symphony was largely neglected during this period and composers of the cult of serious music could rarely enjoy popular success until the founding of the *Société Nationale de Musique*.

In the intervening years between Berlioz's isolated frustration and the founding of the *Société Nationale*, several composers made contributions to the symphony in novel ways. As in the case of Brahms—whose early attempts at symphonies found their ways into serenades and a piano concerto—several tried their hands at orchestral works, but avoided the abstract, absolute symphony. Some followed Liszt's initiative and wrote symphonic poems or other programmatic works. Charles-Valentin Alkan produced a mammoth *Symphonie pour piano seul* as part of his 12 Etudes in All the Minor Keys, Op. 39. Shortly following suit, César Franck produced his *Grand pièce symphonique*, Op. 17 for organ, which was dedicated to Alkan and published in 1868. Not long after, Widor's own *Symphonies pour orgue*, Op. 13 were published in 1872, which ushered in the era of the “French symphonic” school of organ composition.

The outset of the 1870s signalled a breakthrough in instrumental composition. Michael Strasser argues,

It was only after the twin catastrophes of the Franco-Prussian War and the Commune uprising promoted a period of national self-examination that French

¹⁷ Déirdre Donnellon, “French Music Since Berlioz: Issues and Debates” In *French Music Since Berlioz*. Ed. Richard Langham Smith and Caroline Potter. Burlington, VT: Ashgate Publishing Company, 2006, 2.

¹⁸ Locke, 165.

audiences began to embrace the musical value represented by concert and chamber music, together with the young French composers who wrote such music.¹⁹

To promote such works, the *Société Nationale de Musique* was founded in 1871 and symphonic composition took on renewed relevance. New concert societies were founded—such as Colonne (1873) and Lamoureux (1881)²⁰—and new concert halls erected, such as the Trocadero with its magnificent Cavallé-Coll organ, in 1878. Eventually, even the Conservatoire began to incorporate new historiological and compositional instruction under Fauré’s reforms in 1905.²¹

Among the many and diverse symphonies of the long 19th-century—“a treasure house still waiting to be explored”²²—only a few have yet enjoyed great success. César Franck’s once treasured D-minor is only rarely heard, while Saint-Saëns’ Third is played regularly only by the few orchestras whose hall features a grand organ. Ironically, the French “symphonic” repertoire that has enjoyed the most enduring success has been the organ symphony, a tradition that has often been as misunderstood as it is beloved. The number of organs throughout the world inspired by Cavallé-Coll’s masterpieces reveals the lasting interest in the “French symphonic” tradition.²³ This repertoire has not, however, often garnered much interest among musicologists, which can be seen in the dearth of articles on the organ in scholarly journals over the last 50 years.²⁴

The importance of Widor as a historical figure and further study of his work

In spite of Widor’s eminence during his own lifetime, his music and influence were quickly eclipsed following his death. Even in the first decades of the 20th-century, while he was still alive, his

¹⁹ Strasser, 109.

²⁰ Jones, 55.

²¹ Hart, “Vincent d’Indy and the Development of the French Symphony”, 244–245.

²² Locke, 186.

²³ A fact borne out by the number of performances of Widor’s pupil, Louis Vierne’s organ symphonies in 2020, the sesquicentenary of his birth.

²⁴ For example, a title search on the website of the *Journal of the American Musicological Society* for the term “organ” on April 6, 2020, returned just 22 results. Of these articles, none were published after 1998 CE. <https://jams.ucpress.edu/search>.

emotionally-charged music began to seem passé as the music of Debussy, Ravel, and Stravinsky dominated discourse. But his music did evolve! Many would assume that his music stands like a monolithic paean to “Romanticism,” conjuring the dramatic marches and character pieces of the early organ symphonies, the sometimes overwrought vigor of his choral works, or the quaint dances of *La Korrigane*. His late works, however, reveal that he was an ever-evolving composer. When comparing the *Suite latine* to the Opus 13 symphonies—compositions separated by 55 years²⁵—it is almost inconceivable they are by the same composer.

Beyond his own musical output, Widor was enormously influential within the highest echelons of French art. As organ professor of the Conservatoire, he “began a new era in organ playing in France that ultimately spread to the rest of the organ world.”²⁶ As professor of composition, he had numerous famous students, including Nadia Boulanger, Marcel Dupré, Maurice Duruflé, Olivier Messiaen, Darius Milhaud, and Edgard Varèse. Further, his insights into orchestration—codified in his *Technique de l’orchestre moderne*—were appreciated by composers like Poulenc and Ravel.²⁷ After the First World War, he was the founding director of the famous American Conservatory at Fontainebleau.²⁸ As Perpetual-Secretary of the Academy of Fine Arts, Widor was the highest musical official in France, and his funeral was attended by dignitaries, church hierarchs, nobility, and celebrated artists.²⁹

²⁵ Composed in 1927 and 1872, respectively; a span scarcely shorter than the whole life of Debussy (1862–1918).

²⁶ “Nearly every organ method from the twentieth century is a reworking of the *École d’orgue* of Jacques Lemmens. Once it was adopted at the Brussels and Paris conservatories, its influence spread to England and the United States. Until the advent of interest in performance practices by organists in the latter part of the twentieth century, every organ student learned to play according to Lemmens’ ideas. [. . .] Lemmens primary champion [. . .] was Charles-Marie Widor, who went to Brussels to study with him in 1863.” Sandra Soderlund, *How did they play? How did they Teach? A History of Keyboard Technique*, Chapel Hill, NC: Hinshaw Music, 2006, 516–517.

²⁷ Near, *Widor*, 281 & 531.

²⁸ Although the only scholarly biography of Nadia Boulanger misidentifies him in a photograph of the faculty and students as Saint-Saëns. See Léonie Rosenstiell, *Nadia Boulanger: A life in Music*, New York : W.W. Norton & Company, 1982, 158.

²⁹ Near, *Widor*, 398–399.

John Near makes an impassioned plea in his dissertation to “pierce the shroud of obscurity” surrounding Widor’s life and work.³⁰ He has led the charge for three-and-a-half decades producing the first thorough, scholarly biography of Widor—first as his dissertation, later revised as a monograph—the first critical edition of Widor’s organ works, and a second monograph focused on Widor’s views on performance practice.³¹ These only—and I suspect Near would agree with this—scratch the surface of this tragic neglect. The real work will be in exposing the world to the breadth of his *oeuvre*, not just the organ works. Like Reger and great turn-of-the-century composers of multiplicitous talents, “musicians have completely turned from the non-organ works to the works for organ; far too much attention has been focused on these comparatively few compositions at the total expense of the rest.”³²

While this study focuses on the organ works, it is my hope that it will broaden the reader’s interest in *all ten* of Widor’s organ symphonies. Despite the publication of Near’s excellent edition of these works, the preference for a small minority at the expense of the rest is little changed. In 1984, he lamented, “Only church organists—often considered an ignoble species of musician—have kept the name of Widor alive, and even then with only a handful of popular movements from the Organ Symphonies. Widor would have been deeply saddened.”³³ With the emergence of a new edition from Carus—a publisher more widely known to performers—one may hope that symphonies beyond V and VI will become more familiar.

These two works have long appealed to performers and listeners alike for their memorable themes, vivacious rhythm, and arresting variation. This pair—composed in such quick succession that their ordering was actually switched for publication—have long been the hallmark when one

³⁰ See John Near, *The Life and Work of Charles-Marie Widor*, D.M.A. diss., Boston University, 1984, 357–379.

³¹ John Near, *Widor on Organ Performance Practice and Technique*. Rochester, NY: University of Rochester Press, 2019.

³² Near, *Widor*, 371.

³³ *Ibid*, 358.

thinks “Widor’s organ symphonies,”³⁴ perhaps because they bear the most obvious aural link to the orchestral genre. Both were composed for the Trocadero organ, emancipating it from the church. They are not, however, *sui generis* works, given that Widor had incorporated traditionally symphonic elements in his Op.13 works already.

This study will consider Widor’s ten organ symphonies within the historical context of the symphony. Its primary focus is the formal construction of these works and how they dialogue with conventional norms associated with keyboard and orchestral genres. Cyclical cohesion, a central question of the 19th century for both idioms, will take particular prominence. We will further consider the symphonies within the composer’s overall instrumental corpus and how they compare to other genres in which he composed. Ultimately, this document is meant to be a useful point of departure for analysts and performers interested in the organ symphonies, providing insight on how each of these works interfaces with those around it and—hopefully—encouragement to investigate them and Widor’s entire *oeuvre* more deeply.

Literature Review

Biographical

Since John Near’s seminal dissertation appeared in 1985, interest in Widor’s life and music has slowly flowered, as have publications relating to his music. He expanded it into an exhaustive biographical monograph published in 2011, which incorporated a host of primary source material including Widor’s own writings and letters. A new French biography was published in 2015 by Anne-Isabelle de Parcevaux,³⁵ although far more brief than Near’s. Both authors collaborated as part

³⁴ So much so that one author makes the claim that Widor’s Sixth, Op. 42, No. 2, is “typical of Widor’s handling of the genre.” See Cecilia Grasty Jones, *The French Organ Symphony from Franck to Langlais*. D.M.A. diss., The University of Rochester, 1979, 40. We shall see, however, that the Sixth—while conforming, perhaps, most closely to traditional symphonic form—is just as unique within the ten symphonies as any of them.

³⁵ Anne-Isabelle de Parcevaux. *Charles-Marie Widor*. Paris: Bleu Nuit Éditeur, 2015.

of an excellent documentary, *Widor: Master of the Organ Symphony*, by the British company Fugue State Films, issued in 2015.³⁶ Most recently, a John Near has expanded the section of his dissertation entitled, “Widor on Nineteenth-Century French Organ Performance Practice and Technique,” into a monograph, which will surely serve useful to those interested in organ pedagogy.

On the Music

There is no better survey of Widor’s organ music than the work of Ben Van Oosten, both in his unsurpassed recordings for MDG and his monograph *Charles-Marie Widor: Vater der Orgelsymphonie*,³⁷ all issued between 1993–1998. There are many other significant recordings of Widor’s music, including a small collection of important recordings of Widor himself from the 1930s. A select discography can be found in Appendix 5. Widor’s music is discussed in detail in the aforementioned film from Fugue State Films, which also produced an invaluable documentary on the life and work of Cavaillé-Coll.

Several American dissertations have been published on Widor in the last century, but are of varying usefulness. Some, such as Beckford,³⁸ Jones,³⁹ and Wilson,⁴⁰ are useful for their concise information on the symphonies, such as charts of *tempi*, keys, etc., but are often too broad in their analyses of form and detail. Their comprehension of the complex history of sonata and symphonic form seems to be minimal, rarely progressing beyond the textbook 18th-century symphony. Jimmy Jess Anthony’s dissertation is less useful as a quick reference than these others, but is more

³⁶ Will Fraser, *Widor: Master of the Organ Symphony*. Reading, U.K.: Fugue State Films, 2015. DVD.

³⁷ Ben Van Oosten, *Charles-Marie Widor: Vater Der Orgelsymphonie*. Paderborn, Germany: Verlag Peter Ewers, 1997. This work also includes a significant portion of biographical information and corrections to Widor’s symphonies, which have essentially been superseded by Near’s biography and editions.

³⁸ Richard Edward Beckford, “The Organ Symphony: Its Evolution in France and Transformation in Selected Works by American Composers of the Twentieth Century.” D.M.A. diss., Louisiana State University, 1997.

³⁹ Jones, “The French Organ Symphony from Franck to Langlais.”

⁴⁰ John Russell Wilson, “The Organ Symphonies of Charles Marie [sic] Widor.” Ph.D. diss., Florida State University, 1966.

insightful, especially for its express evaluation of Wagnerian harmony in Widor's organ symphonies.⁴¹ John Near's dissertation remains the finest, but essentially has been superseded by his books and editions.

Lawrence Archbold holds the distinction of being the only author to publish an article on Widor specifically addressing matters of musical form.⁴² His work tackles the *Symphonie romane* and offers a number of insights, especially in matters of harmony, use of pre-existing melodies, and more. Some of his conclusions are suspect, but his observations are generally sufficiently compelling to warrant further consideration. As such, his essay will be considered in depth with our own analysis of the *Romane* in Chapter 5.

Scores

Until the 1990s, the only scores of Widor's symphonies were those of his original publishers Maho and, later, Hamelle. These editions are still widely available through Dover reprints, but are problematic because of the multiple revisions effected by the composer. The fact that Widor was wont to revise his symphonies every few years is compounded by Dover's complete lack of identification as to which edition is copied. As such, the printed version frequently does not reflect the composer's "last word." This is compounded by the characteristic *laissez faire* of Hamelle, which were edited inconsistently—both from version to version and within a single edition—especially with regard to articulation marks. Van Oosten's book was an intermediary solution to this problem with a thorough list of errata, the result of his many years living with the scores as a performer.

⁴¹ Jimmy Jess Anthony, "Charles-Marie Widor's Symphonies pour orgue: Their Artistic Context and Cultural Antecedents." D.M.A. diss. University of Rochester, 1986.

⁴² Lawrence Archbold, "Widor's *Symphonie romane*," in *French Organ Music from the Revolution to Franck and Widor*. Ed. Lawrence Archbold and William J. Peterson. Rochester, NY: University of Rochester Press, 1995.

These issues were finally solved with the publication of John Near's excellent scores by A-R Editions starting in 1991.⁴³ Each edition is based upon the *fassung letzter Hand*, sometimes incorporating Widor's unpublished corrections to the last edition, found in his own copies of the Hamelle scores. Near also includes insightful notes on each of the symphonies' movements, details on the various revisions made by the composer, and appendices with significant variants written out.

A new edition of these works is in preparation by Georg Koch for Carus Verlag. At the time of reviewing, however—summer 2020—only Symphonies II, IV, V, VI, and *Romane* are available. Based on the Foreword's stated intention of providing an "accessible ... modern Urtext edition," I have no doubt—based on Carus's excellent history in this regard—these volumes will do just that. It is unlikely, however, that they will supplant Near's edition as the standard for scholarly study. From a cursory examination of the Symphony II volume, one can see that the *Scherzo* movement—which Widor replaced with the *Salve Regina* in the 1901 edition—is nowhere to be found. Instead, a brief note explains that this substitution was made by the composer and that "For details regarding the revisions and various versions of this symphony, " one should see Near's edition.⁴⁴

⁴³ See bibliography for publication information.

⁴⁴ Georg Koch, "Foreword," trans. Gudrun and David Kosviner, 6–9, in Charles-Marie Widor, *Symphonie II, op. 13, 2*, Stuttgart: Carus-Verlag, 2017, 8n.

I

Charles-Marie Widor: His Life and Music

In three or four weeks, I won't be here any longer. I am quite conscious of the end.
But I cannot complain, I have had a beautiful life.⁴⁵

Charles-Marie Widor led a busy and remarkable life. Born to a humble family, the grandson of an organ builder, he rose to become the highest ranking musical official in all of France. Although a member of the pedagogical establishment—first as professor of organ at the Paris Conservatoire, then of composition—he was also somewhat of an outsider, educated in Brussels, and often chafed against those who told him how to run his studio.⁴⁶ A member of the musical elite—part of the Institut Français, organist of the most prestigious parish in Paris, and a frequent guest of nobility, church hierarchy, and the most exclusive musical circles⁴⁷—his compositions were often overlooked.⁴⁸

To comprehend Widor's work, one must understand his life. Most often, he is lumped into that denigrated caste of “organist-composers” who write music for their own instrument, but have little interest—and perhaps little talent—for other genres. Widor was no such composer. As a performer, composer, and academic, he embraced all of music, and often struggled against a system that tried to pen him in. His musical tastes embraced Bach and Beethoven to Wagner and plainchant. Unlike composers of the Conservatoire tradition, Widor does not have a pedagogical lineage that we can trace, no history of predecessors' precepts handed down through the French didactic model. He

⁴⁵ Marcel Dupré, *Recollections*, translated and edited by Ralph Kneeream, 2nd ed., Melville, NY: Belwin-Mills Publishing Corp, 1978, 52.

⁴⁶ One need only examine his long feud with Fauré, especially over the latter's Conservatoire reforms. See Near, *Widor*, 300–307.

⁴⁷ Widor would eventually be named to the musical Academies of Florence, Berlin, and Belgium, besides the Institut.

⁴⁸ Although he had written extensively for the piano, he lamented, “The pianists hardly flatter me with too much attention.” Quoted in “Charles-Marie Widor: A Portrait by Isidor Philipp,” trans. Gustae Reese, 125–132, *The Musical Quarterly*, Vol. XXX, No.2, April 1944, 126.

learned by digesting the music around him.⁴⁹ This study will begin by examining the basic outline of his life, his family, and education, then look at the various roles he served as a way to understand his wide-ranging career and influence.

Widor as student

The Widor family, originally of Hungarian extraction, eventually settled in Lyon, France and became important members of local musical society. The patriarch, Jean-Baptiste, was an organ builder in the employ of the Alsatian firm Callinet, which served as a sometime competitor to Aristide Cavallé-Coll. One of the firm's grandest achievements was renovating the organ of Saint-Sulpice in Paris. It was an auspicious venture, as Jean-Baptiste's grandson would one day be the most famous organist to hold that post. His son, François-Charles, would try his hand at his father's craft, but eventually abandoned it to become organist of Saint-François-de-Sales church in Lyon, where he and his father helped to install a new, large Callinet organ.⁵⁰

Charles-Marie-Jean-Albert was born at home in Lyon on February 21, 1844, the eldest child of François-Charles and Françoise-Elizabeth "Fanny" Widor.⁵¹ Both he and his brother Paul—who would become a fixture in Lyon musical circles—began their musical studies with their father. François-Charles was an organist of significant note and helped to inaugurate instruments such as the organ of Belley Cathedral.⁵² He attracted the eye of Aristide Cavallé-Coll, who became a regular visitor to the Widor household in Lyon, and was occasionally asked to consult on new instruments.⁵³ Charles-Marie became acquainted with the organ builder on just such a visit.

⁴⁹ For a mere slice of the music that interested Widor, one need only look at the composers sampled in his composition treatise. Although even these only represent a fraction of the composers he encourages readers to explore in the text. See Appendix 2.

⁵⁰ Near, *Widor*, 3-4.

⁵¹ *Ibid*, 5-6.

⁵² *La France musicale*, Vol. 24 no. 17 (22 Apr 1860): 201, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1386909>

⁵³ Near, *Widor*, 8

The young Widor's talent was readily apparent to Cavallé-Coll, who advocated that he go to Brussels to study with Jacques Lemmens, whose talent he considered to be without rival. To facilitate this introduction, Widor was referred to the Belgian organ builder Merklin, who provided the necessary introductions ostensibly hoping that—when his studies were complete—Charles-Marie would help to dedicate and promote his organs.⁵⁴ Widor soon became an avid pupil of both Lemmens and the director of the Brussels Conservatory, François-Joseph Fétis, the intrepid theorist and lexicographer. Under the former's tutelage, he “rapidly became a virtuoso,” while under the eye of the latter, he quickly absorbed principles of harmony and counterpoint, purportedly writing a four-voice fugue each day, which Fétis would correct first thing each following morning.⁵⁵

Upon completing his training in Brussels, Widor returned to Lyon, but frequently visited Paris, where he—again, auspiciously—made his recital debut at Saint-Sulpice,⁵⁶ likely arranged by Cavallé-Coll. The friendship continued to be invaluable, as the latter helped to introduce the young *Lyonnais* to the capital. With his aid, Charles-Marie met some of the most prominent musicians of Paris, including Meyerbeer, Rossini, and Saint-Saëns.⁵⁷ Widor soon became both assistant to the latter at the church of the Madeleine⁵⁸ and a close friend, especially later in their lives as official representatives of the French musical institution.⁵⁹ After the death of Louis-Alfred Lefébure-Wély,

⁵⁴ Much to the chagrin of Merklin, a Belgian organ builder who had helped Widor gain access to the Brussels Conservatory for his study with Lemmens and Fétis. See Near, *Widor*, 28–29.

⁵⁵ *Ibid*, 24–25.

⁵⁶ *Le Ménestrel*, Vol. 30 no. 35 (2 Aug 1863): 283, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1202520>

⁵⁷ Near, *Widor*, 30.

⁵⁸ *Ibid*, 42–43.

⁵⁹ Saint-Saëns composed a short poem in honor of Widor's election as Perpetual-Secretary of the Institut: “Great musician, dear confrère, Kind and luminous Secretary, You whose perpetuity Fills us with joy May Minerva the warrior Patroness of our house Protect your splendid career Stretch out her arm over your head!” Quoted in Near, *Widor*, 317.

Widor attained his post at Saint-Sulpice—with Cavaillé-Coll’s *magnum opus* of 100 stops—where he would remain for nearly 64 years.⁶⁰

Widor as organist

Widor was among the preeminent organists of his time, inaugurating many of the most important new organs in France.⁶¹ His appointment at Saint-Sulpice essentially made him the leading organist in the nation,⁶² a position cemented in 1890 by his ascension to the post of organ professor at the Paris Conservatoire and the stream of famous pupils it issued henceforth. Over his tenure, Widor revolutionized organ pedagogy in France. He was likely their first to utilize a formal method of organ instruction,⁶³ relying on Lemmens’ *École d’orgue*, which would become the standard textbook for succeeding generations of the Conservatoire class.⁶⁴

Under the previous two professors of organ—François Benoist (1819–1872) and César Franck (1872–1890)⁶⁵—the primary focus of instruction had been improvisation, with little regard to

⁶⁰ Widor would joke at the end of his tenure that he had served as “provisional organist,” and it was not until his retirement that he was actually recognized as the *titulaire*. See *ibid*, 48 and 372.

⁶¹ See Appendix 1 for many inaugurations.

⁶² Van Oosten, 102.

⁶³ Smith writes that Franck “followed no prescribed course of instruction.” Rollin Smith, *Towards an Authentic Interpretation of the Organ Works of Franck*. Stuyvesant, NY: Pendragon Press, 1983, 40.

⁶⁴ Some years after its original publication, Durand believed it could use some updating, and enlisted Louis Vierne to perform the updates. After he failed to produce, they turned to then professor at the Conservatoire, Eugène Gigout. His 1920 version omitted a couple of the pieces from Lemmens’ original and replaced them with others; Widor believed this “tampering” to be a great affront and produced his own edition for Hamelle. See Jian Guang Shi, “Louis Vierne and His Unfinished ‘Methode D’Orgue,’” D.M.A. diss., Rice University, 1998, <https://search.proquest.com/docview/304542056?accountid=14784>, 72; 94–95; 79.

⁶⁵ Although an organ professor was always planned for the Conservatoire—from its founding in 1795—its first professor, Nicolas Séjan, likely never taught any organ students. As such, Benoist created his organ class from the ground up during the “three republics and two empires [that] lived and died under him.” Orpha Ochse, *Organists and Organ Playing in Nineteenth-century France and Belgium*. Bloomington: Indiana University Press, 1994., 147–155.

technique, registration, or repertoire.⁶⁶ Louis Vierne recalled Widor's first time with the organ class shortly following the sudden death of Franck:

We were astounded, dumbfounded, and discouraged, clearly discovering our complete ignorance of all these technical details, relying upon luck to lead us, and our ears as our only guide. For [Widor] luck did not exist, and he considered the ears unreliable, for being under the brain's control, they were not capable of infallible listening.

To end that first class, Widor sat down at the organ and played the piece that he had just criticized so harshly. We were overwhelmed. Our classroom's antique "bagpipe" was transformed. Seeing our astonishment, the Maître said, "To be sure, willpower can't make a poor instrument better, but it can take the maximum advantage of the few available resources and give the illusion of something artistic all the same. Isn't that true?"

After what we had just heard we could only agree.⁶⁷

Through his students at the Conservatoire, Widor spread Lemmens' gospel of technical excellence in France. "The great reform brought by Widor to organ instruction dealt especially with performance. That reform, which was to give birth in our country to the most brilliant school of organists in the world, will not be the maître's least claim to fame in the eyes of posterity."⁶⁸ He further extended this legacy by advocating for Felix Guilmant as his successor, who was appointed in 1896, after Widor moved to teaching composition.⁶⁹ In these roles, he had numerous students who wrote for the organ and followed his example of composing "symphonies."⁷⁰

⁶⁶ Vierne recalled that "Of the six hours of class each week, the maître devoted at least five to improvisation." Widor was unequivocally critical of this, saying, "In France we have neglected performance much too much in favor of improvisation. This is not only wrong, it is nonsense." Rollin Smith and Louis Vierne. "Louis Vierne's *Mes Souvenirs* Annotated." In *Louis Vierne: Organist of Notre Dame Cathedral*, 7–319. Hillsdale, NY: Pendragon Press, 1999, 43 & 55.

⁶⁷ Ibid, 63.

⁶⁸ Ibid, 65.

⁶⁹ " 'We have drawn from the same source,' [Widor] said to him, 'we have the same sense of duty; there must be neither deviation nor interruption in the movement being instilled at the Conservatory; you alone must succeed me, carry on my work, and make our school the best in the world.' " Quoted in Near, *Widor*, 247.

⁷⁰ See Chapter VI.

Widor as teacher

In 1896, Widor proceeded from the professorship of organ to that of composition, following the death of Ambroise Thomas and the ascension of Theodore Dubois as new Director of the Conservatoire. In this role, Widor was considered to be among the more conservative teachers, teaching mostly to the forms encouraged by the *Prix de Rome*. Louis Vierne, however, suggests this was not because of Widor's own disinterest in symphonic forms—he wrote multiple works for orchestra, after all—but because he did not want his students to fall behind those in competing classes, which focused on vocal forms.⁷¹ He was also interested in the cultivation of new and interesting musical voices, evinced by his support for the election of Debussy and Dukas to the *Académie des Beaux-Arts*.⁷² Further, his students encompassed a wide array of musical tastes, including Nadia Boulanger, Marcel Dupré, Maurice Duruflé, Olivier Messiaen, Darius Milhaud, and Edgard Varèse.⁷³

Beyond the Conservatoire, Widor had a number of other students—especially from this country—who often travelled to Paris to study with him. As the founding director of the American Conservatory at Fontainebleau, he helped secure a place to disseminate French musical principles.⁷⁴ With the cornucopia of foreign pupils he had over his long career, Widor “began a new era in organ playing in France that ultimately spread to the rest of the organ world.”⁷⁵ Among his many American

⁷¹ “Occasionally [Widor] tried to make them write symphonic music [in his composition class], but most of his time was spent in serving up the ‘Cantata’ and the ‘Chorus,’ in preparation for the trial examination. In the organ class he was a real innovator, but in composition he had to reckon with the students in the rival class and keep his own at the same level.” Smith and Vierne, 115.

⁷² Near, *Widor*, 328–331.

⁷³ Varèse wrote that Widor, “encouraged me a lot. [He] was the most open and understanding professor. Even if he didn’t understand a piece of music, he knew how to reveal in it elements rich in promise for the future.” Quoted in Near, *Widor*, 249.

⁷⁴ He remained director and lead teacher of organ until 1934, coinciding with his retirement from St. Sulpice. See *Musical America*, Vol. 54 no. 11 (Jun 1934): 12, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1639873>. He was succeeded by Ravel. See *Musical America*, Vol. 54 no. 12 (Jul 1934): 19, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1639916>.

⁷⁵ “Nearly every organ method from the twentieth century is a reworking of the *École d’orgue* of Jacques Lemmens. Once it was adopted at the Brussels and Paris conservatories, its influence spread

students who helped disseminate the French organ school were Edwin Barnes (Battle Creek Conservatory), William Carruth (Mills College), Abel Decaux⁷⁶ (Eastman School of Music), J. D. Dussault (Montreal),⁷⁷ Clarence Eddy (Chicago), Weston Gales (Detroit Symphony), Harvey Gaul (University of Pittsburgh, Carnegie Institute, Washington & Jefferson), Wallace Goodrich (New England Conservatory), Walter Hartley (Pomona College, Occidental College), Herbert Hyde (American Conservatory), Harry Jepson (Yale), Edwin Arthur Kraft (Cleveland Institute), Earl Moore (University of Michigan), Franklin Sawyer Palmer (Seattle), Arthur Poister (University of the Redlands, Syracuse University), Edward Rechlin (St. Louis), Llewellyn Renwick (Michigan State), Albert Riemenschneider (Baldwin-Wallace College), Alexander Russell (Princeton University), James H. Rogers (Cleveland Institute), Alexander Schreiner (Mormon Tabernacle, UCLA), Herbert Sprague (Toledo),⁷⁸ and Julian Williams (Westminster College, PA). Further, Widor had numerous American composition students including Henry Bellmann (Julliard, Curtis, Vassar), Seth Bingham (Columbia University), Stuart Mason (New England Conservatory), and Frank Shaw (Oberlin College).

Widor in the public eye

In addition to his time in the Saint-Sulpice organ loft—and in the fabled salon that lies behind it—Widor was very much a public figure. His fame was such that even within the confines of

to England and the United States. Until the advent of interest in performance practices by organists in the latter part of the twentieth century, every organ student learned to play according to Lemmens' ideas. [...] Lemmens primary champion [...] was Charles-Marie Widor, who went to Brussels to study with him in 1863." Soderlund, 516–517.

⁷⁶ Decaux was originally from the Normandy region of France, but emigrated to become organ professor at the Eastman School in 1926. He eventually returned to Paris to teach at the Ecole César Franck.

⁷⁷ Dussault performed the complete Widor symphonies in Montreal. *Musical America*, Vol. 5 no. 9 (12 Jan 1907): 12, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1264410>.

⁷⁸ Sprague performed the complete Widor symphonies in Toledo in the 1914-1915 season. *Musical America*, Vol. 21 no. 18 (6 Mar 1915): 28, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1278973>.

his *tribune*, he would entertain a whole retinue of admirers.⁷⁹ Widor could frequently be seen in the illustrious salons of Paris, including in his own well-appointed music room that later housed a very fine Gabriel Cavallé-Coll organ.⁸⁰ A staple of French musical culture, salon concerts gave opportunities for composers to try out new works, singers to perform excerpts of operas, benefit concerts for charitable causes, and for the enjoyment of music of a lighter character than what one might hear in the concert hall.⁸¹ While salon music has often been posthumously derided for being insubstantial or trite, we must remember that it served a different function from that of music for the concert stage, where programs could be exceedingly long.⁸² Salons also gave living composers a vehicle to earn some recognition outside the concert hall, where foreign composers reigned.

Widor often took to the stage performing as pianist or conductor. As an accompanist, he lent his talent to innumerable programs in salons and on stage, most often playing his own works, but also accompanying songs and playing works of Bach. With the Concordia Society—an amateur society dedicated to the performing masterworks⁸³—Widor led numerous and diverse programs of the great choral works: Renaissance polyphony, oratorios of Handel and Mendelssohn, Mozart's *Requiem*, and the works of Bach. *La Concordia instrumentale*—on certain programs without the lauded choir—performed works of Beethoven, Mozart, and others. Further, Widor was often called upon to conduct his own works, wielding the baton in front of the notable orchestras of Paris, London, Geneva, Moscow, Rome, and elsewhere.

⁷⁹ See Near, *Widor*, 168–172.

⁸⁰ Son to Aristide. The organ is now housed in Saint-Rémy church in Selongey.

⁸¹ For examples of salon performances Widor gave, see Appendix 1.

⁸² An example of the length of concerts can be seen in the festival of all French composers hosted by *Les Amis de la Musique* in Geneva, September 1910. The first program of orchestral music included symphonies by both d'Indy and Saint-Saëns, Franck's *Symphonic variations* and *La Procession*, Chabrier's overture to *Gwendoline*, and an overture of Bruneau. See Appendix 1, 54.

⁸³ Its foundation was announced in *Le Ménestrel*—April, 1880—with Widor at the helm. *Le Ménestrel*, Vol. 46 no. 18 (4 Apr 1880): 142. <http://elib.ripmfulltext.org/eLibrary/Permalinks/1209188>

Widor's multiplicitous talents and prestige earned him a seat in the Académie des Beaux-Arts⁸⁴ and, later, as their Perpetual-Secretary. In this capacity, Widor was one of the busiest and visible musicians in France, as well as being their official leader. As such, he championed special causes such as, during the First World War, writing to American audiences to request aid for French musicians, penning commemorations for fallen musician-soldiers, and helping to establish the American Conservatory at Fontainebleau after the Armistice. Besides the Académie, Widor belonged to a number of musical organizations for the promotion of chamber music, a society dedicated to the erection of a Beethoven monument in Paris,⁸⁵ and was a regular contributor to *Le Guide musical* in Brussels. For his accomplishments, he was highly decorated, including membership in the artistic Academies of Florence, Berlin, and Belgium, and was a member of the French *Légion d'honneur*.⁸⁶

Widor maintained his host of duties well into his twilight years, retiring from the Conservatoire at eighty-three years old,⁸⁷ but retaining his posts at the Institute, Saint-Sulpice, and Fontainebleau. He continued teaching and playing for masses until 1934, just three years before his death.⁸⁸ In honor of his retirement, Saint-Sulpice and Salle Erard jointly hosted a festival of his music for organ, orchestra, choir, and piano.⁸⁹ He had been organist at the former for nearly 64 years

⁸⁴ He was preceded by his rival Fauré—who narrowly defeated his election by two votes in 1909—a loss that must have smarted for Widor, especially since his friend Saint-Saëns from travelling early just to cast his ballot for his pupil. *Le Guide musical*, Vol. 55 no. 12 (21 Mar 1909) 245, [permalink missing]

⁸⁵ Saint-Saëns was the president and other members included Gounod, Thomas, Comtesse de la Béarn, and the Princess de Polignac. *Le Guide musical*, L no. 51 (18 Dec 1904): 970, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1165459>

⁸⁶ For a full list of Widor's decorations, see Near, *Widor*, 359. His membership in the Berlin Academy of Fine Arts is not listed, perhaps, because Widor resigned—along with Saint-Saëns, the only other French musician member—following the First World War. See *Musical America*, XXIX no. 19 (8 Mar 1919) 17, [permalink missing].

⁸⁷ He was succeeded as Professor of Composition by Paul Dukas.

⁸⁸ He was succeeded at Saint-Sulpice by his longtime assistant and former pupil, Marcel Dupré. At the American Conservatory, he was followed by Maurice Ravel, who would die, sadly, in 1937, just nine months after Widor.

⁸⁹ Programs in Appendix 1, 63.

and he concluded that tenure by conducting his Symphony No. 3 for Organ and Orchestra with his successor—Marcel Dupré—as soloist. It was the last time he would raise the baton. Widor died at home on March 12, 1937. A few weeks earlier, he had told Dupré, “In three or four weeks, I won’t be here any longer. I am quite conscious of the end. But I cannot complain, I have had a beautiful life.”⁹⁰

Widor as composer

A prodigious composer, Widor wrote for virtually all media available to him. Although he is now known principally for his solo organ works—especially the symphonies—they occupy just six of the 87 opus numbers of his numbered *oeuvre*, besides those that did not receive one.⁹¹ He composed a number of ensemble works that incorporated the organ—such as symphonies,⁹² choral works, and others—but the vast body of his music is composed for chamber ensemble, solo piano, symphonic orchestra, theater, and a host of accompanied songs. Although modern audiences are essentially ignorant of these works, contemporary critics were well aware of his diverse oeuvre, and recognized the organ works as but one small part of it.⁹³

Best known in his lifetime as “the composer of *La Korrigane*,”⁹⁴ Widor’s works quickly evaporated from public consciousness following his death. In an obituary, Louis Vierne lamented,

⁹⁰ Dupré, *Recollections*, 52.

⁹¹ Including significant works such as the operas, the Violin Concerto, *Choral et variations* for harp and orchestra, etc.

⁹² Curiously, none of his works in which the organ plays a soloistic role were ever entitled “Concerto,” but rather “Symphony,” such as his arrangement of movements from the organ symphonies into *Symphonie pour orgue et orchestre*, op.42[a].

⁹³ See Gustave Chouquet, “Widor, Charles Marie.” In *Grove’s Dictionary of Music and Musicians*, Vol. 5, 518–519. 2nd ed., J. A. Fuller Maitland. New York: The Macmillan Company, 1910.

⁹⁴ Concert notices in *Le Ménestrel* from the 1880s, especially, are replete with this epithet. Following the ballet’s debut at the Paris Opera in 1880, substantial reviews and notices appeared in journals across Europe and the United States, including *La Revue et Gazette musicale de Paris*, *L’Art Musical*, *Le Ménestrel* (France), *Le Guide musical* (Belgium), *Svensk musiktidning* (Sweden), *The Musical World*, *The Musical Standard* (U.K.), *Gazzetta musicale di Milano*, *Il Teatro illustrato* (Italy), *The Musical Review* (U.S.A.), and *Signale für die musikalische Welt* (Germany).

“The ostracism that banishes Widor’s music from performances of all kinds, reducing it to the minimum, seems perfectly unjust to me.”⁹⁵ Recently, recordings of Widor’s non-organ music have become more numerous, but are still dwarfed by those of the organ symphonies. A number of his other works have been recorded in the last twenty years, and it is hoped that the listening public will explore his entire *oeuvre* more deeply.⁹⁶

A discussion of any one genre of Widor’s music could fill—and has⁹⁷—an entire separate monograph. Such an effort would require the assistance of listening aids and is best left to future scholars. The following paragraphs will address but a few of his large-scale works for the purpose of understanding his treatment of form. Widor’s approach was neither monolithic, nor stagnant, although a survey of his techniques shows that he revisited certain ideas throughout his life.

⁹⁵ Quoted in Near, *Widor*, 399.

⁹⁶ See discography in Appendix 4.

⁹⁷ Such as Fabrikant’s discussion of the solo piano works. See Harold Fabrikant, *The Pianists Hardly Spoil Me With Too Much Attention: A study of the forgotten piano works of Charles-Marie Widor, 1844–1937*. Caulfield, Victoria, Australia: Harold Fabrikant, 2012.

Table 1.1: Compositional techniques in Widor’s instrumental works

Basic sonata forms	Hybrid forms
Op.7.1 & 4 [with false recap.] Op.19.1 Op.39.1 & 3 Op.66.1 & 4 [with ext. coda] Op.68.4 [with cyclical 2nd theme]	Op.19.3 [scherzo/sonata] Op.34.4 [sonata-rondo] Op.41.1 [sonata-rondo] Op.50.1 [sonata-rondo] Op.66.3 [scherzo/rondo] Op.68.3 [scherzo/rondo]
Sonatina-forms	Programmatic
Op.50.2 Op.34.1	<i>La Nuit de Walpurgis</i> , op.60 <i>Ouverture Espagnole</i> (1898)
Sonata-forms without proper secondary theme	Part-forms without proper secondary theme
Op.7.2 Op.41.1 & 3 Op.79.1 [later see transition as 2nd theme] Op.80.3	Op.66.2 Op.68.2 Op.80.1
Sonata-forms with manipulated recapitulation	Cyclicalism
<i>Second development in Coda</i> Op.68.1 Op.79.1 Op.80.1 <i>Abbreviated recapitulation</i> Op.7.2 Op.19.4	Op.7 Op.66 Op.34 Op.68 Op.41 Op.79 Op.60 Op.80

Like his older contemporaries Liszt, Franck, and Saint-Saëns, Widor’s music is often best understood when viewed through the lens of traditional forms and how he distorts them. Unlike the former, Widor did not “invent” any new form,⁹⁸ but built upon the formal innovations of his predecessors. His approach, however, was unique, and—although often inspired by other composers—he cultivated an individual formal practice that permeated his corpus. Whereas Liszt’s unusual forms almost always “derive from a basic sonata blueprint,”⁹⁹ Widor’s approach was more

⁹⁸ Although whether Liszt really invented anything is debatable. Hamilton argues that “The idea of encapsulating elements of several movements in one might be considered fundamentally Beethovenian...” and points out that thematic transformation is essentially an outgrowth of basic variation. Liszt himself also seems to have attributed his defiance of strict formalism to Beethoven. Kenneth Hamilton. *Liszt Sonata in B Minor*. Cambridge: Cambridge University Press, 1996, 10–11.

⁹⁹ *Ibid*, 24.

varied. His particular genius lay in how he often incorporated a number of formal schemas that seem to overlap, often making them difficult to delineate. It is difficult to determine where Widor learned this practice, but his fondness for Beethoven and encouragement for students to study his works seems a good place to start.¹⁰⁰ One especially thinks of the gargantuan conclusion of the Eighth Symphony, of which Brown proclaims, “Neither rondo nor sonata form is a satisfactory label.”¹⁰¹ Like Brown, I will err on the side of identifying such forms as “sonata” when the genre is a toss-up, but with the caveat that Widor’s sonatas rarely ever conform exactly to the textbook scheme.

Unusual for a keyboard virtuoso, Widor wrote no solo sonatas. For him, the genre seemed to belong to chamber music. His sizable number of piano works—the largest group of instrumental works—is almost exclusively salon pieces grouped together as suites. Even his larger collections—such as *Carnaval*, op.61, and the Suite in B-minor, op.58—lack the cohesion of sonatas; the former is simply a collection of dances, while the latter is more serious, but still conforms to Widor’s definition of a suite as, “a collection of fantasy pieces, most often without ties between them.”¹⁰² The Suite for Flute and Piano, op. 34, is one of the few non-organ pieces of Widor’s that has remained close to standard repertoire.¹⁰³ Like Op.58, it is in four movements and resembles a sonata in its keys and *tempi*, but isn’t quite. It lacks a proper sonata-form movement, although thematic similarities exist between the first and last movements, providing a sense of cyclical unity.

¹⁰⁰ “Supposing the student knows the standard compositions of the classic masters well enough to be able to write out from memory a given page of Beethoven, then let him study modern compositions and consult the works of such musicians as the following: ...” Widor, *Manual*, 196.

¹⁰¹ Brown, *First Golden Age*, 516.

¹⁰² Quoted in Near, *Widor*, 79.

¹⁰³ It has been recorded many times, including by the UW’s own Robin McCabe with Canadian flutist Robert Aitken. See Robert Aitken and Robin McCabe, *French Flute Music*, released January 1988, BIS CD-184, compact disc.

Instead of writing solo sonatas, Widor reserved the title for collaborative works between two equally poised instruments. There are but three in Widor's oeuvre, all for stringed instrument and piano: the Sonata for Piano and Violin, op.50,¹⁰⁴ and a pair of mature works: Sonata for Violin and Piano, op.79, and Sonata for Cello and Piano, op.80. Ironically, only the last of these works begins with a clearly-defined sonata-form, whereas both violin sonatas begin with a manipulated version of it. Op.50 opens with a sonata-rondo, proceeds with a development-less *sonatina*, and ends with variations. His treatment of this last form is unusual, albeit typical for Widor; to the primary theme, a second is introduced and later developed, incorporating elements of sonata-form.

The two late sonatas are remarkable works and deserve renewed attention from performers. Both are cyclical, but in different ways. Ironically, a prestigious reviewer noted the thematic continuity of Op.79 but seemed to miss it in Op.80,¹⁰⁵ although the latter is more typical of Widor's practice. The former work introduces two themes in its *allegro*, but the second is fleeting and is not developed; it doesn't *feel* like a second theme. The second movement is based on the first's primary theme, a rarity for Widor. The long ignored second theme returns in the rondo-finale as proper secondary material. Op.80 begins with a conventional sonata-form *allegro moderato*, followed by a haunting *andante* in F-sharp-minor. The conclusion is a remarkable sonata-form with an unusual 5/4 introduction. Like Op.79's first movement, it lacks a proper second theme, but here it appears unexpectedly in the recapitulation, a paraphrase of the first movement's secondary theme.

Widor is rarely so forthright with his cyclical procedures as in his second violin sonata. Instead, he usually prefers to slip elements of other movements into the music as secondary or tertiary considerations. Rather than build a whole work upon a single theme—especially a primary

¹⁰⁴ Widor places the piano first in this title likely because it was dedicated to the amateur pianist Princess Bassaraba de Brancovan, who premiered it with Rémy, Conservatoire Professor of Violin, in 1882. To showcase the dedicatee's formidable skills, the piano largely takes the leading role in the work. Near, *Widor*, 172–173.

¹⁰⁵ Henri Moreno, "Ch.-M. Widor: Deux Sonates Nouvelles," *Le Ménestral*, Vol. 74 no. 24 (13 Jun 1908) 188–189.

theme—simple motives from that theme might return as accompaniment in a later movement, a secondary theme may reappear as secondary material much later in the work, or—as we see in the second movement of Op.50—tonal areas of adjacent or terminal movements will interject as distantly related keys. Widor seems to have abhorred the conventional or predictable, as almost no two of his larger works are constructed similarly. This bears out in his cyclical practice, most often bringing seemingly insignificant material to greater consequence at unexpected times.

Some of Widor's finest writing is to be found in his music for chamber ensemble and several of his earliest successes come from this genre. Most of his early opuses are piano music, but there are also the Six Duos, op.6; Piano Quintet, op.7, and Serenade, op.10. This last piece seemed to gain the most traction for the composer and was oft-performed throughout his life, transcribed for a number of different ensembles.¹⁰⁶ In substance, however, Op.7 is the most significant work and displays a number of touchstones that would become typical of his style.

An ambitious work, Widor finished the Piano Quintet, op.7, before he was twenty-five and dedicated it to Gounod, who would become a good friend and collaborator. He described the work as being “in classic style,”¹⁰⁷ but in some ways it already shows his incorporation of novel formal devices and leanings toward the symphonic. The opening sonata-allegro begins with a brash *fortissimo* statement in octaves between strings and piano, followed by a *piano* theme, reminiscent of the impetuous outset of Mozart's Symphony No.1 in E-flat. The secondary theme follows a more “Romantic” trajectory in the mediant. The final bars are something of an inversion of the beginning, but reversed. The first bar is played *pianissimo*, followed by a derivation of the main theme, *fortissimo*.

¹⁰⁶ See Near, *Widor*, 412. Its form—a simple rondo—is uncomplicated, like the part forms of Op.6.

¹⁰⁷ Ibid, 38. Widor described his Op.13 symphonies the same way, perhaps wanting to divert attention from the actually quite novel formal procedures that he was developing. See Chapter 6, *Opus 13: Symphonies I–IV*.

Widor seems to have been influenced by Beethoven in the work's finale—another sonata-form—in which a false recapitulation recalls motives from the previous movements.

After this innovative early work, Widor's nerve seems to have flagged as his next chamber piece—the Piano Trio, op.19—is less groundbreaking. Its opening movement is a more typical sonata-form followed by an *andante* rondo. As in Op.7, the *scherzo* movement has internal divisions, but the trio is expanded further, including development, showing the composer's propensity for blurring the line into sonata-form in these pieces. Following the trio, Widor's seems to have exhausted his interest in instrumental ensembles. His next forty-plus opuses are dominated by solo piano music, accompanied songs, his early *concerti*, and a handful of orchestral works.

His next ensemble works were composed in the 1890s when he was at the height of his compositional career. Although neither the Piano Quartet, op.66, nor Piano Quintet, op.68, are exceptionally innovative works, they reflect the composer's maturity and greater reliance on formal manipulation. Op.66 is a thoroughly cyclical work, incorporating motives from the opening *allegro moderato* throughout. Its secondary theme returns in the second and fourth movements, and is audibly quoted in the finale's coda. The movements' keys are also prefaced in the first: the *adagio*'s subdominant tonality heard in the beginning of the development, the *scherzo*'s submediant heard in the “wrong key” introduction.

Ever the self-conscious composer, Widor's second Piano Quintet, op.68, remarkably, returns to the key of his first, D-minor. The work continues, however, in the major-mode, a conscious rejection of the earlier key. The remaining formal processes, however, are consistent with his earlier works: the first movement is in sonata-form, but expands the development; the second seems like a rondo, but no secondary material rises to the level of a theme, instead acting as extended, unstable transitions between monothematic entries; a pseudo-sonata-form *scherzo* derives its trio themes from

the opening material, developmental; the finale derives its secondary theme from the opening's first and various textures from earlier movements.

If Widor used his chamber works to hone and experiment with form, his symphonies were the proving grounds. Other composers like Brahms struggled with the symphony, caught up in the possibilities afforded by such an expansive form:

Still, while Brahms embraced traditional patterns in theory, in his early music—especially the D minor sonata/symphony/concerto—he would find great difficulty reconciling the demands of personal expression and absolute form. It would be some time before Brahms resolved that dilemma. George S. Bozarth writes, “To the degree that these works lack subtlety because of too direct ... a reliance upon their poetic models, they must be considered immature.”¹⁰⁸

Widor had no such issue with symphonic form, having already wrestled with large-scale compositions in both his early chamber works and the Op.13 symphonies.¹⁰⁹ He was completely at ease with himself, soliciting the Conservatoire orchestra to perform his Symphony No.1, and—although he was later dismissive of his orchestration—seemed pleased with its construction.¹¹⁰

Besides his organ symphonies, Widor's orchestral symphonies are his most ambitious and daring works. When considered alongside one another, it is no surprise that Widor felt that “symphony” was the only satisfactory title for his organ works, representing a degree of malleability afforded by no other form: “In the thousand-year evolution of Western art music, only two other types—the cyclic Mass of the fifteenth and sixteenth centuries and opera—can rival the symphony

¹⁰⁸ Jan Swafford, *Johannes Brahms: A Biography*, New York: Alfred A. Knopf, 1998, 125.

¹⁰⁹ By contrast, whereas Brahms' grappling with form resulted in the conversion of his symphony into the Piano Concerto in D-minor, Widor's *concerti* seem to be his most formally conservative orchestral works.

¹¹⁰ See Near, *Widor*, 81–83.

in longevity, flexibility, and catalytic effect on composers.”¹¹¹ This dynamism is tangible from the outset of Widor's Symphony No.1, composed when he was just twenty-eight years old.¹¹²

Like his Op.7 Piano Quintet, Widor seems to have been especially focused on his First Symphony's opening movement, a wonderfully peculiar sonata-form. Perhaps influenced by the beginning of Beethoven's Ninth, it opens with an *ostinato* figure around the dominant, followed by hints of melody in the violins. A rollicking exposition follows, based on the motive introduced by the tepid cellos. This monolithic section avoids any secondary theme, however, diverging from the initial material as the development arrives. This omission is corrected in the recapitulation where both themes assume their proper places, confirmed by a transition to the closing material that is the same in both the first and last sections. The remaining movements are less experimental than the opening: a charming *andante* and lively *scherzo* make up the center of the work—the latter orchestrated with exuberant winds—with a more typical sonata-form finale to close.

The Second Symphony in A, op.54, had a decidedly more active concert life than Widor's First. Although it received mixed reviews—including a characteristically caustic one from G.B. Shaw¹¹³—it received numerous performances and Widor received a most congratulatory letter from Pablo Sarasate after the work's Berlin premiere.¹¹⁴ Unlike its predecessor, the Second is more formally adventurous throughout, incorporating cyclical tissue in each of its movements. The opening sonata-form *allegro vivace* is built upon two themes that vie for predominance throughout the whole work. The second movement is a *scherzo*, although not named one and in rondo-form rather than a part-form. The third movement *andante* is built more akin to Widor's *scherzi* as a three-part

¹¹¹ Louise Cuyler *The Symphony*. 2nd ed. Warren, MI: Harmonic Park Press, 1995, 3.

¹¹² Widor's Symphony No. 1 was actually premiered before Brahms' First—in 1872—despite the fact that he was eleven years his junior. Brahms was unable to complete his Symphony in C-minor until 1876 when he was forty-three years old.

¹¹³ Near, *Widor*, 174.

¹¹⁴ Sarasate, who was there to perform Saint-Saëns' *Rondo capriccioso*, wrote, “... I join my applause to the three thousand persons who were there in the hall in acclaiming the French master as he deserves.” Quoted in *Le Ménestrel*, Vol. 60 no. 47 (25 Nov 1894) 376.

with internal divisions, including a canonic central section. The *allegro vivace*'s secondary theme plays a role in both of these inner movements, but the next shifts the focus. Whereas Widor's First was first movement oriented, the Second is decidedly a finale-symphony. À la Beethoven's Ninth, themes are reprised at the beginning of the piece, but are abandoned in favor of a new, derived theme. A fairly conventional sonata-form follows, but the initial secondary theme—which was previously the basis for much of the connective tissue between movements—is eventually cast aside in favor of another new theme, negating it like Beethoven's "*Freude*."

Whereas Widor's First and Second Symphonies experimented with form *within* the movements, they did little to challenge large-scale conventions. Both works are in four movements, begin and end with sonata-forms, and include a slow movement and *scherzo* in between.¹¹⁵ His Third, op.69, however, completely abandoned any notion of "classical" form. It was completed in 1893, written for the inauguration of Victoria Hall in Geneva. Completion of the hall was delayed, but the composer conducted its premiere the following year, assisted by Otto Barblan—organist of the local cathedral—playing the formidable obbligato organ part. Although Widor apparently once referred to the work as a "grand organ concerto,"¹¹⁶ it doesn't fall into such an obvious pattern, with the organ far more integral to the orchestra.

Op.69, in many ways, seems to be a direct response to Saint-Saëns' more famous Third Symphony, which also includes the organ and was composed for a foreign hall.¹¹⁷ Widor's work is similarly constructed in two large movements, but his treatment of the form, however, is quite different. Whereas his mentor's essentially conforms to the traditional four-movement scheme

¹¹⁵ Although the Second Symphony decidedly tinkers with what we assume the forms of those inner movements will take.

¹¹⁶ Near, *Widor*, 219–220.

¹¹⁷ Saint-Saëns' Third Symphony for Organ and Orchestra was commissioned by the London Philharmonic Society and was completed in 1886. Andrew Deruchie, *The French Symphony at the Fin De Siècle : Style, Culture, and the Symphonic Tradition*, Rochester, NY : University of Rochester Press, 2013, 15.

within a double-function form,¹¹⁸ Widor's divides more easily into three movements with different sections serving less clear-cut functions. Saint-Saëns' Third also displays clear transformation of the primary theme—derived from a familiar favorite, the *Dies irae*—which dominates the work. Widor's Op.69 is also cyclical with two related themes that reappear throughout, but their significance is not as immediately clear.

The Third Symphony opens with an introduction, growing from a single line to a brief brass theme. Although it prefaces the primary theme, it takes on added significance later in the work. Two themes vie for dominance in this first “movement,” each being developed and recapitulated separately. The second section is a *scherzo*, but also in a sonata-form, its primary theme—-independent of those in the first section—being developed. An intervening motive, however, acts as a secondary theme, which is derived from the introduction. Similar to the interior of Franck's Symphony in D-minor, the *scherzo* and slow movements are conjoined, but Widor doesn't embed his within, but rather uses the *tranquillamente* as a transition to the finale. The conclusion returns to the theme of the introduction, which, now, reveals itself to be the basis of the work. This third section is also in a sonata-form, developing the opening brass theme with another before the final recapitulation.

Like his late organ works, Widor's last two symphonies represent a significant stylistic shift from the previous. Similar to the *Gothique* and *Romane*, these two symphonies—also with descriptive titles—turn to the sacred for their inspiration. Like the former, *Sinfonia Sacra* uses a nativity theme as its basis, setting the Advent chorale *Nun komm' der Heiden Heiland*. A single movement work, it resembles his previous symphony by using internal divisions to break up the piece with Lisztian/Saint-Saënsian double-function form. The whole work operates as a sonata-form with a series of variations interposed as the development. A primary theme is heard initially, which returns

¹¹⁸ See *ibid*, 25–36.

as a sort of *ritornello* or motto. The chorale acts as the secondary theme and receives the bulk of attention in the development, eventually varied for a charming *andante* section. The first theme takes over for a fugal variation, replacing the traditional *scherzo*. Recapitulation is finally achieved with the return of the home key and a grand peroration as the primary and secondary themes are combined.

Sinfonie antique is Widor's magnum opus in which his "love of plainsong is exalted".¹¹⁹ The scope is massive, requiring an enormous orchestra and chorus similar to Mahler's Second, with which it is almost exactly contemporaneous. Its form was described by a reviewer for *Le Ménestral*:

The *Symphonie antique* of Mr. Ch.-M. Widor is built on two themes from the Christian liturgy, the *Te Deum* and *Lauda Sion*. ... In the symphony of Mr. Widor, the [first] theme forms what people have agreed to call the cyclic motive. It is that motive that, by its returns or its transformations, gives the entire work its unity. The *Lauda Sion*, which intervenes at various places in an episodic manner, or is combined with the first theme, is of a less heretic character, more human one could say, and it successfully stands in opposition to the first theme. The mastery of the learned professor of composition at the Conservatory is known; consequently, his symphony is constructed with logic, perfect clarity, and its developments abound in interesting and ingenious details. The use of religious themes as a frame gives the ensembles a gravity and an unction where some would be able to find a certain monotony, if some episodes full of passion, vigor, and brilliance didn't happily come to contrast with them. The third movement, corresponding to the customary Scherzo, is from this point of view particularly welcome and suggestive. The Finale, by the use of the chorus and two distant voices [...] that take up the liturgical themes again, blooms and concludes with a chorale of an impressive power and majesty.¹²⁰

With the exception of his songs, Widor was a composer who preferred large forms. Few of his pieces exist as stand-alone works. Even his piano music, which is often comprised of unrelated small pieces, is grouped into larger multi-movement collections.¹²¹ In his more substantial works,

¹¹⁹ Near, *Widor*, 309.

¹²⁰ Quoted in Near, *Widor*, 311. *Le Ménestral* was operated by Widor's publisher Heugel, which may account for this rather favorable review, despite its veiled critique that "some would be able to find a certain monotony." Others were less kind, such as the *Revue Musicale de Lyon*, which described it as being poor in both invention and balance. See *Revue Musicale de Lyon*, "A symphony of Widor", Vol. 9 no. 12 (28 January - 11 February 1912) 345-346.

¹²¹ His songs were even bundled together into larger and larger volumes, starting in 1881 with thirty pieces, growing to fifty-four in 1926. See Near, *Widor*, 444-448.

Widor proved himself conversant with the relevant forms of sonata, symphony, etc. The previous review of his corpus shows that he was not only familiar with these in their historical guises—the “classical” forms he referenced with his Opp. 7 and 13—but also the evolving trends established by significant contemporary colleagues. From his earliest large-scale works he showed interest in pushing the bounds of traditionally accepted models, and, as he matured, he continued to push the envelope. With the exception of his symphonies, however, we have seen that he was surprisingly conservative when he approached large-scale forms.

Table 1.2: Number of movements in Widor’s major works

Organ Symphonies	Piano Solo
I - 7 [5] II - 6 III - 5 [6] IV - 6 V - 5	Op.31 - 12 Op.51 - 5 Op.58 - 4 Op.61 - 12 Op.78 - 6
VI - 5 VII - 6 VIII - 6 [7] IX - 4 X - 4	
Symphonies	Chamber ensembles
1 - 4 2 - 4 3 - 2 (3) <i>Sacra</i> - 1 <i>Antique</i> - 4	Op.7 - 4 Op.19 - 4 Op.66 - 4 Op.68 - 4
Solo and Piano Works	Concerti
Op.34 - 4 Op.50 - 3 Op.79 - 3 Op.80 - 3	Op.39 - 3 Op.41 - 3 Op.77 - 2 (3)
Symphonic Poems	[] = number of movements in a prev. Version () = number of functional movements
<i>La Nuit de Walpurgis</i> , op.60 - 3 <i>Overture Espagnole</i> (1898) - 1 [4]	

Individual movements were allowed a surprising degree of freedom, but within a tightly controlled superstructure, conforming to a predictable number and type of movements. This is plainly visible in a number of established instrumental genres. The concerto and the sonata he must have believed fixed; his own analysis of the Second Piano Concerto, op.77—in which the score shows two movements—tellingly describes it in three parts: *allegro—adagio—allegro*.¹²² The same holds true of both the sonatas—all in three movements—and the piano ensembles in four movements. Within these limitations, he allowed himself immense freedom, but within a conservative framework.

He was not so restrained in the symphony. Nowhere else is Widor's approach to whole-work form more flexible, ranging from one to four movements. Although his earliest essays conformed to the classic model, he first experimented with form within movements, then by the imposition of other forms onto movements.¹²³ With his Third, form takes a back seat to the transformation of the theme from humble introductory motive to the finale's peroration. Finally, his last two symphonies take an even more novel approach, imposing sacred context upon a secular genre, recalling its earliest origins as a “multi movement composition [originating] in the cyclic Mass which, as early as the fourteenth century, had joined five texts from the Ordinary of the Mass [...] into a composite piece.”¹²⁴ Should we be surprised, then, that when looking to create a new genre for the burgeoning 19th-century organ, Widor looked to the symphony as his model of “longevity, flexibility, and catalytic effect”?¹²⁵

¹²² See Near, *Widor*, 282.

¹²³ See his Symphony No.2, op.54.

¹²⁴ Cuyler, 8.

¹²⁵ *Ibid*, 3.

II The French Symphony in the 19th-Century

The repertoire of French symphonies amounts to a treasure house still waiting to be explored.¹²⁶

As a musician of varied activity and diverse interests, Widor was well acquainted with both the established and emerging repertoire for nearly all musical genres.¹²⁷ His *Technique de l'orchestre moderne* was published in 1904 following a request from the publishers of Berlioz's landmark treatise, which was in need of an update.¹²⁸ The volume shows that Widor was not only in command of the repertoire—with examples as diverse as Bach, Beethoven, Glazunov, Liszt, Mozart, Saint-Saëns, and Wagner¹²⁹—but also of the evolving abilities of instruments. This work was sufficiently well-respected that it was translated into English, German, Russian, and Spanish, and was used by important figures such as Poulenc and Ravel.¹³⁰

That Widor was specifically well-acquainted with the repertoire of the orchestra should be a foregone conclusion.¹³¹ Unfortunately, the meagre present state of Widor scholarship means much is yet to be done to compile concert programs, his library, etc. Without this knowledge, we have no way to know just how wide his knowledge of the extant repertoire truly was. His performances as an instrumentalist show him to be somewhat limited, but for the Concordia society he conducted a diverse corpus, including a sizable body of early music, such as a Rameau festival in 1881.¹³²

¹²⁶ Locke, 186.

¹²⁷ “You should assume that Widor knew most everything—he was a polymath, the proverbial walking encyclopedia. His knowledge of repertoire was extensive: opera, symphony, chamber music, piano literature, art songs, choral literature, etc.” John Near, email to the author, April 11, 2020.

¹²⁸ Published in English by Joseph Williams of London in 1946 and translated by Edward Suddard as “The Technique of the Modern Orchestra: A Manual of Practical Instrumentation.”

¹²⁹ At the conclusion of the *Technique*, Widor includes a list of “modern” composers for the student to examine, which includes a remarkable breadth of international figures, including: Hindemith, Reger, and Strauss (German); Berg, Mahler, and Schoenberg (Austrian); Prokofiev, Shostakovich, and Stravinsky (Russian); Bloch, Copland, Gershwin, Piston (American); and many others. Widor, *Manual*, 196.

¹³⁰ Near, *Widor*, 281 & 531

¹³¹ See Appendix 2 for the composers surveyed in his orchestration manual.

¹³² Appendix 1, 12.

Until a compendium of Widor's possessions and activities exists,¹³³ we will have to trust that Widor followed his own advice:

To acquire this knowledge there is only one way, and that is to *read and listen* [his italics], to hear and mark. Supposing the student knows the standard compositions of the classic masters well enough to be able to write out from memory a given page of Beethoven, then let him study the modern compositions, and consult the works of musicians such as the following [...] and many others; nothing is more instructive than studying and comparing the methods of various composers, art being based upon observation rather than upon set formulae.¹³⁴

The following pages will explore the state of the symphony as it was known in France in the 19th-century. While certain composers were not likely known by Widor himself, important symphonic forebearers will be discussed as they relate to the evolution of the genre. Although many earlier contributors were either forgotten or ignored, the demonstrative style of French conservatory training—in which students are generally taught to emulate their teachers and to revere the pedagogical lineage—meant that earlier influences surely filtered through to future generations, even if they were unaware. As such, this discussion will begin with a cursory exploration of early symphonies, followed by a deeper investigation of the works of Beethoven and beyond.

¹³³ Such as the excellent volume on Brahms by Kurt Hofmann and Renata Hofmann. *Johannes Brahms als Pianist und Dirigent: Chronologie seines Wirkens als Interpret*. Tutzing: Hans Schneider, 2006. My own Appendices 1 and 2 are a modest attempt at bridging the gap until a more substantial effort can be made.

¹³⁴ Widor, *Manual*, 196. Based on his edict that “art [is] based upon observation rather than upon set formulae,” we should assume that he does not mean “methods” in the sense of composition treatises. Such an assumption follows his own education, for which we have no knowledge he ever learned from a particular method book, nor wrote one aside from his orchestration primer, which states “let me repeat that the present book is no complete treatise on instrumentation, but simply a manual intended to give some account of the progress made in instrument-making within the last fifty years.” 197.

Foreign and Domestic Antecedents

Although the symphony originated in Italy through a confluence of genres—such as the suite, *sonata da camera*, and overture¹³⁵—it was through the “Mannheim school” that it gained lasting recognition. Johann Stamitz, the patriarch of that famous family, and F. X. Richter were two early champions in that circle. As court composer and conductor, Stamitz elevated the court orchestra “into the most renowned ensemble of the time, famous for its precision and its ability to render novel dynamic effects.”¹³⁶ He was survived by his two musical sons, Carl and Anton, who likewise wrote symphonies. The three Stamitzs and Richter all composed for the Concerts Spirituel in Paris and had their works published by the numerous French firms. Richter and the elder Stamitz differed in the preferred number of movements for their symphonies—the former, three; the latter, four¹³⁷—which came to represent a lasting divergence in the future of the symphony.¹³⁸

A Walloon by birth, François-Joseph Gossec moved to Paris at seventeen years old and remained there for the rest of his life. Early on, he played under Johann Stamitz in a nobleman’s orchestra,¹³⁹ eventually succeeding him. His early symphonies are in three movements for strings only, but he eventually adopted the Stamitz model of four—with minuet/trio—and independent wind parts. In 1769, he founded *Concerts des Amateurs*, perhaps the first orchestra in Paris with no

¹³⁵ Larue et al, “Symphony.”

¹³⁶ Eugene K. Wolf, et al, “Stamitz family,” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹³⁷ Both composers incorporated the minuet, but differed in their use. Stamitz generally placed his third, while Richter used it as the finale. Cuyler, 14. Both practices would seem to have become influential, as the menuet/trio became a standard interior movement, and finale in triple meter would also become common.

¹³⁸ The predilection for four movements—especially in Germany and Austria—seems to have occurred sometime before 1800, but it’s somewhat unclear as to when and where the vogue began. A. Peter Brown, Mary Sue Morrow and Bathia Churgin, *The Symphonic Repertoire, Vol. I: The Eighteenth-century Symphony*. Bloomington, IN: Indiana University Press, 2012, 29-30.

¹³⁹ J. Stamitz lived in Paris for about a year near the end of his life, returning to Mannheim in 1755. Wolf et al.

chorus attached and to perform Haydn's symphonies in France.¹⁴⁰ "According to Fétis, such things as instrumental symphonies were absolutely unknown in Paris before 1754, in which year Gossec published his first, five years before Haydn's first attempt."¹⁴¹

A handful of younger foreign contemporaries, too, wrote symphonies, but of substantially less influence, largely abandoning the genre after they immigrated to Paris. André Ernest Modeste Grétry, another Walloon, wrote a handful of modest symphonies, but mostly operatic works influenced by the "symphonic forward impulse" of Mannheim.¹⁴² Ignace Pleyel studied with Vanhal and, later, Haydn in his native Austria, eventually moving to Paris where he established a music shop, publishing house, and piano firm, which would make him famous. His compositions—including some 30 symphonies—mostly stem from his time in Strasbourg, where he was a pupil of Richter.¹⁴³ A native Frenchman, Etienne-Nicolas Méhul was the first composer appointed to the Institute and later an inspector of the new Conservatoire. He was "the most important French symphonist of the Empire" for the level of "motivic recall and transformation between movements to a degree unknown in the contemporary Viennese symphony."¹⁴⁴

Symphonies of this group are most often characterized by four movements and a handful of typical devices. The *premier coup d'archet* of Lully features heavily,¹⁴⁵ often immediately followed by a

¹⁴⁰ Barry S. Brook David E. Campbell, Monica H. Cohn, and Michael Fend, "Gossec, François-Joseph." *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹⁴¹ Charles Hubert Hastings Parry, "Symphony," in *A Dictionary of Music and Musicians (A.D. 1450–1889) by Eminent Writers, English and Foreign. With Illustrations and Woodcuts*. Edited by George Grove, J.A. Fuller-Maitland, and Edmond R. Wodehouse. London: Macmillan and Co., 1902, 23.

¹⁴² M. Elizabeth C. Bartlet and David Charlton. "Grétry, André-Ernest-Modeste." *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹⁴³ Rita Benton, "Pleyel family (i)." *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹⁴⁴ M. Elizabeth C. Bartlet, "Méhul, Etienne-Nicolas." *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹⁴⁵ "The special term *le premier coup d'archet* was used in the late 18th century to refer to the loud tutti passage (often in unison) with which so many symphonies began. The device was thought to have been invented by Lully." Boyden, David D., and Peter Walls. "Coup d'archet." *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

softer subject, not unlike Mozart's precocious First Symphony.¹⁴⁶ The minuet is generally the third movement with the expected interior trio. Most works are in major keys and tonal relations between movements are typically very simple, often with the majority of movements in the tonic. There is, however, a predilection for third-related key areas rather than the dominant. Form is often less predictable than in Teutonic contemporaries, including interpolations within a movement in different keys or time signatures. Occasionally, one finds works in three or five movements, but still generally retaining the typical alternation of *tempi*. The slow introduction to the first-movement *allegro* is another common feature, usually separated by a double-bar, but not as a distinct movement.

The influence of these composers, however, was quickly eclipsed by Joseph Haydn, "justly called the father of instrumental music."¹⁴⁷ He brought the symphony to its first zenith, superseding the "genial but merely diverting music" of his predecessors.¹⁴⁸ In France, his "Paris Symphonies" (nos. 82–87) were his most popular, perhaps because he had written them "to appeal specifically to French tastes"¹⁴⁹ These works were commissioned by a French nobleman and were first published by Imbault in 1785–1786. Their design appealed through a number of populist devices—folk tunes, dotted-rhythms, and dance forms—but also incorporated the slow introduction, an important feature of his symphonies to come. "La Reine"—the best-loved among them—included a *romance*, Haydn's first, which would become a favorite form of the French and may have been dedicated to Marie Antoinette.¹⁵⁰

¹⁴⁶ One wonders if Mozart was already aware of this trend in France. He surely was by the time he wrote his "Paris" Symphony, remarking to his father, "I have been careful not to neglect the premier coup d'archet – and that is quite enough. What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places." Quoted in Boyden and Walls.

¹⁴⁷ C.F. Pohl, "Haydn, Joseph" In *A Dictionary of Music and Musicians (A.D. 1450–1889) by Eminent Writers, English and Foreign. With Illustrations and Woodcuts*, 702–722. Edited by George Grove. London: Macmillan and Co., 1872, 718.

¹⁴⁸ Cuyler, 16.

¹⁴⁹ Brown. *First Golden Age of the Viennese Symphony*, 209.

¹⁵⁰ Daniel Hertz, *Mozart, Haydn and Early Beethoven, 1781-1802*. 1st ed. New York: W.W. Norton, 2009, 361-2. "La Reine," No. 85, can be seen as an exemplar for all of Haydn's Paris Symphonies. In

Even before the elder Haydn, Wolfgang Amadeus Mozart, too, was drawn to *La Ville-Lumière* and wrote them a work of his own. His “Paris Symphony,” K.297 was written in 1778 and published the following year by Seiber. Unlike Haydn, he cast the work in three movements, and “Following Leopold’s advice, Mozart carefully tailored the work to local taste, beginning with the obligatory *premier coup d’archet*” modelled after Lully’s practice.¹⁵¹ Mozart wrote two separate slow movements for the work, but there is no evidence that he ever conceived of it in four movements. The expanded wind section—paired flutes, oboes, clarinets, bassoons, horns, and trumpets—is the largest of any of his symphonies, reflected by the orchestra of the *Concerts Spirituel* from whom it was written.¹⁵²

That Haydn and Mozart felt the need to adapt a distinct format for their Paris works shows that the symphony in France remained distinct, not simply an imitator of Mannheim. The French predilection for slow introductions seems to indicate a lingering debt to the French overture, while maintaining the emphasis on the sonata-form first movement. Louise Cuyler points out, however, that this in itself retains a “high degree of flexibility and sophistication.”¹⁵³ Further, these symphonies achieved a higher level of formal malleability, which reflects the French notion of

four movements, it begins with a slow introduction and the *premier coup d’archet*, which included *ouverture-esque* dotted-rhythms, followed by a sonata-form. The second movement, *Romance* is an *allegretto* in *gavotte* rhythm. C.F. Pohl claimed it was a series of variations on *La gentille et jeune Lisette*, but it is questionable as to whether these words predate Haydn’s melody. The *Menuet*, also an *allegretto*, curiously features “scotch snap” rhythms and a *Ländler*-based trio, which continues the stream of dances begun in the *Romance*. The finale is a typical Haydn sonata-rondo in duple time is yet another dance, cast as a sprightly *rigaudon* with its characteristic anacrusis and four-bar phrases. Other than the developments of the sonata-form movements, this symphony very much resembles a suite—a characteristic that would be shared with many French works to come.

¹⁵¹ Cliff Eisen and Stanley Sadie, “Mozart, (Johann Chrysostom) Wolfgang Amadeus.” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹⁵² “Leopold remarked that, to judge by the Parisian symphonies he had seen, the French must like noisy symphonies. Mozart’s Paris Symphony is quite noisy.” Stanley Sadie, *Mozart: The Early Years 1756-1781*, Oxford: Oxford University Press, 2006, 474

¹⁵³ Cuyler, 26.

laissez-faire, a sort of unofficial national principle.¹⁵⁴ While the liberal treatment of the symphony would forever remain characteristic of French works, all composers would have to reckon with yet another foreign titan, whose influence they would have to confront more directly.

Beethoven and Teutonic dominance of the French stage

After his death in 1827, Beethoven cast a lingering shadow over musical development in the long 19th-century. Nowhere is his legacy more keenly felt than in the development of the symphony. His friend and collaborator Ignaz Jeitteles wrote a decade after his death that “Since Beethoven’s nine masterpieces, it had become a colossal undertaking to write a symphony.”¹⁵⁵ Composers of diverse stripes as Berlioz, Debussy, Schumann, and Wagner all remarked on the difficulty of symphonic composition in the wake of Beethoven’s passing. In his excellent monograph, *After Beethoven: Imperatives of Originality in the Symphony*, Mark Evan Bonds posits that composers grappled with the shadow of Beethoven in order to adequately “negate” it. They could “overcome it only by confronting directly those works that were the principal sources of [their] anxiety.”¹⁵⁶

But which of Beethoven’s symphonies exemplify his work? Carl Dahlhaus points out that each symphony is unique, each standing as its own exemplar for what a symphony could be.¹⁵⁷ Of them, the Ninth was probably the one that stood foremost in the psyche of future composers,¹⁵⁸ but there were plenty of those that emulated others. Certain movements in particular echoed prominently in his successors’ works, such as the great funereal marches of the Third and Seventh.

¹⁵⁴ This ethic continues today: “It’s French, so you can do what you want. *Égalité, liberté* ... but a lot of *liberté*.” Jean-Baptiste Robin, masterclass on Grigny and Marchand for “French organ music in the early twentieth century: between tradition and modernity” at Royal Palace of Versailles, Chapel, Versailles, France, July 10, 2016.

¹⁵⁵ Mark Evan Bonds, *After Beethoven : Imperatives of Originality in the Symphony*, Cambridge, MA: Harvard University Press, 1996, 16.

¹⁵⁶ *Ibid*, 2.

¹⁵⁷ Carl Dahlhaus, *Nineteenth-Century Music*, translated by the Akademische Verlagsgesellschaft Athenaion, Wiesbaden, Berkeley, CA: University of California Press, 1989, 153.

¹⁵⁸ Bonds, 21.

Numerous volumes have explored and chronicled the depths of Beethoven's symphonies, so this study will take these works as collective knowledge. To focus our attention, however, we should focus our attention on five key areas of Beethoven's legacy identified by Bonds with which 19th-century composers had to contend:

1. Form: intra- and inter-movement relationships. How to be innovative without being incoherent.
2. The role of text and voice. Does the Ninth end the symphonic genre? Or does it forge a new path? Does that path incorporate voices? Or does it find an instrumental way to respond to them?
3. The fusion of and blurring of genres.
4. Cyclical coherence. How do movements relate? The "manipulation of a single motive across multiple movements." Complementarity of independent movements.
5. The role of the finale. Is it a culmination? Or is it a capstone, following weightier first or slow movements?¹⁵⁹

Besides Beethoven, significant German contemporaries generally held greater sway over French audiences than their native colleagues. Crowded out of concert halls, where newly founded orchestras—such the Conservatoire (1828) and Padeloup (1851)—emphasized the classic repertoire and new German works, French composers "had to content themselves with more modest successes at the Opéra-Comique."¹⁶⁰ Such a pattern would continue well into the latter half of the century even after the founding of yet more orchestras—such as Colonne (1873) and Lamoureux (1881)—to the point that composers banded together to create their own performance organizations. "The difficulty that young French composers faced in breaking into this magic circle [of concert halls] did

¹⁵⁹ Ibid, 20-21.

¹⁶⁰ Donnellon, 1–2.

not result from a resistance to new music per se, but from the prevailing attitude that instrumental music was the province of German genius, and lyric drama was the sole province of French.”¹⁶¹

From early on, Felix Mendelssohn was a prominent figure on the stages of France. Although a visit to Paris in 1832 did little to endear the city to him, it did not prevent him from showcasing his music there.¹⁶² Mendelssohn’s evaluation of the French musical establishment, however, was dismal, including a famous retort that the organ of Saint-Sulpice “sounded like a full chorus of old women’s voices; but they maintain that it is the finest organ in Europe if only it were put in proper order.”¹⁶³ Robert Schumann, on the other hand, never travelled to France and his music was less well-known except by dedicated admirers. Saint-Saëns frequently performed his music and sought to expose his pupils to his works and those of his German contemporaries.¹⁶⁴

While neither figure enjoyed a dominant presence in French symphonic halls like Beethoven did, aspects of their style influenced local composers. Mendelssohn’s lively, “elfin” accompaniments and penchant for singable melodies appealed to French taste, and his tendency to omit repetitious reprises found echoes in a number of French works, none more blatant than Saint-Saëns’ Third, which “sought to avoid [...] the endless resumptions and repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture.”¹⁶⁵ Schumann, instead, found resonance in various orchestral textures like his plucky *intermezzi* and brass/wind chorales as in the *Rhenish* Symphony. Just as Mendelssohn and Schumann struggled,

¹⁶¹ Jones, “Nineteenth-Century Orchestral and Chamber Music,” 55.

¹⁶² R. Larry Todd, *Mendelssohn: A Life in Music*, Oxford: Oxford University Press, 2003, 254.

¹⁶³ Felix Mendelssohn Bartholdy, *Letters from Italy and Switzerland*, trans. Lady Wallace, 2nd ed., Philadelphia: Frederick Leypoldt, 1863, <https://play.google.com/books/reader?id=J6xOAAAAMAAJ&hl=en&pg=GBS.PP9>, 335.

¹⁶⁴ Rollin Smith, *Saint-Saëns and the Organ*, Stuyvesant, NY: Pendragon Press, 1992, 64.

¹⁶⁵ Camille Saint-Saëns, “Analytical and Historical Programme for His New Symphony in C Minor and Major,” Translated by Joseph Bennett. In *Saint-Saëns and His World*, edited by Jann Pasler, 167-171. Princeton, NJ: Princeton University Press, 2012, 167. Critic Arthur Pougin must have caught on to the formal similarities, remarking that he had “not heard a symphony of such value since Mendelssohn.” Quoted in Deruchie, 19.

however, to “conceive of the symphony as other than a somewhat learned orchestral sonata in four movements,”¹⁶⁶ their emulators did no better. The most successful works looked to another, more iconoclastic, model.

Despite the volume of invective levelled against him in his lifetime, there was perhaps no greater influence on music of the 19th-century than that of Franz Liszt and his followers. Likely the greatest keyboard prodigy of the age, his career as a performer peaked early and his legendary sight-reading ability won him the respect of detractors such as Mendelssohn.¹⁶⁷ His music was yet more controversial than his playing—ever a favorite target by echt conservatives such as Eduard Hanslick¹⁶⁸—but eventually earned advocates among conservatives and progressives alike,¹⁶⁹ especially in France. His output was staggering, particularly of keyboard music. After his attention shifted to the orchestra in the 1840s, however, his influential symphonic works rapidly followed, including the symphonic poems—a wide-reaching genre of his own invention—and the Faust- and Dante-Symphonies.

Although the symphonies of Mendelssohn and Schumann are attractive works of fine caliber, they failed to distinguish themselves from the works of Beethoven as a way to propel the genre forward.¹⁷⁰ Even the music of Brahms—which is not considered in this survey¹⁷¹—although extremely popular, remained fundamentally conservative and seems to have lost out in “the War of the Romantics” in terms of future influence. Certain symphonies—such as those of Gounod, Bizet,

¹⁶⁶ Cuyler, 93.

¹⁶⁷ Todd, 253.

¹⁶⁸ Hanslick’s summation of Liszt’s Sonata in B Minor for piano was typically devastating: “Anyone who has heard this and finds it beautiful is beyond help.” Hamilton, ix.

¹⁶⁹ A trait he shared with Beethoven. Bonds, 22.

¹⁷⁰ See Dahlhaus, “The Symphony after Beethoven,” in *Nineteenth-Century Music*, 152–160.

¹⁷¹ Brahms’ music seems to have taken a long time in gaining a foothold in France. Performances in Widor’s career seems to hold up this view. A review of Appendix 1 shows only five instances of Brahms’ pieces. An anecdote from Dr. George Bozarth—founding Director of the American Brahms Society—recalls a dinner party in Paris in which he was told by another dinner guest that [in the late 20th-century] Brahms was *finally* beginning to become popular in France. Conversation with George Bozarth, spring, 2013.

and other middle 19th-century composers—embraced these conservative “absolute” models. Most, however, looked to the innovations of Liszt, such as the symphonic poem, for inspiration. The first true innovator, however, was himself an inspiration to the “prophet of Weimar,”¹⁷² and a turning point in the history of the symphony.

Berlioz and the “gap” years

With his *Symphonie Fantastique* of 1830, Hector Berlioz showed himself to be a “new path” forward for the symphony.¹⁷³ His legacy, however, can be seen less as the beginning of a new dynasty, but an extension of the previous.¹⁷⁴ Although Berlioz seemed immune to the “symphonic crisis” of the mid-19th-century—so termed by Carl Dahlhaus—“In Germany no pure symphonic masterpieces appeared between Schumann’s ‘Rhenish’ (1850) and Brahms’ First (1877); and in France, too, no absolute symphonies of high originality were produced between the 1840s and 1880s.”¹⁷⁵ France suffered similarly and, although symphonies were still composed in that period, they failed to gain traction in a way that the works of the 1880s did. As such, the great symphonies of Berlioz act as a sort of capping off of the first “golden age” of the symphony.

Berlioz saw himself as indebted to Beethoven and desired to grow out of his style and a continuation of his legacy, one of those to spring up from the “the twilight rays which revealed to the far-seeing the direction in which the sun was about to rise.”¹⁷⁶ In fact, Beethoven was the only

¹⁷² Kenneth Hamilton, “Liszt,” In *The Nineteenth-century Symphony*, Ed. D. Kern Holloman, New York : Schirmer Books ; Prentice Hall International, 1997, 151.

¹⁷³ See Robert Schumann: ‘Aus dem Leben eines künftlers: Phantastische Symphonie in 5 Abtheilungen von Hector Berlioz’, *Neue Zeitschrift für Musik*, 3 (1835), 1–51.

¹⁷⁴ Bonds points out that he was not only the only major symphonist working outside France at the time, but also was attempting to dialogue with the works of Beethoven directly. See Mark Evan Bonds, “Beethoven’s Shadow: the nineteenth century,” 329–343 in *The Cambridge Companion to the Symphony*, ed. Julian Horton, Cambridge: Cambridge University Press, 2013.

¹⁷⁵ Jones, 82.

¹⁷⁶ Berlioz, 25.

symphonist the young composer knew as a student of the Conservatoire,¹⁷⁷ and remained the most significant musical presence in his life, “[showing] Berlioz a compositional path to the Fantastique.”¹⁷⁸ His reverence for Beethoven led him to publish a series of articles on the symphonies, which became his *Étude critique des symphonies de Beethoven*¹⁷⁹—“arguably the first great critical treatment of that corpus in any language.”¹⁸⁰

Bonds calls Berlioz’s *Harold en Italie* an “anti-heroic” symphony, a characterization that could be fittingly applied to any of his three symphonic works.¹⁸¹ Each of them, *Symphonie fantastique*, *Harold en Italie*, and *Roméo et Juliette*, are genre-defying works colored by their composer’s taste for the dramatic and disturbing. The first expanded the traditional four movement form to five with three in sonata-form, albeit none that are conventional.¹⁸² This gave him an immense, but flexible structure onto which he imposed the famous program inspired by Goethe’s *Faust*. To grant the work further cohesion, he developed the idea of the *idée fixe* as a means ground the work even if the program were omitted.¹⁸³

Harold en Italie and *Roméo et Juliette* pushed the bounds of the symphony even further, blending it with other generic elements. The former is perhaps the first hybrid genre, a fusion of symphony and concerto.¹⁸⁴ It directly confronts Beethoven’s legacy with echoes of the great marches of the Third and Seventh, while the “delightfully self-conscious” finale parodies the utopian *Freude* of the Ninth and replaces it with an orgy of brigands. *Roméo et Juliette* takes many of these ideas further, as well as expanding the scope to a mammoth seven movements. The work incorporates

¹⁷⁷ D. Kern Holoman, “Berlioz” in *The Nineteenth-century Symphony*, Ed. D. Kern Holloman, New York: Schirmer Books ; Prentice Hall International, 1997, 108.

¹⁷⁸ Holoman, “Preface,” in Berlioz, vii–viii.

¹⁷⁹ See Berlioz.

¹⁸⁰ Holoman, “Preface” in Berlioz, xiv.

¹⁸¹ Holoman considers *Grande symphonie funèbre et triomphale* to be too light and patriotic to fit in with his other, weightier symphonies. Holoman, “Berlioz,” 109.

¹⁸² *Ibid*, 115.

¹⁸³ Cuyler, 142.

¹⁸⁴ Bonds, *After Beethoven*, 28.

chorus throughout, taking on greater and greater prominence, recalling Beethoven's Ninth.¹⁸⁵ The process of recalling themes is inverted with the prologue introducing motives that will appear later—a technique Liszt would imitate. The finale is more Meyerbeerian, however, with a grand orchestral tableaux taking the place of a choral peroration.¹⁸⁶

In spite of the importance afforded to him by early critics like Schumann, Berlioz had no successor to bear the symphonic mantle. Although his works received both attention and performance—especially *Symphonie fantastique*¹⁸⁷—they failed to inspire other composers to try their hand at the genre. For those with symphonic aspirations, Beethoven remained the primary source of both inspiration and anxiety.

Much scholarship would have us believe that the symphony was essentially fallow during the mid-19th-century, awaiting the new crop of works that would come with the dawn of Wagnerism and reactions against it. Dahlhaus proclaimed:

Mendelssohn and Berlioz strangely rub shoulders in the history of the symphony immediately after Beethoven, and from the 1870s to the early years of [the twentieth] century the symphony experienced a 'second life.' But the quarter of a century between these two periods is a yawning chasm with Gade, Raff, and Rubinstein as stopgaps. And it was during this 'dry period' of the symphony that the 'symphonic poem,' which Liszt developed from the concert overture, emerged as the epoch-making genre of orchestral music in the grand style.¹⁸⁸

Given his predilection for composers East of the Rhine, it is no surprise that Dahlhaus wouldn't name a single francophone composer among those "stopgaps." There were, however, a handful still writing symphonies in France mid-century. Significant opera composers such as Bizet and Gounod both made charming contributions to the genre, while others such as Auber and Meyerbeer dabbled with concert overtures that approached the

¹⁸⁵ Holoman, "Berlioz," 125.

¹⁸⁶ Ibid, 127.

¹⁸⁷ Ibid, 116.

¹⁸⁸ Dahlhaus, 78.

symphony in spirit, if not in letter. Meanwhile, a small contingent of others remained committed to the symphonic genre by adhering to classical models, or by forging new vehicles of their own.

Félicien David, a singular composer, belonged to the latter troupe. After failed studies at the Conservatoire, he joined the Order of Saint-Simonians and toured the Near East as a missionary.¹⁸⁹ Upon returning to Paris, his experiences abroad inspired compositions tinged with orientalism and a penchant for exotic subjects. His two “ode-symphonies”—*Le desert* (1845) and *Christophe Colomb* (1847)—infused the symphony with elements from opera, cantata, and theater. Also called “descriptive symphonies,” the first included vocal solos, chorus numbers, illustrative instrumentals, and spoken narration, all portraying a tableau of life in “the Orient.”

Living most of her creative life within the gap years, Louise Farrenc contributed several substantial works, including three symphonies. An early prodigy, she studied composition and orchestration with Reicha at the Conservatoire starting when she was just 15. Primarily a pianist, she earned praise from critics such as Schumann for her 30 Etudes, op.26, which entered the Conservatoire repertory. Her symphonies were all unpublished, but received performances in Paris and abroad. She was especially praised for her chamber music, including a nonet, which garnered instant success, bolstered by violinist Joseph Joachim leading the premiere. In 1842, Auber appointed her Professor of Piano, the most prestigious post held by a woman at the Conservatoire in the 19th century.¹⁹⁰

Lesser-known composers from this period include Louis Théodore Gouvy and Henri Reber. Neither composer managed to enter the regular repertoire, but enjoyed modest successes within their lifetimes. Gouvy—of independent means—was not reliant on music for his income and so

¹⁸⁹ Ralph P. Locke and Hugh Macdonald, “David, Félicien,” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹⁹⁰ Bea Friedland, “Farrenc family,” *Grove Music Online*, Published in print: 20 January 2001; Published online: 2001.

could often ensure performances of his music at his own expense. Later in life, Padeloup conducted his music in various venues.¹⁹¹ Reber had greater success, despite an unsuccessful period of study at the Conservatoire, and eventually became professor of composition at the same institution.¹⁹² Both men were stalwart proponents of absolutism and instrumental music at a time when opera reigned in Paris. Classicists by nature, Gouvy's music often has a Mendelssohnian elegance, whereas Reber's looks even further back, evoking a "bygone age."

Both written for the 1862 International Exhibition in London, Daniel Auber's *Grande Overture* and Giacomo Meyerbeer's *Overture en forme de marche* were the only large-scale works either composer wrote independently of opera. The older Auber's is more conservative in construction, more in the Rossini model, and largely all in one tempo. It begins with a grand introductory statement in the manner of a French-overture, followed by the "meat" of the piece, which introduces a number of themes as though an opera were to follow. Meyerbeer's is cast in four clearly delineated sections, but attempts to sidestep inevitable comparisons to the symphony by casting them as a series of different marches. Despite his efforts—listing only the first three in the French edition¹⁹³—his German publishers added a fourth heading.¹⁹⁴ The work is in four clear sections even though the third elides into the fourth, a technique commonly employed by Mendelssohn and others.

While neither work is a perfect symphonic stand-in, both contain elements that separate it from the conventional overture. Both incorporate distinct sections of varying characters including

¹⁹¹ Jeffrey Cooper and Cormac Newark, "Gouvy, Louis Théodore," *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹⁹² Frédéric Robert, "Reber, Henri," *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

¹⁹³ Giacomo Meyerbeer, *Overture en forme de marche: composée pour l'Inauguration de l'Exposition de Londres 1862*, Paris: Brandus et Dufour, 1862, 1.

¹⁹⁴ G. Meyerbeer, *Fest-Ouvertüre im Marschstyl* [illegible] *der englischen Industrie Aufstellung von 1862*, Berlin: Bote & G. Bock, 1862,, 1. The title page lists movements as: a. *Triumph-Marsch*, b. *Religiöser-Marsch*, c. *Geschwind-Marsch*, iv. *Englisches-Volkslied*. Note "a,b,c" for the first three movements and the added "iv" as the final.

characteristic elements of symphonic form: a significant first section with multiple themes, a second lyrical section followed by a third *scherzando* portion, and a rousing conclusion for full orchestra. Meyerbeer embraces a more typical symphonic layout, but even Auber's rondo separates it from more conventional overtures in which themes are presented but generally are neither developed or reprised so substantially.¹⁹⁵

Charles Gounod was perhaps the only French composer in the gap to not only attempt a symphony, but to succeed with it. While many of his peers were consistently stifled by conservative audiences and reticent conductors, Gounod found favor in nearly every avenue.¹⁹⁶ He wisely waited until he was already an established composer before he waded into the symphonic genre, even then embracing the time-honored models of Beethoven, Haydn, Mendelssohn, and Mozart. His restraint rewarded him, as he was one of few to see his symphonies performed before the founding of the *Société Nationale*.¹⁹⁷

Following the model of Gounod, Georges Bizet similarly waded into symphonic territory. His Symphony No. 1 is largely modelled on that of his teacher's First, written in the same year. Its movements are in the same order and form as those of Gounod's, but with Bizet's own style, inflected with bits of rustic and quasi-orientalist flavor. Unfortunately, this fine work was never performed nor published, and the piece known in his lifetime as "Bizet's symphony" was the "Roma" Symphony. A pastiche of four different cities in Italy, the work may have been inspired by the "descriptive symphonies" of Félicien David. Its quality, however, pales in comparison to his earlier unpublished symphony.

¹⁹⁵ Apel refers to the typical grand opera overtures as usually "merely a potpourri of the most prominent melodies of the opera." Willi Apel, "Overture," In *Harvard Dictionary of Music*, 548–49, Harvard, MA: Harvard University Press, 1944.

¹⁹⁶ Donnellon, 548.

¹⁹⁷ Locke, "The French Symphony," 169–173.

The Société Nationale and the revival of the French symphony

With mounting frustration at the continued teutonic dominance over instrumental performance, French composers decided it was time to take matters into their own hands. In early 1871, a vanguard comprised of Saint-Saëns, Franck, Fauré, Duparc, Massenet, Guiraud, Taffanel, Dubois, Garcin, and Bussine banded together to form the *Société Nationale*, an organization dedicated to providing opportunities for new French works to be performed, largely by its own members. “Its aim was simply to privilege French music at the expense of the German repertoire that dominated other organizations. To this end, membership was restricted to French citizens and only French music was performed.”¹⁹⁸

Although the *Société* continued to function until the 1930s, it was not without controversy or schism, largely owing to its nationalist origins. Almost immediately, there was discussion as to the place of foreign influence within the sphere of French music. This was largely acted out by two parties, essentially—or at least spiritually—led by Saint-Saëns and Franck. Although even the former admitted that contemporary German music was a useful tool for expanding the vocabulary of French composers, they disagreed about the role of the *Société* in the promotion of foreign composers, especially Wagner. After the Franco-Prussian War ended in January, 1871, French sentiment towards Wagnerism turned decidedly sour:

Voices were raised in warning against a musical ‘invasion germanique’ before the war, and after 1870 conservative critical opinion hardened against what was perceived to be the pernicious influence of Wagner and his followers. There were several attempts to found alternative societies for the promotion of new French instrumental music during the 1870s, suggesting that not all French composers shared the pro-German tastes of Franck and his followers.¹⁹⁹

¹⁹⁸ Jones, “Nineteenth-Century Orchestral and Chamber Music,” 55–56.

¹⁹⁹ Ibid, 56-57.

Six productive years after its foundation, the *Société* was challenged by a fundamental challenge to its motto of “*Ars gallica*.” A vote proposed by d’Indy to loosen strictures on foreign compositions brought bitter division within the organization’s membership, leading to the resignation of its president, Bussine, and Saint-Saëns, the leading conservative member. Franck became the titular head of the *Société*—with d’Indy actually leading—and Chausson as secretary. German performances flourished under this cabinet, as well as new works by members of the *Franckiste* circle.²⁰⁰

While Wagner had always been a controversial figure in France, he had many early admirers: “Composers such as Chabrier, Saint-Saëns, Chausson, d’Indy, Duparc, de Bréville, Dukas, Massenet, Debussy, Charpentier, and Dubois all made the pilgrimage to Bayreuth and they all, to some degree, came under his influence.”²⁰¹ Although he wrote an early Symphony in C-major, Wagner’s influence lay almost entirely in his operas, which encouraged emulators in nearly all genres. So distantly related, the symphony perhaps suffered the least because of its relatively concise form, so divorced from Wagner’s sprawling *Gesamtkunstwerke*. Considerations of orchestration and harmony, however, were thoroughly impacted, while orchestras grew, complete with emboldened batteries of brass instruments.

With the advent of the *Société Nationale*, the amount of instrumental music composed in France ballooned.²⁰² Performances guaranteed by the *Société* promised a venue for new symphonic premieres in Paris, which had previously been the single greatest obstacle to new works.²⁰³

²⁰⁰ R.J. Stove, *César Franck: His Life and Times*, Lanham, MD: The Scarecrow Press, Inc., 2012, 261.

²⁰¹ Donnellon, 4–5.

²⁰² Proof of the shift towards a more equal representation of French music on the concert stage can be seen in the Colonne Concerts of 1900, which reported fifty-two—of 180—dedicated exclusively to French music, compared to fifty-four of non-French composers. See “Paris” in *Doings of the Musicians*, Vol. 1 no. 8 (Oct 1900): 190, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1377517>.

²⁰³ Locke, “The French Symphony,” 173. Apparently from 1860–1870, the *Concerts Populaires*—led by Padeloup, and known to include symphonies on many of their programs—featured French symphonies on just three of 280 performances.

It has long been considered a historical truism that 1871 was a watershed in the history of French music. Fifty years later Fauré confessed that ‘before 1870 I would never have dreamt of composing a sonata or a quartet. At that point there was no chance of a composer getting a hearing with works like that.’²⁰⁴

The possibility for performance, combined with Wagnerian polemics, proved a fertile atmosphere, producing some of the most well-known and beloved music of the French repertoire. Composers who had previously been stymied were able to properly enter the public stage, especially those who were primarily drawn to instrumental works rather than opera.

A perfect example of this shift can be seen in the symphonies of César Franck, a chief proponent of instrumental music in late 19th-century France. His *Première grande symphonie*, op. 13 was composed in 1840, but premiered in Orléans rather than Paris. Although given an opus number, the work was never published nor included in a thematic catalogue of his works compiled in 1942. His second symphony is the *Grande pièce symphonique*, op. 17 for organ, which was published in 1868 and bears a number resemblances to the later Symphony in D-minor in both thematic and formal construction. This last work, his masterpiece of the genre, was not finished until 1888 and was premiered the following year by Habeneck at the Concerts du Conservatoire.²⁰⁵ In less than a quarter-century, the work established itself as one of the most popular compositions in French concert halls with an equal share of performances to Beethoven’s Third, Fifth, and Ninth, the most popular symphonies among Paris audiences.²⁰⁶

Like his op.17, the Symphony in D-minor is in three movements, but cleverly satisfies the conventional four movement symphonic design. The first movement is a peculiar sonata-form, posing two themes against one another. These “fate” and “faith” themes each have their own keys,

²⁰⁴ Jones, “Nineteenth-Century Orchestral and Chamber Music,” 53.

²⁰⁵ See John Trevitt, and Joël-Marie Fauquet, “Franck, César,” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

²⁰⁶ Deruchie, 57.

but the latter's seems to enter too early, demanding a repeat of the exposition in the new tonality.²⁰⁷ The central movement is no less audacious, famously synthesizing the typical slow and *scherzo* movements into one large three-part form. The finale is a summation of the previous material, again taking the "fate" theme as its basis, but incorporating the slow movement's theme as a second motive, and reintroducing the "faith" theme in the coda.²⁰⁸ This seamless recollection of themes and their transformations represents one of the great cyclical works of the 19th century. Its significance was further bolstered by Franck's pupil d'Indy, who viewed his mentor as a paragon of symphonic composition and "the one true successor to Beethoven."²⁰⁹

Ironically, Franck's symphony was probably inspired by and written in response to another titan of the 1880s, Camille Saint-Saëns' Third Symphony in C minor, Op. 78.²¹⁰ It endures as one of his most popular works, the "go-to" piece for orchestra with organ, still something of a symphonic novelty.²¹¹ Although numbered third, it was actually his eighth attempt at the genre, the first four being written before he was 25 years old. These unnumbered symphonies "show much imagination, though the various influences—Haydn, Mozart's 'Jupiter,' Beethoven, Mendelssohn, Schumann, leavened with a bit of the opéra-comique style of Auber—seem less well digested."²¹²

His first two numbered symphonies are worthy works, albeit of smaller scale than the last. Symphony No. 1, op.2 was premiered at the Société-Saint-Cécile and praised by Berlioz and Franck, although the conductor, Segher, claimed it had "been sent to him from Germany" anonymously.

²⁰⁷ Ibid, 72.

²⁰⁸ Ibid, 81.

²⁰⁹ Brian Jack Hart, "The symphony in theory and practice in France, 1900–1914," PhD. diss. Indiana University, 1994, 24.

²¹⁰ Deruchie, 55.

²¹¹ Ibid, 38. Mendelssohn's *Lobgesang* may be considered the first "symphony" to use the organ, but the work was first published as "*symphonie-cantata*," owing to the fact that it is essentially a symphony plus a cantata, with the former acting as prelude to the latter. Of these, organ only plays in the second half cantata. See Mendelssohn, *Lobgesang: Eine Symphonie-Cantata*, Leipzig: Breitkopf & Härtel, 1841.

²¹² Locke, "The French Symphony," 171–172.

The Second is more in the model of a suite, incorporating a number of dance forms, as well as a fugal opening movement and a Haydnesque sonata-rondo finale in the rhythm of a *tarantella*.²¹³

The Third Symphony, however, is a ground-breaking work with many innovations, especially its treatment of form. Although its intensely dense motivic development is more Beethovenian—or even Brahmsian—the work is highly indebted to Liszt in its construction.²¹⁴ The unusual layout of the symphony was described by the composer in a program note for the London premiere: the movements are “arrested in development” through incomplete tonal structures and avoiding the “endless repetitions” characteristic of typical sonata forms.²¹⁵ This likely owes to Saint-Saëns’ knowledge of both Liszt’s Sonata in B-minor for piano²¹⁶ and *Fantasia and Fugue on ‘Ad nos ad salutarem’* for organ—of which he gave the French premiere in September, 1878.²¹⁷

Besides these two popular symphonies, there were others written in the 1880s, but less favored by audiences. Edouard Lalo—best known for his *Symphonie espagnole* for violin and orchestra—wrote a Symphony in G-minor before either of Franck’s or Saint-Saëns’ masterpieces. Although the work is somewhat archaic, clearly inspired by the works of earlier German masters, it

²¹³ Ibid, 171–2.

²¹⁴ Deruchie, 24. This penchant for motivic development may be what led Gounod to describe Saint-Saëns as “the French Beethoven.” Jean Bonnerot, *Camille Saint-Saëns: Sa Vie et Son Oeuvre*, Paris: Durand, 1914, 126

²¹⁵ Deruchie, 31–32.

²¹⁶ Perhaps known through his friendship with Marie Jaëll, the first to perform the complete piano works of Liszt in Paris. See Florence Launay, and Jann Passler, “Le Maître and the ‘Strange Woman,’ Marie Jaëll: Two Virtuoso-Composers in Resonance,” in *Saint-Saëns and His World*, 85–108. Princeton, NJ: Princeton University Press, 2012.

²¹⁷ See Smith, *Saint-Saëns and the Organ*, 115–118. Smith further cites a letter of Liszt to Franz Servais in which he laments that only Saint-Saëns is the alone of the “best-known French pianists” to perform his work. See Franz Liszt, *Letters of Franz Liszt, Volume 2: from Rome to the End*, collected by La Mara and translated by Constance Bache, *Project Gutenberg*, published online Feb. 1, 2003, <http://www.gutenberg.org/ebooks/3750>.

It may be that—although Liszt knew her—Jaëll was not yet famous enough by his tastes, and she did not give her performances of the complete piano works until shortly after Liszt was dead. See Launay and Passler, 86.

incorporates a cyclical “master phrase” that returns throughout the work,²¹⁸ somewhat similar to Schumann’s “motto” of the Second Symphony, albeit of a very different character. Some, like Paul Dukas, would follow in the classicist mold of Lalo, but the more significant *fin de siècle* symphonies would look to more ambitious models.

To Franck’s and Saint-Saëns’ Third, Ralph Locke names two more symphonies to the “big four” of the 1880s: d’Indy’s *Symphonie sur un chant montagnard français* and Ernest Chausson’s Symphony in B-flat-major. Although one of France’s leading teachers, authors, composers, and polemicists, Vincent d’Indy’s name has been largely forgotten outside the circles of musical academia. He is chiefly remembered as Franck’s leading disciple and the divisive leader of the Schola Cantorum. Chausson is, sadly, even less remembered. As a composer, he was formed by studies with Franck and his style does little to break free from the prevailing *Franckiste/Wagneriste* flavor of the day. His Symphony is particularly colored by the harmonic language of *Tristan und Isolde*, while the formal treatment is clearly derived from Franck.²¹⁹ The thematic recall in the final movement, especially the return of the opening introduction, is reminiscent of his teacher’s *Grand pièce symphonique*.

D’Indy’s *Symphonie sur un chant*, by contrast, is far more innovative and propelled him to develop his own manifesto of symphonic composition that evolved beyond the techniques of his *maître*, Franck.²²⁰ Completed before even the famous symphony of his teacher, the *Symphonie* pushes cyclicity to its limit, even to the point that early reviewers wondered if the whole work was but a series of variations on a single theme.²²¹ Andrew Deruchie finds this argument compelling, but folds it into a larger understanding of the work as a more conventional three movement symphony.

Similar to Saint-Saëns’ Third, the work incorporates double-function form,

²¹⁸ Locke, “The French Symphony,” 179–181.

²¹⁹ *Ibid.*, 178.

²²⁰ See Hart, “Vincent D’Indy and the Development of the French Symphony,” 237–261.

²²¹ Deruchie, 159.

but—remarkably—eschews larger sonata-form implications in favor of the variation.²²² This unusual blend of a traditional symphony schematic and variation form could be seen as drawing on the symphonic poem, but in a more systematized manner. It would find few—if any—emulators, and even d’Indy did not return to it and his two subsequent symphonies were more in line with his position as a leading conservative composer.²²³

The symphony enjoyed a remarkable evolution over its more than two-hundred year history. In the hands of the Mannheim composers, it became the primary vehicle of expression for the symphony orchestra and of musical ideals. While its utopian goals remained largely unchanged—except, perhaps, for the conscious perversion of them by Berlioz—its other components remained malleable. As the size and diversity of the orchestra grew, so, too, did the variety of acceptable forms under the symphonic umbrella. While formal manipulation became commonplace—especially after the innovations of Beethoven—sonata-form remained another constant. Charles Rosen argues that “Only through the sonata, it seemed, could the highest musical ambitions be realized. [...] Pure music in its highest state was the sonata.”²²⁴ While some, like d’Indy, upset the symphony’s privileged position as “the most vigorous exponent of [sonata-form],”²²⁵ it retained a special relationship.

The symphonic orchestra, however, has not always been the only purveyor of the “symphony.” Long before sonata-form was codified, the keyboard *sinfonia* existed. As such, to understand the genesis of Widor’s organ symphonies, we must consider a parallel formal evolution. If the symphony began as a diffuse form, became more clearly defined, then experienced a second wave of variation thanks to Beethoven’s successors, we can see a similar trajectory for the keyboard.

²²² See Deruchie, 162.

²²³ Locke, “The French Symphony,” 184.

²²⁴ Charles Rosen, *Sonata Forms*, New York, W. W. Norton and Company, 1980, 293

²²⁵ Cuyler, 3.

What began as a separate and somewhat nebulous form faded during the peak of sonata composition—that is, to say, Beethoven—and resurged as a viable response to his legacy, a two-pronged approach to these most-noble instrumental forms.

III

The Origins and Evolution of the Keyboard Symphony

The publication of four multimovement organ works, modestly comprising the single Opus 13, laid the foundations for what would be called the greatest contribution to organ literature since the works of Johann Sebastian Bach.²²⁶

Like many 19th-century contemporaries, Widor was rarely beholden to a strict adherence to form. Just as his mentor Saint-Saëns, friend Liszt, and—predecessor at the Conservatoire—Franck, Widor often manipulated formal procedures to serve multiple functions. His penchant for continuous variation often makes it difficult to discern the role of a particular phrase or section. One is frequently confronted with what appears to be a series of variations on the surface that are merely embellishments on top of an otherwise simple repetition within a larger structure. This is also a hallmark of his teacher Lemmens' sonatas for organ in which repeated sections are frequently subjected to increasing diminution. However—unlike his *maître*—Widor wasn't satisfied with the term “sonata.”

Whereas his peer Guilmant favored the term “sonata” for his large-scale organ works, Widor consistently chose “symphony.” In his seminal survey of the Romantic instrumental sonata, William Newman notes that “only 4 out of the 47 completed adult sonatas by our four focal composers [Brahms, Chopin, Schubert, and Schumann] offer any appreciable challenge to the most usual Classical plans of 3 and 4 movements. [. . .] Not a one of the 43 sonatas in 3 and 4 movements departs from what had already been standard solutions to the order of movements in the Classical Era.”²²⁷ It is worth noting that Newman did not include Widor's organ works in his examination of

²²⁶ Near, *Widor*, 65.

²²⁷ William Newman, *The Sonata since Beethoven*, 2nd ed., New York: W W Norton & Co. Inc. 1972, 135.

the sonata, but did mention those works by Lemmens²²⁸ and Guilmant.²²⁹ “Sonata” was, perhaps, an overly constraining term for Widor, whose symphonies range from four to seven movements, conforming to no consistent order. Rather, his works seem to draw inspiration from the orchestral symphony, whose fluidity of form exploded in the nineteenth-century.

There is no question that within Widor’s *oeuvre* the ten organ symphonies occupy a unique position. As the foremost organist of his generation in France, any works he produced would attract attention and investigation. Regardless of their form—were they suites, sonatas, or even simply collections of unrelated pieces—their quality of construction, attractiveness of themes, and the eminence of their author would have been enough for them to earn a place in the standard repertoire.²³⁰ That Widor’s ten great works have earned a special place in the repertoire is due both to their novel form—“organ symphony”—and to the stream of works that followed his model.²³¹

No other works of Widor, for organ or otherwise, are so groundbreaking in their conception. His other works, beautiful and well-crafted though they are, remain fundamentally conservative and rarely push beyond innovations already demonstrated by other composers. It’s no accident that, although Widor was the more prolific composer—and who outlived him by 47 years—Franck is generally remembered as the modernizing figure of nineteenth-century instrumental composition in France. Of course, Widor did not have an evangelist so ambitious as d’Indy to speak up for him, and so his instrumental works were soon eclipsed by *Franckisme* and *Debussyisme*—and the sensational polemicisation of them—at the turn of the 20th-century.²³² Instead,

²²⁸ Ibid, 512.

²²⁹ Ibid, 547.

²³⁰ A similar case can be seen in Widor’s German contemporary Josef Rheinberger, whose twenty organ sonatas are regularly performed. Although they are attractive works, comprised of several contrasting and generally unrelated movements, they generally conform to the Mendelssohnian organ sonata model of a number of pieces strung together by key relations, but are related more to keyboard and church models such as *tocatta*, fugue, prelude, religious *adagio*, etc.

²³¹ For more on the works that followed Widor’s, see Chapter VI.

²³² For an excellent discussion of the *Franckiste/Debussyiste* polemics, see Hart, “The symphony in theory and practice,” 1994.

his most genre-breaking and -defining works gained apostles of their own, garnering performances and champions around the world, especially in his native France and America.²³³

The organ symphonies were not, however, without their own detractors, who scoffed at their aspirations in a genre previously reserved for that loftiest of musical vehicles: the symphonic orchestra. “By the 1830s, contact with idealist philosophy and the sheer force of Beethoven’s symphonic achievement had transformed the genre into a paradigm of artistic autonomy and utopian ambition.”²³⁴ Reviewers balked at Widor’s invasion with a solo keyboard work:

The word “symphonies” is perhaps hardly suitable for works which are really collections of pieces. As some of the movements—especially in the earlier sets—are of slender proportions, and as we now associate the term with music on a big scale, the works might more fairly be called suites. With the exception of the sixth and seventh (and perhaps the fifth) they hardly suggest the symphonic to us who associate the title with the great orchestral works in that form.²³⁵

This view, however, was not universal, and Widor’s organ works were sometimes considered with the finest “symphonic” repertoire against which newcomers were judged.²³⁶

This confused reception has, unfortunately, persisted to the present day. All too often, these works are described as suites, cobbled together from unrelated pieces.²³⁷ Widor’s own remarks, however, are clear on the matter:

²³³ See Chapter I, 20–21.

²³⁴ Julian Horton, “Introduction: Understanding the Symphony,” in *The Cambridge Companion to the Symphony*, edited by Julian Horton, 1–12. Cambridge, UK: Cambridge University Press, 2013.

²³⁵ Harvey Grace, “French organ music past and present” in *The New Music Review and Church Music Review* 16, no. 190, (September, 1917) 722–725, 722.

²³⁶ A review of the New York premiere of Mahler’s Fifth concluded, “The title ‘Fifth Symphony’ is a dangerous one; there is Beethoven, and there is Tschaikevsky, and there is a Fifth Organ Symphony by Widor, not so generally known, perhaps, but one of the best compositions ever written for that instrument. It is rash to predict, but it hardly seems possible that the present work will take rank with those great works.” [Anonymous] “How Critics Viewed Mahler’s Symphony.” *Musical America*, February 24, 1906.

²³⁷ Henderson describes, “In 1872, two years after his appointment at St. Splice, Mahot [sic] of Paris published his Op. 13 set of organ symphonies. They were probably put together as suites of pieces which had been composed earlier and no precise dates of composition are known.” John Henderson, *A Directory of Composers for Organ*. 2nd ed. Swindon, Wiltshire, UK: John Henderson, 1999, 638.

It's when I felt the 6,000 pipes of the Saint-Sulpice organ vibrating under my hands and feet that I took to writing my first four organ symphonies (published together by Maho). I didn't seek any particular style or form. I wrote them deeply, asking myself if they were inspired by Bach or Mendelssohn. No! I was listening to the sonorousness of Saint-Sulpice, and naturally I sought to extract from it a musical fabric—trying to make pieces that, while being free, featured some contrapuntal procedures. . . . My first four organ symphonies appeared original although being of classic style.²³⁸

If we are to understand Widor's organ symphonies, especially the early works, we must keep in mind the complex history of the symphonic genre already discussed. But how did Widor arrive at this title? Why not another? Numerous 19th-century composers—beginning with Mendelssohn—were content with the conventional instrumental title “sonata,” although the generic authenticity there, too, has been questioned.²³⁹ How, then, is the interpreter or analyst to categorize these works? First, let us consider the two titles that Widor cast aside.

Suites, sonatas, or symphonies?

As the symphony slowly disentangled itself from other forms, it took on a new life of its own beginning with 18th-century Lombardic composers, who wrote *sinfonie da camera* modelled on *ripieno concerti*.²⁴⁰ This independent genre, however, continued to evolve alongside others. Early “sonatas” generally consisted of several dance movements—with an introductory prelude—and

²³⁸ Quoted in Near, *Widor*, 65. Near, and Widor, recognized the latter's indebtedness to Mendelssohn for inspiration. That Widor edited Mendelssohn's organ works for Durand is telling. Schweitzer later recounted that Widor was especially impressed by Mendelssohn's Fourth for its “orchestral manner.” See Near, *Widor*, 486n171.

²³⁹ Theorist Schmidt-Beste notes that, “In his six [organ] sonatas, Op. 65, [Mendelssohn] is strongly indebted to Bach, and his performance space is naturally still the church, but the liturgical context is gone; his organ sonata are recital pieces. Tellingly the formal pattern of the organ sonatas has nothing in common with contemporary instrumental sonatas: the works are in two to four movements, but never in the ‘normal’ sequence and completely without recourse to sonata form.” He goes on to summarize the majority of organ sonatas of the 19th-century as “equally relaxed in their attitude towards the history of the genre—inevitably, they are in the first instance music for organ and only in the second instance sonatas.” Thomas Schmidt-Beste, *The Sonata (Cambridge Introductions to Music)*, Cambridge, UK: Cambridge University Press, 2011, 234.

²⁴⁰ Larue, et al. “Symphony.”

were called *sonata da camera* or *partita*. Another type, the *sonata da chiesa*, used non-dance movements and was more “serious.” Both were often in binary form with some sort of secondary key area in the middle, which became a central feature of sonata-form.²⁴¹ “There was nothing fortuitous in the simultaneous maturation of the symphony and the sonata form, for the symphony became the most vigorous exponent of that form, veritably the sonata for orchestra.”²⁴²

The evolution of virtually all musical forms is characterized by periods of diversification and codification. A discussion of any particular genre doubtless begins with its predecessors, forms it evolved alongside, and the ways in which it distinguished itself. Mary Sue Morrow notes that, in the 18th century, *partita*, *divertimento*, and *sinfonia* were all analogous terms for the symphony depending on the copyist and publisher.²⁴³ Parry points out that “overture” was yet another commonly interchangeable term,²⁴⁴ one which would eventually develop into a separate concert form. Culyer expands the realm of influence to the church, noting the early relation to the sacred cyclic Mass and *sonata da chiesa*.²⁴⁵ The unifying feature of all these early genres is that “more often than not, [they] did not stand on [their] own, but formed part of a larger compositional context, as a prelude or interlude of a larger vocal work (an oratorio, a cantata, or indeed an opera, all of which regularly opened with ‘sinfonias’) or instrumental work (like a suite).”²⁴⁶

There is no accident in the early name-sharing of *partita* :

The Classical symphony, as is readily apparent, is indebted to the dance suite for an early model of a multimovement, composite instrumental piece. In addition, most symphonies included a movement of dance type—the menuet (or menuetto)—which, while not a regular movement in the earlier suites, was closely related to the courante (or corrente).²⁴⁷

²⁴¹ Culyer, 9

²⁴² Ibid, 3.

²⁴³ Morrow, 40.

²⁴⁴ Parry, 15.

²⁴⁵ Culyer, 8.

²⁴⁶ Schmidt-Beste, 8.

²⁴⁷ Culyer, 8.

While the *partita* “became more or less synonymous with ‘suite for keyboard’; this sets it apart quite clearly from the sonata which, [. . .] was not considered a keyboard genre before the middle of the eighteenth century.”²⁴⁸ The suite originated as a collection of dances, a secular genre. To the time of Bach, the genre evolved in the sense that the number and variety of dances was largely malleable, but even those became fixed with Froberger codifying the *Allemande—Courante—Sarabande* progression, which was expanded to include the gigue and sometimes an optional penultimate dance.

After Bach’s death, the genre was essentially arrested in development, and was generally avoided.²⁴⁹ When composers took it up again in the 19th- and 20th-centuries, it was often a pastiche. Outstanding examples include Respighi’s *Ancient Airs and Dances*, Grieg’s outright homage to the 18th-century, *From Holberg’s Time*, op.40; Tchaikovsky’s kaleidoscope of ethnic dances, *The Nutcracker*; and Stravinsky’s *Petruschka*. These latter two are, of course, excerpted from ballets. This practice was ubiquitous, too, with incidental music, such as Bizet’s *L’Arlésienne* and Grieg’s *Peer Gynt*, but that these sort of collections are almost always dances further proves the stasis of the “dance suite.” Only in the 20th-century has the suite really been emancipated from dance, but this is probably most likely due to the eclipse of ballet and dance music in favor of film scores.

With its reliance on dance forms, folk styles, and antiquated allusions, the suite can hardly be an appropriate term for Widor’s organ works. There had certainly been earlier symphonies with suite-like characteristics and their pedigrees are never questioned. Beethoven’s Sixth, for example, includes several dance-like movements with descriptive titles, as well as the heading “characteristic symphony depicting country life,” which he later suppressed.²⁵⁰ Beethoven seems to have been initially apologetic for the rustic, dance-inflected character of his Sixth, even though the work is thoroughly symphonic, the opening two movements in sonata-form. Saint-Saëns’ Second Symphony,

²⁴⁸ Schmidt-Beste, 12.

²⁴⁹ Apel, “Suite,” in *Harvard Dictionary of Music*, 716–717, Harvard, MA: Harvard University Press, 1944.

²⁵⁰ Brown, *First Golden Age*, 492–493.

op.55, seems to follow in this vein, being of more slender proportions than his other symphonies and incorporating a number of antiquarian forms, such as a fugal first movement.²⁵¹

Widor generally avoided the term “suite,” except in a handful of instances. Collections of unrelated works were often given the simple designation of *pièces* or *morceaux*. Curiously, his piano collection, *Carnaval*, op.61, which is comprised of twelve pieces—largely dances of different national characters—is simply subtitled “*douze pièces pour piano*.” Collections excerpted from his ballets, operas, and incidental music were all titled “suite” when published in concert versions. So-titled freestanding works include the Suite, op.34, for flute and piano; *Suite polonaise*, op.51, for piano; Suite in B-minor, op.58, for piano; *Suite pittoresque*, n.op., for orchestra; *Suite écossaise*, op.78, for piano; *Suite florentine*, n.op., for piano and violin; and *Suite latine*, op.86 for organ. Of these, the majority betray some sort of distinct national character. The *Suite pittoresque* was eventually abandoned, with only the first movement, *Ouverture espagnole*, retained. Op.86 could hardly be considered folksy, but instead takes the religious character Widor embraced in his last creative period.

Of these, only the Suites for flute, Op.34 and piano, Op.58 seriously bring into question why Widor titled them as such. Both are quite sonata-like, constructed in four movements, but with no clear sonata-forms. Both works seem to fit within Widor’s own definition of the suite as “a collection of fantasy pieces, most often without ties between them.”²⁵² Like his contemporaries, Widor seems to have largely relegated the suite to a narrow role. While the sonata took on a life of its own as a plastic genre, the suite remained a model of antiquity, most often used for pastiche.

By contrast, the history of the sonata is “marked by diversity more than uniformity, by change more than continuity.”²⁵³ It was eventually codified by German theorist A. B. Marx in 1845.

²⁵¹ Locke, “The French Symphony,” 171.

²⁵² Quoted in Near, 79.

²⁵³ Schmidt-Beste, xii.

For him, [the] form is not simply a conglomerate of specific structural features which develop over time, but an ideal type, the pinnacle of instrumental music as such, which had been actualised in the piano sonata of his idol, Ludwig van Beethoven, after a series of imperfect precursors in the works of Haydn, Mozart, and their contemporaries.²⁵⁴

With Beethoven as the ultimate model—just as he was with the symphony—the sonata came to stand as yet another vehicle for utopian ideals. Schumann wrote ecstatically of the sonata’s importance as a vehicle for the “poetic,” which was “created through ‘inward connection’ and ‘unity.’”²⁵⁵ Thus, the genre evolved further as it entered the “Romantic” period in the latter part of the 19th-century, which saw a resurgence of sonata composition.²⁵⁶ Widor wrote a number of sonatas, but not a single one for the solo keyboard, which had become the preeminent idiom for the genre. Beethoven’s shadow may have been the very reason for Widor’s reticence to use that term for his keyboard works, however, ignoring his teacher Lemmens’, and contemporary Guilman’s decision to write “organ sonatas.”

Thomas Schmidt-Beste points out that developments in the keyboard sonata were largely relegated to Germany and Italy; France largely stayed out of it.²⁵⁷ The few composers that did venture into the genre, Kalkbrenner, Herz, Thalbert, Alkan, and Chopin,²⁵⁸ were not only anomalies, but also outsiders. Each one, with the exception of Alkan—an outsider in his own right²⁵⁹—was an

²⁵⁴ Ibid, 54.

²⁵⁵ Ibid, 135.

²⁵⁶ For approximate numbers of sonatas composed in the 19th-century (hundreds of them!), see Newman 84.

²⁵⁷ “As a solo instrument, the keyboard is of marginal importance for the seventeenth- and early eighteenth-century sonata. Of course, there was a vast quantity of music for solo keyboard, but it unfolds within its own genres—stylised dance music (suites, partitas, individual movements [= *pièces de clavecin*]), sets of variations, pseudo-improvisatory genres (preludes, fantasias, toccatas, capriccios) and contrapuntal exercises (ricercars, fugues). From about 1730, however, the keyboard sonata suddenly began to flourish in both Italy and Germany and soon assumed a top position within sonata writing—a position that it was not to surrender until the early twentieth century.”

Schmidt-Beste, 210.

²⁵⁸ Ibid, 218.

²⁵⁹ Alkan largely lived as a hermit after his failed bid for a professorship at the Paris Conservatoire.

immigré, influencing the French musical establishment, but also owning an independent heritage. That neither Franck, nor Saint-Saëns, two of the most important keyboardists and composers of instrumental music of 19th-century France, wrote sonatas for solo keyboard is telling. Another eminent pianist, Louis Diémer, was busy instead resurrecting the repertoire of the great French *clavecinistes* who had inspired the tradition of *musique du salon*. Schmidt-Beste further elucidates that the few French organ sonatas being written derived from the *sonata da chiesa* rather than the conventional secular GENRE, combining “elements of sonata tradition (particularly in the opening movements in sonata form) with elements of the church organ tradition (preludes, toccatas, chorales, fugues).”²⁶⁰

What then of Widor’s organ symphonies? Did Widor arrive on this title because no other seemed appropriate? Are these *sui generis* works? In short: no. Besides the traditional symphony for orchestra, certain works for keyboard vied for the “symphonic” genre. While most of these works were one-offs, they showed an emerging trend that reached its apex with Widor and his disciples. To comprehend the term’s origins, we must examine the early history of the symphony yet again, but now following its ancestry along the keyboard lineage, rather than the orchestral genre.

The keyboard *sinfonia*

Early in its history, a dichotomous relationship existed between the symphony and various instrumental genres. There was further lexical overlap with keyboard and vocal works. In the choral works of J.S. Bach, the term *sinfonia* was typically applied to instrumental pieces—generally introductions to a larger work or section—as separated from the *cantare* (sung) movements. Within these *sinfonie* there is a remarkable diversity of texture and style. In his earliest cantata, *Christ lag in Todesbanden*, BWV 4, Bach’s *sinfonia* is but fourteen measures long, scored for strings and continuo.

²⁶⁰ Schmidt-Beste, 234–235.

Cantatas 75 and 76—from the beginning of the Leipzig period—each begin their second half with an extended instrumental, each of differing character. His ingenious flexibility is shown in his adaptation of the trio from BWV 76 into Sonata IV for organ, BWV 528. Similarly, the significant *sinfonia* that opens BWV 146 is essentially an organ concerto that was transcribed into the—now lost—Violin Concerto in D minor, BWV 1052R, and again as the Harpsichord Concerto in D minor, BWV 1052.

An even more elaborate transformation took place with the *sinfonia* to Cantata 29. Originating in 1720 as the *Preludio* to Partita No. 3 in E major for unaccompanied violin, BWV 1006, Bach cannibalized it into a pseudo organ concerto as an introduction to the second half of a wedding cantata, BWV 120a, possibly in 1729. Two years later, he added brass parts in a recycled version as the introduction to *Wir danken dir, Gott, wir danken dir*, BWV 29.²⁶¹ To complete the ouroboros, numerous composers have re-transcribed this final version again for a solo instrument such as the piano (Saint-Saëns) or organ (Guilmant, Dupré, and others). This process seems to imitate Bach's own transcriptions of violin *concerti* into solo organ works, such as the famous Vivaldi works in A-minor (BWV 593) and D-minor (BWV 596).

In France, the first *symphonie* for solo organ belong to Nicolas Lebeque, organist of Saint-Merry in Paris and one of the four *Organistes du Roi*. André Pirro wrote that these “‘symphonies’ have, in form, affinity with *les Allemandes*,”²⁶² rather than actual *sinfonie*. Why Lebeque termed these works such is perplexing, given that the *allemande* was a known form in France, the term even being a French word. However, given that these works were written as part of his Third

²⁶¹ George B. Stauffer, [jacket notes] “Organ Concertos and Sinfonia,” in Joan Lippincott, *Sinfonia: J.S. Bach*, recorded 2001, Gothic Records Inc., compact disc.

²⁶² “... des ‘symphonies’ qui ont, par la forme, de l’affinité avec les *Allemandes* ...” André Pirro, [Preface] in Alexandre Guilmant and André Pirro, *Oeuvres complètes d’orgue de Nicolas Lebègue*, *Archives des Maîtres de l’Orgue*, Vol.9, Paris: A. Durand et fils, 1909, xvi.

Book for Organ—an instrument undeniably tied to the church—he was likely reticent to give them a title so clearly aligned with secular dance music.²⁶³

It is fitting that perhaps the first keyboard symphony to truly model itself on the orchestral genre comes from the Couperin dynasty. A curious and singular work, Armand-Louis Couperin's *Symphonie de clavecins* is the only known composition requiring two harpsichords equipped with knee-levers—*genouillères*—such as those built by Pascal Taskin,²⁶⁴ the last of the great Paris harpsichord builders. Constructed in three movements, it closely follows conventions of an 18th-century symphony in three movements with few exceptions. Beginning with the typical *premier coup d'archet* gesture, a secondary theme—albeit still in the tonic—is introduced and is the first to be developed. The recapitulation is more or less exact, although abbreviated, yielding to a cadenza. The second movement—on the *peau de buffle*—oozes Classical elegance in the submediant, while the final movement is a classic minuet-finale. A simple rounded binary form, the secondary section is quasi-developmental, beginning in the dominant, but with greater harmonic instability than the opening material, which only ventured as far as tonicizing the dominant.

The keyboard as symphonic stand-in

Since its invention, the keyboard has served to fill in for that which is “missing.” Composers use the keyboard to sketch out larger works. Figured bass was implemented as a way to provide harmonic foundation to melodic voices. Orchestral parts are condensed down into keyboard accompaniments to facilitate rehearsals. In rarer occasions, the keyboard has been a stand-in for

²⁶³ Although so much French organ music of the period was already tied to dance forms. For a thorough discussion of dance forms in the organ masses of Couperin, perhaps the most famous works of the French Classical school—see Sarah Mahler Hughes, “Seventeenth-Century Dance Characteristics in the Organ Masses of François Couperin (1668–1733) D.M.A. diss., University of Kansas, 1985, <https://search.proquest.com/docview/303392412?accountid=14784>.

²⁶⁴ David Fuller and Bruce Gustafson, “Couperin, Armand-Louis.” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

soloist, orchestra, and conductor, condensing all the necessary roles into the hands—and sometimes feet—of a single individual.

The desire to write solo symphonies is likely as old as the genre itself. The keyboard—accomplishing both melody and harmony simultaneously—is the most logical idiom for such a work. Bach’s emancipation of the harpsichord from continuo to soloist brought the keyboard into the spotlight, giving it new horizons on the center stage. While capable of some timbral contrast, the harpsichord’s limited coloristic opportunities can be cumbersome without the assistance of *genouillères*, which requires a large, complex, and—even more inhibiting—expensive instrument. The invention of the piano, and its eventual dissemination across Europe, provided a much wider sonic palette at the keyboard.

The proliferation of piano *études* throughout the 19th-century provides all the necessary proof of the desire for timbral exploration. Besides developing greater technical progress for the sake of accuracy—such as Czerny’s *Die Schule der Geläufigkeit*, op.299—composers investigated the various coloristic effects that could be achieved at the piano. The landmark *études* of Frédéric Chopin and Liszt show a marked contrast to those of earlier composers in their exploration of contrasts provided by the different registers of the piano.²⁶⁵ Nearly every significant pianist followed in their wake, writing their own investigations, but none, perhaps, exceeding them. Robert Schumann followed this trend with his own unique contribution, a set of *Études in the Form of Variations*, op.13. These short pieces—subtitled “symphonic *études*”—push the piano to its absolute limits, requiring deft handling of the extreme registers of the instrument, careful manipulation of dynamic nuance, and plentiful contrasting articulations. That these pieces defy the conventional bounds of the piano

²⁶⁵ That Chopin was highly attuned to the timbral capabilities of the piano is apparent in his famous quip about the pianos of Sébastien Érard, “He said these instruments spoil one’s touch: ‘You can thump it an bash it, it makes no difference: the sound is always beautiful and the ear doesn’t ask for anything more since it hears a full, resonant tone.’” Quoted in Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher As Seen by His Pupils*. Translated by Naomi Shohet, edited by Roy Howat. Cambridge, U.K.: Cambridge University Press, 1986, 26.

is evinced by Schumann's original title, *Etüden im Orchestercharakter für Pianoforte*, which inspired an adaptation for orchestra by Tchaikovsky.

It should be of no surprise that the golden age of the piano saw not only an explosion of new repertoire for the instrument, but also of transcriptions. The invention of square and upright pianos—not long after Christofori's invention of the grand—ensured that even modest households could own an instrument, especially as growth of the middle class coincided with the Industrial Revolution. With growing demand for piano repertoire, individual performers put their own stamp on their editions of the classics,²⁶⁶ while others transcribed popular works from other idioms—including chamber music, operas, and symphonies—bringing them into the home.²⁶⁷

Edition and transcription often overlapped. Some transcriptions beg the question: whose composition is it anymore? Franz Liszt, who was often the first transcriber of many a new work,²⁶⁸ wrote a number of “fantasias” on operatic themes that “are in effect original works offering a striking new perspective on the operas’ themes.”²⁶⁹ Such works served to hone his composing skills, while remaining within an arena in which he had already established himself as master. These works often outgrew their original bounds, as he “was apparently using these virtuoso works as compositional testing-grounds for his later music, [...] The kinship between Liszt's opera fantasies

²⁶⁶ For an excellent example of this practice, see Leopold Godowsky, *Renaissance: Freie bearbeitungen alter Meisterstücke*, Berlin: Robert Lienau, 1909.

[https://imslp.org/wiki/Renaissance_\(Godowsky,_Leopold\)](https://imslp.org/wiki/Renaissance_(Godowsky,_Leopold))

²⁶⁷ Although the 19th-century saw the largest flowering of keyboard transcriptions to date, the practice wasn't unknown. We have already seen Bach's penchant for recomposing works for various forces. The earliest example of this may be found in the *Andreas-Bach-Buch*: an arrangement of Marin Marais' *Symphonies* from *L'Opera d'Alcide*, which includes indications for sections to be played on flutes, the oboe, trumpet, etc. See *Andreas-Bach-Buch*, D-LEm Becker III.8.4, [https://imslp.org/wiki/Andreas-Bach-Buch%2C_D-LEm_Becker_III.8.4_\(Various\)](https://imslp.org/wiki/Andreas-Bach-Buch%2C_D-LEm_Becker_III.8.4_(Various))

²⁶⁸ Liszt apparently ran backstage immediately following the premiere of Berlioz's *Symphonie Fantastique* to both cultivate a friendship and request rights to the first piano transcription. Holoman, “Berlioz,” 116.

²⁶⁹ Hamilton, *Liszt Sonata in B Minor*, 5.

and his sonata-form music can be further illustrated by his later fantasies on Wagner's *Rienzi* and Gounod's *Faust Waltz*, which are, in effect, sonatas in tonal construction."²⁷⁰

Graduating from transcriptions to original works, Liszt continued to blur the lines between forms. Leaving the fantasy behind, however, he turned whole-heartedly to sonata-form as the fundamental basis for his works, albeit still within his flexible conception.²⁷¹ His *Fantasie und Fuge über den choral 'Ad nos, ad salutarem undam'* is something of a transitional work with a foot in both camps. It takes a theme from Meyerbeer's opera *Le Prophète*, as its basis, but weaves it into a thoroughly original work:

In contrast to the piano paraphrases, the theme chosen in the organ fantasy is the basis of a free cyclic work in three parts. A fully-formed monothematic large-scale form appears here several years before the *Sonata in B Minor* for piano. Since the three sections represent a single exposition, the fugue can be understood as the recapitulation after the fantasy's exposition and the adagio's intensely modulatory development.²⁷²

Liszt took what he learned from *Ad nos* and applied it to one of his most iconoclastic works, the Piano Sonata in B-minor.²⁷³ It is best remembered as perhaps the most clear-cut example of double-function form, a term Willaim Newman invented to describe this work²⁷⁴ Remarkable too, however, is the compact manner in which it explores its "symphonic main idea."²⁷⁵ Like *Ad nos*, although the piece appears to be a massive single movement, it explores a number of conventional forms by imposing layers of meaning onto different sections, such as the fugal *scherzo* section contained within the development.²⁷⁶ By confining himself to a solo keyboard idiom, Liszt was afforded a simplicity that allowed him to explore the complex formal processes that would become

²⁷⁰ Ibid, 23.

²⁷¹ Hamilton, "Liszt," 146–149.

²⁷² Martin Hasselböck, "Liszt's Organ Works" translated by Lionel Salter, in *The American Organist* July, 1986, 56–63, 58.

²⁷³ Hamilton, *Liszt Sonata in B Minor*, 21.

²⁷⁴ Ibid, 28.

²⁷⁵ So described by Alfred Brendel, *ibid*, 37.

²⁷⁶ Ibid, 45.

hallmarks of his mature style. It allowed him to solve the “symphonic problem” posed by the death of Beethoven—who had been “the pillar of cloud and fire” to composers—by first tackling the issue of large-scale sonata-forms.²⁷⁷

Liszt was not alone in using the keyboard as a proving ground to prepare themselves for the symphony. As previously discussed, Franck’s unsuccessful first attempt at the symphony and his triumph in D-minor were separated by his *Grande pièce symphonique*, op. 17. This work, cast in three movements bears a number of similarities to the Symphony in D-minor, as well as works of Beethoven and Liszt.²⁷⁸

Replete with memorable themes, the work begins with an introduction that provides the first two. Like Liszt’s Sonata, Franck holds off on the “symphonic main idea,” choosing instead to voice motives that will reveal their importance later.²⁷⁹ A transition gives way to the primary theme, similar in shape to D-minor’s “first cyclic theme as the symphony’s ‘alpha and omega.’”²⁸⁰ This first movement—in sonata-form—opens the development recalling the second introduction theme. This use of introduction themes as a sort of *ritornello*, of breaking up sections, is similar to a device in Liszt, which may have been learned from Beethoven’s “*Pathétique*” Sonata for piano.²⁸¹ The recapitulation returns to the little *ritornello*, bringing us to the second movement.

Similar to Franck’s Symphony in D-minor, *Grand pièce’s* slow movement and scherzo are compacted into one. This combination has led to some problematic analyses of the past, sometimes seeing the work in four movements, no doubt influenced by Franck’s own confusing use of

²⁷⁷ Ibid, 7–8.

²⁷⁸ Both Widor and Liszt were in the audience for an early performance of this work, *Le Ménestrel*, Vol. 33 no. 21 (22 Apr 1866): 166, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1203681>

²⁷⁹ A technique that Liszt uses in his Piano Sonata and the symphonic poem *Prometheus*. See Hamilton, *Liszt Sonata in B Minor*, 23.

²⁸⁰ This description apparently originally stems from d’Indy. Deruchie further likens the Symphony theme to that of Wagner’s “fate” motive from *Die Walküre*, the main theme of Liszt’s *Les Préludes*, and Beethoven’s “*Muss es sein?*” from the Op. 135 Quartet. Deruchie, 70–71.

²⁸¹ Hamilton, *Liszt Sonata in B Minor*, 23

double-bar lines.²⁸² The final movement opens with a catalogue of previous themes akin to Beethoven's colossus, the Ninth Symphony.²⁸³ Franck borrows straight from this work by cataloging previous themes at the beginning of the finale. This process is interrupted each time by the bass—à la Beethoven—which repeats fragments of the cyclic theme, eventually leading to a *fugato* and, finally, a grand choral peroration, such as that which d'Indy would later deem essential to successful symphonic composition.²⁸⁴

Across the English Channel, Edward Elgar—better known for his orchestral compositions than those for organ—was also wading into the symphonic with the organ as his buoy. His Sonata in G-minor for Organ, op. 28, “is a unique example of a large-scale work for organ that should be viewed as a ‘symphony for organ’ and as an important step towards Elgar’s symphonic composition.”²⁸⁵ A grand work, the Sonata is composed of four movements—a scale previously unknown to the English organ—and prepared him for the composition of larger forms, including his three symphonies.²⁸⁶

Although the keyboard symphony would flourish in the hands of organists like Franck and Widor, the first in France was written for piano. Its composer, Charles-Valentin Alkan, was a keyboardist of tremendous talent, writing works that exhibited his own brilliant technique. In his

²⁸² See Gary Verkade, “César Franck: Grande Pièce Symphonique.” *The Diapason*, January 1993, 11-14.

²⁸³ Carl Dahlhaus points out that—while the sheer diversity of Beethoven’s symphonies means that no one is the epitome of the genre—the Ninth stood at the forefront of 19th-century composers’ minds. Bonds, 21.

²⁸⁴ Franck meets d’Indy’s prescriptions to a tee: “The symphony should conclude with a peroration in chorale style—the final apotheosis of the “victorious” cyclic motive.” For d’Indy’s precepts for the symphony, as defined in his composition treatise, see Hart, “The symphony in theory and practice,” 86–89.

²⁸⁵ Rose Whitmore, “Edward Elgar: Sonata in G major for Organ, op. 28 and Symphonic Idealism,” D.M.A. diss., University of Washington, 2013, 1.

²⁸⁶ See Whitmore for a thorough and compelling argument why this work should be considered an organ symphony, and for its context both within Elgar’s oeuvre and contemporaneous composers.

younger years, he was a friend to both Chopin and Liszt,²⁸⁷ but after losing his bid for the piano professorship at the Conservatoire, he became a recluse at just 35 years old.²⁸⁸

In his isolation, Alkan composed extensively for the piano, including his magnum opus, the 12 Études in All the Minor Keys.²⁸⁹ Among these works—of gargantuan proportions²⁹⁰—are a Concerto for Solo Piano and a Symphony for Solo Piano.²⁹¹ His innovations propelled his music among pianistic cognoscenti, with Busoni—an early advocate and first to give an all-Alkan recital²⁹²—placing him among the greatest composer-pianists like Chopin, Liszt, Brahms, and Schumann. Bulow called him the “Berlioz of the piano.”²⁹³ Unfortunately, he was little lauded while still alive and he died unceremoniously at home from a domestic accident.²⁹⁴ Despite the tragedies of his life, Alkan’s influence was more widely felt than his current obscurity would suggest. Ironically, his name is probably better known among organists than pianists, thanks to his works for pedal-piano. He is credited as the first in France to perform the organ works of Bach, albeit on his Pleyel rather than the organ.²⁹⁵ Further, his Symphony for Solo Piano was the first French keyboard

²⁸⁷ Joel Ahn, “A stylistic evaluation of Charles Valentin Alkan’s piano music: A lecture recital together with three recitals of selected works by J.S. Bach, Beethoven, Brahms, Liszt, Schumann, and Villa-Lobos.” DMA diss., University of North Texas, 1988, 4–5.

²⁸⁸ Ibid, 9–11.

²⁸⁹ Charles-Valentin Alkan, *Douze études dans toutes les tons mineurs en deux suites*, Op. 39, Paris: Richault, 1857.

[https://imslp.org/wiki/12_Etudes_in_All_the_Major_Keys%2C_Op.35_\(Alkan%2C_Charles-Valentin\)](https://imslp.org/wiki/12_Etudes_in_All_the_Major_Keys%2C_Op.35_(Alkan%2C_Charles-Valentin))

²⁹⁰ Just these twelve pieces are nearly as long as all the etudes of Liszt and Chopin combined. Ahn, 13.

²⁹¹ Comprised of three and four *études*, respectively.

²⁹² Ibid, 20.

²⁹³ Jose Raul Lopez, “Alkan’s Symphonie, Op. 39: An Analysis and Pedagogical Aspects.” DMA diss. University of Miami, 1993, 1–2.

²⁹⁴ At least one account claims his friend, Isidor Philipp—piano professor at the Conservatoire (not to whom he lost the professorship)—pulled Alkan out from under a fallen bookcase, discovering him to be dead. Afterwards, Philipp helped champion his music and was one of the editors for the complete piano works—published by Costallat & Cie.—starting in 1900. Ahn, 19–20.

²⁹⁵ Smith, *Vierne*, 86.

symphony and a likely inspiration for Franck's *Grande pièce symphonique*.²⁹⁶

More formally conservative than Liszt's *Ad nos* or Sonata, which preceded it, and Franck's *Grande pièce*, which followed, Alkan's Symphony is constructed in four discrete movements.²⁹⁷ The tonal structure is more in the model of successive études than movements within a single work, bearing no single unifying tonality: keys fall by fifth with each succeeding piece. Despite a certain amount of motivic consistency between movements,²⁹⁸ the work could hardly be called cyclical. Alkan's Symphony likely bears more in common with the forms of Beethoven²⁹⁹ and Chopin³⁰⁰ than those of later contemporaries. It is also likely indebted to the *Études symphoniques*, op. 13 of Schumann for its "conscious attempt to signify orchestral timbre" rather than any large-scale symphonic formal design.³⁰¹ Although his own preferences skewed toward Germanic music—like his friend César Franck's—his piano works were a watershed to French composers, opening the door to new horizons for keyboard composition.

Sonata vs. symphony

Curiously, the organ sonata in France blossomed around the same time as the organ symphony. They had been composed from at least the time of J.S. Bach on, with Wilhelm Friedemann and Carl Philipp Emanuel also following in the footsteps of their father. Handel, too, wrote an organ sonata, but it was for a musical clock rather than a living player. In France, the sonata was more scarce; one example is the *Sonate en duo* of Claude Balbastre, the only one among forty

²⁹⁶ "Is it not telling that César Franck dedicated his *Grande Pièce Symphonique* to Alkan?" Van Oosten, 294.

²⁹⁷ For a full analysis of Alkan's Symphony, see Lopez.

²⁹⁸ Such as the resemblance between a motive in the development section of the first movement (No. 4) and the trio of the march (No. 5).

²⁹⁹ Especially the piano sonatas, concerti, and symphonies.

³⁰⁰ Especially the Piano Sonata in B-flat-minor, op. 35.

³⁰¹ Lopez argues that the *Études symphoniques*, op. 13, were surely more influential on Alkan than the so-called "*Concerto sans orchestre*," which was essentially a publishing sham to promote sales. Lopez, 12.

organ pieces he compiled in 1749.³⁰²

With the deaths of Bach and his contemporaries, the organ sonata entered a fallow period. In France, this was inevitably due to the Revolution, after which Christianity was persecuted, church property seized, and organs played only when they could accompany civic festivities.³⁰³ Elsewhere in Europe, organ music, too, became a lesser priority, as concerted instrumental music took on a higher profile in religious worship. The 1722 celebration of the feast of San Petronio in the Cathedral of the Italian city of the same name boasted 141 musicians for the celebration, including dozens of instrumentalists.³⁰⁴ A further example can be seen in the proliferation of the great mass settings of Beethoven, Cherubini, Haydn, Mozart, and others. Mozart's church sonatas are a strong indication of how far the organ had fallen in stature; only one—K.336 in C-major—contains an organ part of any real substance.

Just as he revitalized interest in the music of Bach with his 1829 performance of the *St. Matthew Passion*, Felix Mendelssohn breathed new life into organ composition. Although he wrote for the organ off and on throughout his life,³⁰⁵ it was his Six Organ Sonatas, op. 65, that brought both genre and instrument again to the fore. Originally commissioned by Coventry in London, they were published simultaneously by Breitkopf & Härtel in Leipzig, Maurice Schlesinger in Paris, and Ricordi in Milan,³⁰⁶ ensuring their distribution throughout Europe. After these publications, organ sonata quickly multiplied in Germany, with Mendelssohn “at the start and the peak.”³⁰⁷

The enduring popularity of Mendelssohn's Op.65 is a testament to their quality. Their

³⁰² Claude Balbastre, *Livre contenant des pièces de différent genre*, [manuscript], 1749. [https://imslp.org/wiki/Livre_contenant_des_pi%C3%A8ces_de_diff%C3%A9rent_genre_\(Balbastre%2C_Claude-B%C3%A9nigne\)](https://imslp.org/wiki/Livre_contenant_des_pi%C3%A8ces_de_diff%C3%A9rent_genre_(Balbastre%2C_Claude-B%C3%A9nigne)).

³⁰³ Ochse, 3–4.

³⁰⁴ Cuyler, 5–6.

³⁰⁵ For a thorough exploration of Mendelssohn's organ works and their compositional process, see William Little, *Mendelssohn and the Organ*, Oxford: Oxford University Press, 2010.

³⁰⁶ *Ibid*, 274–275.

³⁰⁷ Newman, 90.

significance is underlined by Widor's own edition of them for Durand in 1918 in which he referred to them as "precious gems incomparable in their variety and magnificence."³⁰⁸ He surely knew these works much earlier, remarking that he had *not* looked to Mendelssohn for inspiration.³⁰⁹ Whether Widor knew or not, five of the six sonatas were actually cobbled together from pieces composed earlier in Mendelssohn's career. The only one composed specifically for the set and envisioned as a contiguous work was the Sixth in D-minor.³¹⁰ Because of its cyclical construction, Widor may have been attracted to it, as certain movements of his organ symphonies seem to imitate it.³¹¹ The first five sonatas, in contrast, are indebted to the *sonata da chiesa*, with "nothing in common with contemporary instrumental sonata [...] and completely without recourse to sonata form."³¹²

Lemmens, who briefly studied with Adolph Hesse of Breslau in 1846–1847,³¹³ may have encountered these works while in Germany and performed them on some of his Paris concerts.³¹⁴ His own Three Sonatas are of a similarly "solid, though somewhat academic, German style, especially in the one or two fugues of each sonata."³¹⁵ Lemmens clearly aimed, however, to

³⁰⁸ Widor, "Felix Mendelssohn-Bartholdy" in Felix Mendelssohn, *Oeuvres d'orgue*, i-vi, Paris: Durand & Cie., Éditeurs, 1918, vi. Not only was Widor clearly fond of Mendelssohn's music, but he performed it regularly, evinced by his recollection to Fanny Edgar Thomas that he had recently played two of the six sonatas for services at Saint-Sulpice in November of 1893. Fanny Edgar Thomas, "Widor. – St-Sulpice. – In His Study," in Agnes Armstrong, *Organ Loft Whispersings, The Paris Correspondence of Fannie Edgar Thomas 1893–1894*, 39–43, Altamont, NY: Sticut Tuum Productions, 2003, 42.

³⁰⁹ See Near, *Widor*, 65.

³¹⁰ See Little, 243–272.

³¹¹ See Chapter V.

³¹² Schmidt-Beste, 234.

³¹³ For the contribution of Hesse's teaching to Lemmens, see Ewald Kooiman, "Jacques Lemmens, Charles-Marie Widor, and the French Bach Tradition," trans. John Brock, *The American Organist*, March 1995, 56–64.

³¹⁴ Near, *Widor: A Life*, 22. Lemmens' efforts towards the sonata were remarkably similar to Mendelssohn's. Like the latter composer, at least two sonatas include works that were composed earlier. Preceding his Three Sonatas were two other large works, his *École d'orgue* (Schott, 1862) and *Four Organ Pieces in Free Style* (Novello, 1866). From the former, he cannibalized the "fanfare fugue" in D for the Pontificale, and from the latter the *Fantasia in A-minor* for the Pascale. Further Mendelssohnian elements—of which Lemmens was certainly aware—owe to matters of style and construction.

³¹⁵ Newman, 512.

differentiate them from the Protestant works streaming out of Germany by giving them decidedly Catholic titles.³¹⁶ The First, entitled “*Pontificale*,” is so-named for the *Marche Pontificale* that forms its third movement. The Second and Third are named for Gregorian chants—*O filii e filiae* and *Victimae paschali laudes*, respectively—that appear in various movements.

Like Mendelssohn’s sonatas, Lemmens’ lack a sense of thematic continuity and traditional sonata layout. Even their descriptive titles fail to give a prevailing atmosphere, the movements that inspired the name never coming first, buried in the middle of the work. He does, however incorporate traditional sonata-forms, such as the beginning of his *Pontificale Sonata*. Other movements, however, revert to conventional liturgical models such as the march, fugue, fantasy, and others. He was not, however, ignorant of the evolving capabilities of the organ. Several works call for particular registrations—especially string stops—matching the style of figuration to the corresponding instrument. Widor may have considered these works old-fashioned, never performing them, despite assisting his teacher at the Paris premiere.³¹⁷ They could have been on his mind, however, as he was composing his final two symphonies—*Gothique* and *Romane*—which are also chant-based and the latter incorporates *Victimae paschali laudes*, just as his teacher’s last sonata had.

Another organ sonata composer, Clément Loret is a figure lost to history.³¹⁸ He was the first French organist to travel to Belgium to study with Lemmens. Although capable enough to secure a position at the Niedermeyer School—precursor to the Schola Cantorum—where his pupils included Fauré and Gigout, he did not enjoy the lasting renown of other members of the Lemmens school. His magnum opus, the *Cours d’orgue en 4 parties*, is a nearly forgotten document, extant only in a

³¹⁶ Further evidence for his desire to promote distinctly “Catholic music” can be seen in his subsequent publications, *Du Chant grégorien* and *L’Organiste catholique*, and foundation of the Mechelen *École de musique religieuse* and the *Société de Saint-Grégoire*. Ochse, 181–182.

³¹⁷ *Le Ménestrel*, Vol. 41 no. 3 (20 Dec 1874): 22.

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206958>

³¹⁸ Loret does not even have an article in Grove Music Online.

couple of European libraries and closely guarded.³¹⁹ His *Première Sonata pour Orgue*, op. 25, is his only work in the genre and does not rise to the level of those of his teacher, nor even his own best works.

The finest French organ sonatas of the 19th century were surely written by Alexandre Guilmant. A towering figure of the organ world, he was likely the first great touring virtuoso, a career crowned by his landmark series of forty recitals at the St. Louis World's Fair in 1904. Its Festival Hall—designed by Cass Gilbert—housed what was, then, the largest organ in the world, built by the Los Angeles Art Organ Company. These forty programs covered the whole breadth of the extant organ repertoire, repeating but a single piece over their course.³²⁰

In addition to his preeminence as a performer, Guilmant cemented his legacy as a great teacher at both the Schola Cantorum and Paris Conservatoire with pupils such as Seth Bingham, Joseph Bonnet, Nadia Boulanger, and Marcel Dupré.³²¹ He was a prolific composer and editor, concerned with the availability of published music for those who did not wish to improvise, which led to his collections *Pièces de différents styles pour orgue* (1869–1912, 18 books), *L'organiste pratique* (1874–83, 12 books), and *L'organiste liturgiste*, op.65 (1887–99, 10 books). Further, he collaborated on editions of both new music for organ—*l'Orgue moderne*—with Widor, and ancient—*École classique de l'orgue* and *Archives des maîtres des 16e, 17e, 18e siècles*—with André Pirro.

Guilmant's finest compositions, however, are his eight sonatas for the organ. Spanning thirty-two years, the First followed his appointment as organist of La Trinité in Paris in 1871, while

³¹⁹ A search of WorldCat located just two copies, one in the The British Library, London and another in the Bibliotheque nationale et universitaire Strasbourg. Attempts to request copies were denied. A colleague—visiting Strasbourg for other research—graciously offered to make copies of the volumes, but informed the author that the ponderous volumes were too large to scan fully and the library would not allow them to be removed from the building, nor would they allow them to be placed on a traditional scanner, due to the books' great age and size.

³²⁰ See Ernest R. Kroeger, *The Forty Programs Rendered by M. Alexandre Guilmant at Festival Hall, World's Fair, St. Louis*. Richmond, Va.: Organ Historical Society, 1985. Includes reprints of the forty programs from the original booklet published for the Louisiana Purchase Exposition, St. Louis: Towers, 1904.

³²¹ Guilmant was a founding teacher at the Schola Cantorum.

the Eighth came just four years before his death, while mainly devoted to teaching. The eight sonatas vary in style, construction, and scope, ranging from the modest Second and Third to the enormous Seventh and Eighth. The latter two bear subtitles as well. The Seventh—in six movements—is also called *Suite pour orgue*, perhaps because it begins with a march in rondo-form rather than sonata-allegro, and incorporates movements of a lighter tone, such as the second movement, “Lento assai: *Rêve*.” The subtitle of the Eighth, however, is of far greater interest and significance within the French organ milieu. The parenthetical “*Deuxième Symphonie*” is curious because there is no “*Première Symphonie*” for organ to precede it. One must look to his First Sonata for elucidation.

Guilmant’s Sonata No. 1 in D-minor, op.42 was published in France, Britain, and Germany in 1875, and in the United States the following year. An ambitious work, it would become his most enduring, the only still regularly featured on recital programs. It was sufficiently popular that the composer transcribed it for organ and orchestra, publishing it in 1879 and adding it to the original opus number. This would, quite likely, make it the first work to incorporate the organ throughout a symphony, preceding Saint-Saëns’ Third by seven years.³²²

Given that Guilmant published these two works—the solo organ sonata and its adaptation for organ and orchestra—under the same opus number, he must have considered them essentially equivalent, although distinguished by title.³²³ This would seem to indicate that he considered the distinction of “symphony” to belong exclusively for a work with orchestra. He did not, however, title the work “concerto,” even though the organ essentially serves as soloist. That he subtitled his Eighth Sonata, op. 91, as his Second Symphony seems to indicate that he must have felt that the First rose

³²² Deruchie claims Saint-Saëns was the first to use the organ in a symphony. Was he not aware of Guilmant’s First? Or—because the organ and orchestra are essentially balanced as equal forces, more akin to a concerto—does he not consider the work to not be generically authentic? See Deruchie, 38.

³²³ Note that the arrangement is not titled, “Sonata for Organ and Orchestra.”

to that genre. This is borne out by the fact that Guilmant later transcribed the Eighth for organ and orchestra—like the First—but not until four years after he had already applied the subtitle.³²⁴

If the early history of the symphony is marked by a number of distinct genres emerging from a lexical quagmire, its later history is a rebellion against the perceived constraints reached at its height. Whereas composers initially sought to codify unique forms such as symphony, suite, sonata, etc., later authors used these genres as a way to forge a new symphonic path in the shadow of Beethoven. While these three categories continued to exist, the formal distinctions were eroded, synthesized, and recast into new and unexpected hybrids. Just as composers like Brahms and d'Indy looked to historical keyboard genres to expand the horizons of the symphony,³²⁵ keyboardists like Alkan, Franck, and Liszt imitated orchestral forms and color to exploit the growing capabilities of their instruments.

While some, like Mendelssohn and Lemmens, continued on the antiquated *sonata da chiesa* path, others like Guilmant looked further ahead. That he was able to write two multi-function works for separate forces—solo organ *or* organ and orchestra—shows the permeability between the two genres. His model, however, remained the church sonata, ignoring the primacy of sonata-form in the secular sonata, of which “the symphony [had become] the most vigorous exponent.”³²⁶ Instead, it was Widor who would codify the organ symphony as an outgrowth of both the solo sonata and symphonic lineages, crafting works that “constituted the first real body of French organ repertoire that seemed destined for the concert hall.”³²⁷

³²⁴ The New Grove, 2nd ed., article erroneously gives the date for the Eighth Sonata as “?1912,” even though the first edition clearly shows the date as 1907. See Andrew Thomson, “Guilmant, (Félix) Alexandre.” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001, and Alexandre Guilmant, *Sonate en La pour Orgue, (2^{me} Symphonie)*, Mainz: B. Schott's Söhne, 1907. [https://imslp.org/wiki/Organ_Sonata_No.8%2C_Op.91_\(Guilmant%2C_Alexandre\)](https://imslp.org/wiki/Organ_Sonata_No.8%2C_Op.91_(Guilmant%2C_Alexandre)).

³²⁵ Such as *passacaglia* and variation-form, respectively.

³²⁶ Cuyler, 3.

³²⁷ Near, “Introduction” in Widor, *Symphonie I*, ix.

The French Symphonic Organ

The modern organ is essentially symphonic. The new instrument requires a new language, an ideal other than scholastic polyphony.³²⁸

Norbert Dufourcq would declare, “Widor can be considered, if not the creator, at least the renovator of the concert organ,” and “With Widor, the concert organ is king.” Yet, at the time of [the Op.13 symphonies] publication, no concert hall organs existed in France.³²⁹

Although France lacked a concert organ at the outset of the 1870s, Widor’s symphonies seem to have appeared with preternatural foresight. By the end of that decade, Widor himself had performed on concert hall instruments in England, the Netherlands, and Paris’ own Trocadero.³³⁰ Widor demonstrated the first of these instruments—the magnificent Cavallé-organ at Albert Hall, Sheffield, England³³¹—just over a year after the initial publication of his first four symphonies.³³² Whether he was aware of the contract for the instrument before he began Op.13, he must have known it was only a matter of time before the concert hall organ became a staple, having performed for the International Exposition of Porto, Portugal in 1865 furnished with a instrument by British builder J.W. Walker.³³³

Widor obtained the Porto position thanks to his contacts with Aristide Cavallé-Coll, who must have had his own designs to introduce the concert organ to France. It’s no surprise that, when writing an obituary for his friend in *Le Guide musical*, Widor listed the instruments of “Saint-Sulpice, Notre-Dame, Saint-Ouen in Rouen, Saint-Sernin in Toulouse, Sheffield [Albert Hall], Amsterdam [Palais de l’Industrie] , Moscow [Conservatory], The Brussels Conservatory—to name at random [

³²⁸ Widor, “*Avant-propos*” in *Symphonie I*, xxxi–xxxiii, translated by John Near, Madison, WI: A-R Editions, 1990, xxxii. The full document is included in Appendix 3.

³²⁹ Near, *Widor*, 80.

³³⁰ See Appendix 1.

³³¹ Widor wrote after the dedication of this instrument in 1874 that he found it “very beautiful.” Quoted in Near, *Widor*, 491n269.

³³² John Near has been able to track the first printing to early in 1872 thanks to an autographed score at the Bibliothèque nationale de France. See *ibid*, 490n243.

³³³ See *ibid*, *Widor*, 33.

...]”³³⁴ That Widor supposedly chose to name these instruments by chance (“*au hasard*”) can best be seen as the author playing coy. While Cavallé-Coll didn’t reach the fullest realization of his desire for a truly “symphonic” organ until the late 1870s and 1880s,³³⁵ the instruments leading up to them were important advancements towards that goal, especially by placing organs in concert settings.³³⁶ These new instruments, emancipated from their traditionally sacred setting, demanded a new repertoire, so “Widor aimed to produce, in the symphonic form, a music in which the disposition, writing, and architecture was perfectly adapted to all the means that the Romantic organ, conceived by Cavallé-Coll, put at the disposal of composers.”³³⁷

The French organ symphony is aurally characterized first and foremost by the broad color palette typified by the Cavallé-Coll *grand orgue*. These instruments, found in the large churches throughout France,³³⁸ usually consisted of three or more manuals and pedal, each containing independent foundations, solo and chorus reed stops. Although generally only the *Récit* division was under expression in a swell box, a grand *crescendo* could be effected through the addition of more brilliant stops using the *ventils*.³³⁹ Besides the characteristic solos—such as the *flûte harmonique*, *clarinette*, etc.—this *crescendo*, culminating in the raucous *Grand Choeur*, is the defining sound of a Cavallé-Coll. By building up from unison-pitched foundation stops through higher-pitched ranks and reed-tone, crowned with the high-pitch mixtures, the organ can achieve a Mannheim-esque

³³⁴ Charles-Marie Widor, “Aristide Cavallé-Coll,” *Le Guide musical*, XLV no. 42 (22 Oct 1899) 776–778, 776. Widor helped to demonstrate or inaugurate all of these organs. See Appendix 1.

³³⁵ Lueders and Fraser, “Part 2: 1840–1862, Chapter 1: Danjou Attacks,” *The Genius of Cavallé-Coll*. Reading, U.K.: Fugue State Films, 2013. DVD.

³³⁶ He was likely influenced by a visit to England in which he visited the landmark Hill organ at Birmingham Town Hall with its imposing 32’ façade. Lueders and Fraser, “Part 3: 1862–1899, Chapter 4: The Symphonic Organ and A Project for Rome.”

³³⁷ Marcel Dupré, quoted in Near, *Widor*, 73.

³³⁸ One could even find significant three manual instruments in the homes of Cavallé-Coll’s more extravagant patrons. A superb example can be found at the Royaumont Abbaye in Asnières-sur-Oise, France, originally belonging to the Maracci family chateau near Geneva.

³³⁹ Foot pedals that can be used to couple keyboards together, or suppress the reeds and high-pitched stops of a division.

crescendo in a way that no other solo instrument can. It is this very ability that must have compelled Berlioz to place the organ on equal footing with the symphonic orchestra;³⁴⁰ although the effect is different, the drama is the same.

Aristide Cavallé-Coll

No builder had greater influence on the development of the French organ and its music in the 19th- and early 20th-centuries than Aristide Cavallé-Coll. By the sheer amount of enduring repertoire composed for his instruments, technological advancements, and imitation of his style, he ranks among the likes of Clicquot, Schnitger, and Silbermann as one of the most influential organ builders in history. His cultivation of the “French symphonic” school of organ-building would ripple around the world. Although his design philosophy could often be influenced by leading organists whose opinion he trusted, his new sound world that came first, ushering in a new age of composition.³⁴¹

Born to a lineage of organ builders—residents of the border between Spain and France—Aristide joined the family business. His mind for invention soon set him apart as he incorporated his own mechanical improvements into instruments built under the family’s aegis. While working in Toulouse, his invention—the *Poikilorgue*³⁴²—was applauded by no less a figure than Rossini, who insisted that he relocate to Paris. As an unknown provincial builder, he miraculously obtained the contract to rebuild the organ of the Basilica of Saint-Denis, just north of Paris.³⁴³ The contract with this enormously prominent church—the burial site for centuries of French

³⁴⁰ “The Organ and the Orchestra are both kings, or rather, one is Emperor, and the other Pope [...]” Berlioz, quoted in Widor, *Manual of Practical Instrumentation*, 140.

³⁴¹ Lueders and Fraser, “Introduction,” *The Genius of Cavallé-Coll*.

³⁴² A forerunner of the harmonium.

³⁴³ This was perhaps due to connections with local officials gained through his family’s association with Freemasonry. Lueders and Fraser, “Part 1: 1811–1840, Chapter 2: Saint-Denis,” *The Genius of Cavallé-Coll*.

monarchs—led to others, and the young Cavaillé-Coll quickly joined the ranks of leading Paris organ builders.

Vying with the likes of Abbey, Callinet, and Dallery, Cavaillé-Coll soon distinguished himself as the leading *facteur d'orgue* of Paris. After arriving in 1833, his instruments came to grace the *tribunes* of the preeminent parishes of Sainte-Madeleine (1846), Sainte-Clothilde (1859), Saint-Sulpice (1862), Notre-Dame-de-Paris (1868), Saint-Trinité (1869), and many others.³⁴⁴ From the first to the last, Cavaillé-Coll's instruments represented the finest in both design and tonal splendor. Their universal quality also attracted the highest rank of organists to serve as their *titulaires*.³⁴⁵

This draw allowed Cavaillé-Coll to cultivate friendships with leading performers throughout his career. Nothing seems to have frustrated him more than a less-than-worthy organist seated at one of his great instruments.³⁴⁶ To mitigate such embarrassments, he regularly acquainted himself with organists of great talent, regardless of musical taste, age, position, and sometimes even location. After unsuccessfully courting Lemmens from Brussels, Cavaillé-Coll began sending protégés to him in the hope that they would someday take a place at his consoles. Members of the Lemmens school soon became closely associated with his instruments, frequently called upon to inaugurate his newest, and sometimes giving their input on design.³⁴⁷ Widor, more than any other, came to embrace the singular sound world of the Cavaillé-Coll organ, writing works that are finely matched to their

³⁴⁴ An incomplete, but accessible and user-friendly, list of his instruments can be found at <https://www.organsparisn.vhhil.nl/cc1.htm>.

³⁴⁵ A telling example can be seen in the lineage at *La Madeleine*, one of the most prominent parishes, in the heart of the fashionable 8th *arrondissement*, near the *Place de la Concorde* and *Opéra Garnier*. It's organists have always stood at the forefront of Parisian musical circles, and have included Louis James Alfred Lefébure-Wély, Camille Saint-Saëns, Theodore Dubois, Gabriel Fauré, Jeanne Demessieux, and Odile Pierre.

³⁴⁶ A particularly painful example for him was Eugene Sargent, organist of Notre-Dame Cathedral!

³⁴⁷ It was apparently Lemmens who convinced Cavaillé-Coll that he should standardize his keyboard compasses in order to facilitate the playing of Bach. Near, *Widor*, 23.

capabilities and particular sounds.³⁴⁸ No greater evidence for this association can be found in his final two organ symphonies, which are dedicated not to persons, but to the churches housing two of Cavallé-Coll's last organs.³⁴⁹

Cavallé-Coll organs

Few organs in history have been so well documented, studied, emulated, and recorded than the great instruments of Cavallé-Coll. His methods have been meticulously examined and expounded upon by numerous writers, perhaps none more thorough than Fenner Douglass in his mammoth *Cavallé-Coll and the Musicians*.³⁵⁰ Less scholarly, but no less illuminating, *The Genius of Cavallé-Coll* documentary by Fugue State Films explores his work in a more digestible format. The distinct sound of these organs can also be heard in myriad recordings. Even more impressive, perhaps, are the countless organs built around the world that imitate—and sometimes purport to directly copy—Cavallé-Coll's gems.³⁵¹ Given the body of literature available on these instruments, and the general familiarity with their salient features, we will only briefly discuss Cavallé-Coll's organs as they relate to the “symphonic” ideal.

³⁴⁸ Jean-Baptiste Robin, masterclass on the music of Widor for “French organ music in the early twentieth century: between tradition and modernity” at Royaumont Abbaye & Fondation, Asnières sur Oise, France, July 11, 2016.

³⁴⁹ These are the *Symphonie gothique*, op.70, dedicated to Saint-Ouen, Rouen, and the *Symphonie romane*, op.73, dedicated to Saint-Sernin, Toulouse. The instruments Cavallé-Coll built for these churches represent the apogee of his work and are likely two of the most frequently recorded organs in history.

³⁵⁰ Fenner Douglass, *Cavallé-Coll and the Musicians*, Raleigh: The Sunbury Press, 1980.

³⁵¹ Few organ builders have gone so far as to build replicas of Cavallé-Coll's organs. A notable example would be Vershueren organ of Choir and Organ Hall at the University of Göteborg, Sweden. Numerous other instruments have been built by firms in the United States and Europe that are stylistic imitations of the French symphonic organ. Notable examples include organs by Bedient (esp. Dallas), Casavant (esp. Notre-Dame Basilica, Montreal), Fisk (esp. Oberlin College & Plymouth Congregational, Seattle), Fisk-Rosales (Rice University), Jaekel (Pilgrim Congregational, Duluth) Juget-Sinclair, Rosales (esp. Portland & Seattle), Wolff (University of Kansas), and many others.

Beginning with his very earliest organs, Cavallé-Coll sought to expand the instrument's capabilities. As a young man, while still working for his family's firm in Toulouse, Aristide completed an organ in Lérida, Spain, which incorporated a system of coupling via foot pedals—*ventils*—of his own invention.³⁵² Further, in 1830, he invented the *Poikilorgue*, a precursor to the harmonium.³⁵³ This instrument, designed for use in the theater, was perhaps the first organ intended for non-religious use. After hearing it in a performance of *Robert le Diable* by Meyerbeer, Rossini encouraged Aristide to try his luck in the capital.³⁵⁴

His first project in the Île-de-France was for the Basilica of Saint-Denis, a monumental undertaking of equal proportion to that revered edifice. A medieval abbey church, it was consecrated in memory of the martyr Saint Denis—first bishop of Paris—and was one of the first examples of Gothic architecture, rebuilt under its famous Abbot Suger. Home to the remains of French monarchs—dotting the church in fabulously ornate monuments—until the Revolution, its significance in French history is undisputed. With almost precognitive foresight, church authorities chose Cavallé-Coll over reputable Paris builders such as Abbey, Callinet, Dallery, and Erard.³⁵⁵ This instrument, which took some seven years to complete, was revolutionary in its concept, and “organs could no longer be conceived of as before.”³⁵⁶

³⁵² Kurt Leuders and Fraser, Will, dir. “Part 1: 1811–1840, Chapter 1: Grandson of a Classical Organ Builder,” *The Genius of Cavallé-Coll*. This invention, like the *Poikilorgue*, added responsibilities for the feet. Were these innovations inspired by the proliferation of different pedals on the piano? Or could they have been influenced by the various knee-pedals—*genouillères*—of harpsichords?

³⁵³ Although the first reed organs in Europe were developed by Grenié in 1810, they didn't reach widespread use until later in the hands of Mustel, to whom Cavallé-Coll had sold his designs. See Barbara Owen, “Reed organ.” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

³⁵⁴ Kurt Leuders and Fraser, Will, dir. “Part 1: 1811–1840, Chapter 1: Grandson of a Classical Organ Builder,” *The Genius of Cavallé-Coll*.

³⁵⁵ Fenner Douglass, *Cavallé-Coll and the French Romantic Tradition*, New Haven: Yale University Press, 1999, 10.

³⁵⁶ Pierre Pincemaille and Fraser, Will, dir. “Part 1, Chapter 2: Saint-Denis,” *The Genius of Cavallé-Coll*. Reading, U.K.: Fugue State Films, 2013. DVD.

The first contract for the Saint-Denis organ was submitted in 1833, “an odd combination of classical requirements with eccentric ‘modern improvements,’ all of which could fit only into an instrument of immense size.”³⁵⁷ Under his father’s supervision, the plan was economized and resubmitted in 1834 as a first revision, one of several. His final proposal, submitted December 2, 1839—more than six years after the initial bid, twice the originally estimated build time, and while the organ was already well underway—asked for an additional 20,000 francs and outlined his reasons for needing the extra cash.³⁵⁸ It amounts to a virtual manifesto of organ conception.

The 1839 proposal is broken into five parts: the first four detailing Cavallé-Coll’s theories on the musical and mechanical value of organ design, while the fifth outlines the cost.³⁵⁹

1. Bellows: “The bellows of a pipe organ is indisputably the most important part of this gigantic instrument, for the wind supplied by the bellows is the source of the sound: therefore, the bellows brings to life all the pipes that constitute the various instruments the organ draws upon.” To imitate the “powerful, beautiful tone of an orchestra,” an organ must have solid wind, which is impossible through cuneiform bellows, thus necessitating the invention of a modified parallel-bodied reservoir. Such advancements allow for higher wind pressures, benefitting reed stops, allowing them to “possess the character of the instruments whose names they bear.” So as to accommodate the needs of reeds for higher pressure and the flues for lower pressure, tiered reservoirs were devised, including those that allowed for “each octave of each stop [to receive] the appropriate wind pressure.”
2. Harmonic stops: “Organ stops, as made hitherto, consist of pipes which speak the fundamental pitch. In the low register, these stops possess adequate tone; but the

³⁵⁷ Douglass, *Cavallé-Coll and the French Romantic Tradition*, 13.

³⁵⁸ *Ibid.*, 18–26.

³⁵⁹ The full proposal is reproduced in Appendix 3.

higher the pitch, the thinner and shriller their tone becomes.” Further, the smaller the pipe, the less volume, requiring voicing of the bass stops small and trebles large, creating an uneven compass. A remedy to this is to incorporate harmonic pipes in the treble, which modifies “the tone, giving it better quality, and increasing its volume without shrillness. The wind instruments in the orchestra afford a clear idea of the advantages of harmonic tone over the fundamental.” By comparing modern wind instruments to their ancient counterparts, such as the transverse flute to the recorder, the benefits of a harmonic instrument are evident. Further, the new system of tiered reservoirs allows for adequate air to be supplied to the harmonic pipes to speak their most beautifully.

3. The action: “Organ builders generally agree that the larger the organ the stiffer the key action.” Larger organs often suffer from two contributors to action stiffness: 1) tension from the springs in palettes and the friction of an extensive mechanism, and 2) wind pressure from the large bellows. While the first can be mitigated by “careful design and construction,” the second is more difficult to overcome. This is further exacerbated if you want to maintain a normal key depth and a sufficiently high wind pressure. With the Barker Lever, “based on the elasticity of air [...] each manual key there is provided a small bellows, connected to the pulldown of a palette in the chest.” This allows the power of the bellows to lighten the action and eases coupling, “the lightness of the key action is in no way affected by the various combinations.”
4. Expressive divisions: “We may distinguish two main categories of sound which the organ can produce: 1) those peculiar to the organ, which are made chiefly by foundation stops: their majestic tone is imitated by no other instrument; 2) those which more or less successfully imitate the various instruments of the orchestra.”

The latter, an “imprecise imitation” of the instruments they represent, can be improved first by way of harmonics and winding, as described previously. “A further essential quality to be mentioned here is the ability to increase in volume as desired, so as to perfect the imitation of orchestral instruments.” To achieve the greatest effect, a large number of powerful stops should be placed in a box of sufficient insulation, allowing for “greater brilliance” of the ensemble. “Thereby, the stops in this division take on all the expressive qualities of orchestra instruments: by virtue of their compass and power, their qualities seem to influence all the stops in the organ, when the latter are played together with the stops under expression.”

Although Cavaillé-Coll’s organs would evolve over his lifetime, his fundamental approach to building does not seem to have deviated from the tenets espoused in the 1839 document. His design for parallel reservoirs—providing a steady source of wind pressure—became a standard for organs around the world, still largely used to this day. He was further committed to his systems of tiered wind pressures, feeder-bellows, foot pumping, and the Barker Lever until the end of his career, even as electrical and pneumatic alternatives became popular in Britain, Germany, and the United States. While Cavaillé-Coll’s mechanical improvements were certainly significant, they were not likely the impetus behind emerging compositional innovations. Although these improvements were intended to allow for unfettered use of the organ,³⁶⁰ organists were inevitably constrained by physical

³⁶⁰ “It can be said that the Barker Lever was the crucial element to 19th-century organ building, in the end, because it allowed the instruments to be built with many, many stops, a multiplicity of manuals—in a certain way—with unlimited size, and of course this was something akin to the development of the symphonic orchestra.” Lueders and Fraser, “Part 1, Chapter 3: The Resistance of Air,” *The Genius of Cavaillé-Coll*.

demands and human will.³⁶¹ Technical genius though he was, it was through his philosophy of the organ as a dynamic ensemble that Cavallé-Coll opened the door to symphonic aspirations.

Early in his career, critics were wary of the “secular” sounds coming from Aristide’s instruments. Whether they had read—or were even aware of—his 1839 manifesto, they could certainly *hear* his desire to emulate the orchestra. In the 1840s, the strains of the *flûte harmonique* and *clarinette* inspired allusions to the *Opéra Comique* and elicited controversy for this mingling of sacred and profane.³⁶² Cavallé-Coll, however, was unwavering in his belief that the organ of the future would be modeled on the orchestra. With wind pressures and harmonic pipes that strengthened the upper range of the keyboard, organs were capable of treble ascendancy in a way never before possible. Coupled with the ability to *crescendo* and *decrescendo*, afforded by the swell box, expressive melodies could be more affective than ever before. The first swell pedals—notched *cullières*—were designed for just such a purpose, allowing for a rapid bloom followed by an equally swift *morendo*. The great tunes of Franck, perhaps the organ’s greatest melodist, fall flat without this combination of expressive declamation and soaring ascendancy.

As the symphonic orchestra grew, so too did Cavallé-Coll’s organs. Further, he was influenced by salon culture and the cult of Bach, incorporating the 30-note pedal board first in the salon organ of Pauline Viardot so she could play the Leipzig master.³⁶³ Later, he would build organs of increasing scope for the performance of transcriptions. His early invention of the *ventil* allowed

³⁶¹ Marcel Dupré recalled one Sunday while he was filling in at Notre-Dame Cathedral: “One Sunday when [Claude Johnson, a director of Rolls-Royce] was present, while I was playing full organ, the wind supply stopped suddenly. (In those years the organist was at the mercy of a team of five men who would stop pumping wind whenever they became tired. So I was always careful not to use too much wind.) ‘What is the matter?’ asked Johnson. I explained the situation. ‘Wait a minute, I am going to talk with them.’ He returned beaming. ‘I gave them some money. Everything will be just fine now.’ I thought that it would have been wiser perhaps to wait until I had finished playing before being so generous. I started to play again and there was another stoppage. ‘Things can not go on like this!’ ” Dupré, 69.

³⁶² Brooks and Fraser, “Part 1, Chapter 3: The Resistance of Air,” *The Genius of Cavallé-Coll*.

³⁶³ Schuster-Fournier and Fraser, “Part 2, Chapter 3: Cavallé-Coll and the Salon Organ,” *The Genius of Cavallé-Coll*.

for the separation of reed and flue stops, allowing the performer to contrast different instrumental sections. When used together, one could emulate the full orchestra, creating a vast block of sound, differentiated by various articulations, a characteristic device of the French symphonic school of organ composition.³⁶⁴ With Wagner gaining popularity in France, the organs for the Baron l'Épée were specifically designed to play opera transcriptions, including Cavaillé-Coll's final instrument, built for the Baron's chateau at Ibarritz.³⁶⁵

Cavaillé-Coll's crowning achievements were the organs of the Palais du Trocadero (Paris), Saint-Ouen (Rouen), and Saint-Sernin (Toulouse), all built between 1878–1888. These instruments represented a final step toward creating an homogenous continuum of sound, capable of a grand *crescendo* or gradual *pianissimo* without sacrificing intensity or smoothness. Kurt Lueders describes this ideal as “the organ as one, large, magnificent block, in the sense of an orchestra.”³⁶⁶ Widor described the Saint-Ouen organ as “a Michaelangelo of an instrument,” and the conclusion of his *Symphonie gothique*, dedicated to that church, exemplifies its aesthetic and versatility: a rapid climb to *fff* over seven measures followed by a *poco a poco diminuendo* of 35 measures to *piano, tranquillamente assai*.

Widor and Cavaillé-Coll

Although these instruments were some of his last, and often considered his finest, Cavaillé-Coll's largest instrument was built for Saint-Sulpice of Paris in 1862. Comprising 100 stops over five manuals and pedal, it was by far the largest instrument he ever attempted. Like many of his organs, this was characterized as a “restoration” rather than a new construction, and reused quite a bit of the pre-existing pipework, notably by François-Henri Clicquot. Widor presided at this organ

³⁶⁴ Fraser, “Part 2, Chapter 5: Franck and the Orchestral Organ,” *The Genius of Cavaillé-Coll*.

³⁶⁵ Ironically, both these Wagner-inspired house organs now reside in Paris churches, the first in Saint-Antoine-des-Quinze-Vingts, the second in the Basilica of Sacre-Coeur.

³⁶⁶ Lueders and Fraser, “Part 3, Chapter 4: The Symphonic Organ and a Project for Rome,” *The Genius of Cavaillé-Coll*.

for sixty-four years, from 1870–1934, and composed his first four organ symphonies in response to this incredible instrument. Widor’s one qualm with the organ was that it lacked principals at 16- and 8-foot pitch, and so they were added as a donation in his honor after his retirement; these are the only two revisions to Cavallé-Coll’s original specification.

Ultimately, Widor could attribute nearly all his successes to Cavallé-Coll. It was thanks to his guidance that the young Charles-Marie went to Brussels to study with Lemmens, and he helped secure the position at Saint-Sulpice after his studies were completed, following the death of Lefébure-Wély. With Aristide’s help, Widor not only was educated as one of the leading organists of France, but was given the visibility to prove it, leading him to greater and greater heights.

Never one to spurn a benefactor,³⁶⁷ Widor rewarded Cavallé-Coll’s generosity by putting his talents at his mentor’s disposal. His greatest contribution was likely in creating a new body of repertoire expressly for these new instruments. It could be argued that César Franck was the first to write masterworks for Cavallé-Coll:

[He] had already introduced the first truly symphonic concept to organ music with his largest organ composition—the cyclical *Grande pièce symphonique*, Op. 17, which unpretentiously appeared as one of his *Six pièces* written between 1860 and 1863. In terms of expressivity and registration color, Franck’s treatment of the organ remained essentially the same in his other organ works, but he never returned to develop the symphonic genre of organ music. It is impossible to know what influence the *Grande pièce symphonique* had on Widor, though he had certainly heard it—probably under Franck’s fingers. In any case, Franck’s timidity became Widor’s resolve. Boldly and uncompromisingly, Widor’s Opus 13 carried the title *Symphonies pour orgue*.³⁶⁸

With these works, Widor plumbed every height and depth of these new instruments, championing their builder and attracting adherents from all around the world to marvel at the French symphonic

³⁶⁷ Except, perhaps, in the rare case of Merklin, though more likely a “sin of omission” rather than an active desire to harm on Widor’s part. See Near, *Widor*, 29.

³⁶⁸ *Ibid*, 71.

school. When writing organ symphonies, they looked to his model, not Franck's. He may not have been the genre's "father," but he was certainly its "master."

V

Widor's Ten Organ Symphonies

As seen in the preceding chapters, the keyboard symphony has a rich ancestry, evolving out of and alongside a variety of genres including the orchestral symphony and concerto. Widor's ten epochal works are not only "of their time," but a logical outgrowth of the musical developments that preceded them. Widor tackles the sonata- and symphonic-problems head-on by unabashedly reuniting their histories which had diverged centuries earlier.

The following analyses will consider each work, focusing on their formal construction. For ease of digestion, each will begin with a table diagraming the work's overall structure and salient features of individual movements. Discussion of finer compositional details will follow, forming the bulk of this chapter. At the conclusion of each symphony, two tables will detail relations between the movements. The first will explore large-scale details and how they relate to the weight given to particular movements and the overall arch of the symphony. The second will explore tonal and motivic elements that appear throughout the work, showing how Widor uses small details to create large-scale unity and reinforce the symphony as a cycle. As stated earlier, all references to these works correspond to John Near's editions published by A-R Editions, Inc. and will use his printed measure numbers.³⁶⁹ For the sake of brevity, musical examples have been avoided except for music outside Widor's organ symphonies.

Near has written extensively about Widor's revision process and the various versions of the symphonies in the prefatory material to his editions. In most instances, the changes made to individual movements are minimal, relegated to changes of registration, articulation, manual indication, etc. Often, when Widor revised the notes themselves, his attention was focused on a few

³⁶⁹ See bibliography for full citations.

measures, trying to achieve the best counterpoint, most deft harmonization, etc.; rarely did his revisions alter the formal make-up of these pieces. Readers are encouraged to read Near's remarks and study his appendices—a wealth of information—to learn about those instances. This study will exclusively focus on the Widor's *Fassung letzter Hand* as published in Near's edition.

Any author studying the ten organ symphonies of Widor is indebted to the pioneering work of John Near and Ben Van Oosten. When applicable, these authors' views on a particular movement will be quoted—especially when referring to issues of affect, character, etc.—which influence the perception of a work beyond formal matters. Readers are especially encouraged to read John Near's introductory materials to the ten volumes of symphonies and to listen to Van Oosten's insightful recordings of these works.

Form and Symbology

Any analyst seeking to bring fresh perspective to music of the past must wrestle with the state of existing scholarship. With the case of Widor, this burden is particularly onerous. While Widor's musical legacy remains intact—largely through the enduring ardor of organists—his compositions continue to be misunderstood through the lens of critique levelled during his lifetime. Contemporary critics continually questioned the validity of the organ symphony as a genre, which—lacking any advocate to argue otherwise—continues to lead modern musicians to still consider these pieces as suites. Even a scholar as insightful and influential as Near continued to espouse this belief:

Particularly notable among Widor's organ symphonies is the variety of structural procedures employed in the large outer movements; yet for a composer steeped in the classical tradition, it is remarkable that not one clear-cut example of a sonata form is to be found.³⁷⁰

³⁷⁰ Near, "Introduction" to Widor, *Symphonie romane*, ed. John Near. Madison, WI: A-R Editions, 1997, xii.

This is a fundamental misunderstanding of Widor's formal processes, but one that—sadly—is unsurprising given the current understanding of form promulgated by prominent authors.

Sonata-form has often been viewed as a closed book, a view cemented by Charles Rosen in his influential volume *Sonata Forms* of 1980. He proclaimed:

Once [sonata form] had been called into existence by nineteenth-century theory, history was no longer possible for it; it was defined, fixed, unalterable. Except for a few small and unimportant details, sonata form will be for all eternity what Czerny said it was.

There is, of course, history of what individual composers did with the form, but there is little continuity to this kind of history—it stops with each practitioner, and starts all over again from the beginning with the next. [...] This history is irremediably discontinuous because sonata form is largely irrelevant to the history of nineteenth- and twentieth-century styles; it does not generate these styles, and is not altered by them.³⁷¹

With this, he declared that the sonata of Beethoven was the peak and end of the form, incapable of evolving any further; instead, any composer seeking to advance the form must be considered in isolation and the analyst cannot look to any emerging trend or continual development in the 19th-century.

While many authors have sought to soften this edict, they remain indebted to Rosen's view. Schmidt-Beste tellingly closes the first chapter of his book *The Sonata* by invoking the former's name:

This appropriation of ever new and modified instrumental forms by the sonata does make it difficult to define exactly what the criteria governing the use of the term are at any given point in time—apart from the rather simplistic criterion that a sonata is a piece that was called 'sonata' by its creator. It is far easier to define what a sonata is *not* at a given point in time, and often that has to be the point of departure for a historical or analytical description of the genre. On the other hand, music history is more about diversity and change than about stability anyway, and the sonata mirrors this observation most aptly. It was with good reason that Charles Rosen called his

³⁷¹ Rosen, 292.

seminal book *Sonata Forms*, not *Sonata Form*—and it is in that spirit that the following observations are meant to be observed.³⁷²

Although he tries to push the argument that the sonata is marked more by “diversity and change than stability,” he tacitly continues Rosen’s argument that the genre did not evolve after Beethoven. The form is discussed at length up through 1830, but the discussion essentially ends except for brief discussion of the idea of cyclicalism as promoted by certain 19th-century German composers.

The misunderstanding of Widor’s application of sonata-form has several layers. The first is the simple fact that few who have approached his music have done so with the eyes of an analyst.³⁷³ The few who have tried have rarely had the tools to comprehend Widor’s own apparent understanding of form, which was marked more often by manipulation and diversification than reliance on a strict singular concept. Many have surely been led astray by the belief that sonata-form is chiefly colored by the conflict between tonic and dominant espoused by Rosen.³⁷⁴ One commonly sees the “polarization or opposition” of tonalities in Widor’s music, but he is rarely so antiquated or pedestrian as to look to the dominant.³⁷⁵ Rather, he seems to take delight in unusual and unexpected harmonic turns,³⁷⁶ such as obfuscating the form by ending an exposition in the tonic, or inserting a recapitulatory climax on the Neapolitan. To truly comprehend these forms, we must embrace the “spirit”

³⁷² Schmidt-Beste, 19.

³⁷³ Ben Van Oosten—the preeminent performer of this music—for example, restricted his analyses to motivic relation between movements, essentially ignoring form altogether.

³⁷⁴ “The exposition of a sonata form presents the thematic material and articulates the movement from tonic to dominant in various ways so that it takes on the character of polarization or opposition.” Rosen, 222.

³⁷⁵ Contemporaries like Brahms commonly used unusual tonal relations in their sonatas. Who would question the title of his Sonata No. 2 in F-major for Cello and Piano, op.99, even though it explores the radical key of F-sharp-minor in the first movement development?

³⁷⁶ This also holds true in the way he obscures sections through double-bar lines. Widor’s inconsistent use is perplexing, and Near solves the problem in his edition by adding quite a few of them throughout. This study, however, will ignore printed double-bar lines, as they tend to do more to obscure the true delineation of sections rather than illuminate them.

of diversity that Schmidt-Beste encourages and look to the way in which Widor intentionally expands or defies the bounds of conventional categories, especially with the knowledge that he is forging a new path forward for both the symphony and his instrument, the organ.

Any discussion of form will surely have to grapple with how one distills the music down into a cogent and comprehensible shorthand. As noted symphony scholar Jan LaRue put it, “All of us have experienced the frustration of analyzing a complicated piece and running out of symbols.”³⁷⁷ Due to their simplicity, ease of combination and expansion, and previous application in Alan Brown’s seminal *The Symphonic Repertoire* series, this study will follow LaRue’s system explained in his *Guidelines for Style Analysis*.³⁷⁸ The following list will explain the characters used and their meanings. To LaRue’s symbols, this study has added certain others to allow extant letters to serve a more specific function.

Symbols for notes, keys, pieces, and movements

Symphony I	The designation “Symphony,” followed by roman numerals, is exclusively used for numbering Widor’s ten organ symphonies to separate them from the multitude of other numbered symphonies mentioned.
1, 2, ...	Movement numbers will be referred to by Arabic numerals in tables.
C ₁ , C ₂ , ...	Tones will be referred to by upper-case roman letters. Pitch designations, when given, will be given in subscript, with C ₁ referring to the bottom C of the organ keyboard (C ₃ would be “middle C”).
A-major...	Keys of pieces—in prose—will be referred to by an upper-case letter, followed by a hyphen with their mode.
A or a...	keys of pieces—in tables, etc.—will be referred to by a single letter. Major keys in upper-case, minor keys in lower-case.

³⁷⁷ LaRue, 154.

³⁷⁸ See “Symbols for Analysis and Stereotypes of Shape,” pp.153–193 in LaRue, Jan, *Guidelines for Style Analysis: Expanded Second Edition with Models for Style Analysis, A Companion Text*. Ed. Marian Green LaRue. Sterling Heights, MI: Harmonie Park Press, 2011.

Tonic *or* I ... chordal functions within a key will be referred to by both their traditional names roman numerals. When referred to in tables, the latter will be used.

1, 2, ... single numbers in prose signify scale degree

Symbols for main functions and sectional delineation

O introductory material; initial thematic gestures

P primary materials

T transitional or unstable functions

S secondary or contrasting functions
(S1, S2, etc. used in pieces of multiple contrasting sections, e.g. rondos)

K closing functions

Special symbols for sonata-form movements

E exposition

D development

R recapitulation

Coda closing section, not related to K material

Symbols for accessory functions and inter-/intra- relationships

N new thematic material, often combined with other letters to show origin (E.g. D_N shows a new theme/motive from the Development)

S_p subscript characters show derivation. This example would show a secondary theme derived from the primary theme

Pa lower-case roman characters show sub-phrases/themes.
This example would show that phrase a belongs to P

Pa lower-case italic characters show characteristic motives of a theme. This is typically used when a motive is used in development or combination

1.P an Arabic numeral, followed by a period and other letter(s), shows a component from a different movement. This example would show the appearance of a first movement's P theme in another movement.

Opus 13

Widor's first testament for the organ was written shortly following his appointment as provisional organist of Saint-Sulpice in 1870. As is the case with all of his organ music, the pieces are inseparably tied to the sound ideal of the Cavallé-Coll organ. As we have previously seen, "It's when [Widor] felt the 6,000 pipes of the Saint-Sulpice organ vibrating under [his] hands and feet that [he] took to writing [his] first four organ symphonies (published together by Maho)."³⁷⁹ Inspired by this instrument and its symphonic bearing, he undertook to reform organ composition and create works suited to its dynamic character. He wrote to soothe concerns, however, saying, "No confusion is to be feared. One will never write indiscriminately for the orchestra or for the organ, but henceforth one will have to exercise the same care with that combination of timbres in an organ composition as in an orchestral work."³⁸⁰

Commenting on their musical style, Widor remarked that in the Op.13 Symphonies,

I didn't seek any particular style or form. I wrote them deeply, asking myself if they were inspired by Bach or Mendelssohn. No! I was listening to the sonorousness of Saint-Sulpice, and naturally I sought to extract from it a musical fabric—trying to make pieces that, while being free, featured some contrapuntal procedures. ... My first four organ symphonies appeared original although being of classic style.³⁸¹

The composer indicates that these works shouldn't be confused with contemporaneous symphonies; these are no mere transcriptions or approximations. Nor are they connected to the decadent organ music of his immediate predecessors, such as Lefébure-Wély and Benoist, rooted in improvisation and fantasy. Widor makes the allusion that his works—thoroughly original in terms of harmony, melody, and orchestration—harken back to the symphonic style of previous generations, but without any express imitation: a voice all his own.

³⁷⁹ Quoted in Near, *Widor*, 65.

³⁸⁰ Widor, *Avant-propos*, in *Symphonie I*, xxxii.

³⁸¹ Quoted in Near, *Widor*, 65.

When crafting these early works, Widor looked to the forms of the past, including those often associated with the liturgical setting to which the organ is usually tied. Pieces were often titled according to their particular character—such as march, meditation, prelude, etc.—not unlike the pieces one finds in the volumes of practical works by his contemporary Guilmant. We find, however, a consistent reliance on sonata-forms in the opening movements even though they are never titled as such. Further, these works exhibit an attention to interconnectivity not previously seen in large-scale organ works of France. The sonatas of Lemmens—even bearing descriptive titles that ought to unify the whole work—bear virtually no links between movements. Widor, by contrast, inaugurates his first symphony with consistent motivic ties between movements, aware of developing trends and expectations in sonata and symphonic composition. What separates these works as successors of the latter genre is their attention to the timbral possibilities of the new symphonic organ, offering a way forward for the organ independent of the *sonata da chiesa* inspired works of his predecessors.

Symphony I in C-minor

Table 5.1.1: Op. 13, No. 1 Overview

1. <i>Prélude</i>	2.	3. <i>Intermezzo</i>	4. <i>Adagio</i>	5. <i>Marche pontificale</i>	6. <i>Méditation</i>	7. <i>Finale</i>
Moderato c ; comm. time Sonata-form Contrapuntally oriented. P1 sets up 3rd and 7th motives. P2 sets up 2nd and 6th motives. S1 & S2 derived from P2 & P1 (respectively); treated fugally.	Allegretto Ab ; 3/4 Three-part (Sonata-form?) Motives derive from mvt. 1 Sonata-like due to development of S and appearance of P in central sect.	Allegro g ; comm. time Through- composed, monothematic Plain statements of theme in various keys with transitions between. Integral 5-1-2-3-5-1 motive.	[sans tempo] Eb ; 9/8 Three-part Return of 5-1-2-3 motivewith chromatic step. Contrasting S section from with motives from 1st movement? Coda derived from P with intensified chromaticism.	[sans tempo] C ; 2/4 Rondo Five sections with two secondary themes; P repeated exactly each time. O returns in all transitions before prefatory motives for following sections. S2 derived from Added in 1887 revision.	Lento eb ; 6/8 Two-part Monothematic, contrasting section derived from P, but harmonically unstable. Theme spun out of 5-1-2-3-5-1. No pedal until reprise of P. Added in 1887 revision.	Allegro c ; comm. time Fugue Subject derived from 1.S1; counter-subject derived from 1.P2 Bach-ian and Mendelssohn-ian figures in final episode.

At first glance, Symphony I can look like a collection of keyboard-style pieces with little relation to one another. In truth, however, the work is tightly interwoven with motivic continuity, supported by symmetrical construction for cohesion and unity. Anchoring it, one finds two sonata-form movements at the beginning, a grand march at the center, and counterweighted by a fugal finale—all common elements of a symphony from the era of Haydn and Mozart.

Whereas another 19th-century composer might condense that formula down, omit elements, or synthesize them, Widor expands it, allowing himself an enormous degree of freedom within the symphony by increasing the number and variety of movements, but still within an integrally constructed plan. Symphony I originally had just five movements, omitting *Marche Pontificale* and *Méditation*. They were added when the Op.13 works were revised for republication in 1887. Unlike the changes made to some other symphonies, these additions feel organic to the character of the rest of the work, broadening it without distorting its sense of cohesion.

Table 5.1.2: I.1 *Prélude*: Sonata-form³⁸²

Exposition	Development	Recapitulation
m.1 5 13 21 22 29	38 58	70 74 81 93
P1 P2 T _{P1} S1 _{P2} S2 _{P1} T _{S1}	P1/S1 T _{P1/S1}	P1 P2 S1/S2 Coda _{P1}
c: i III iv	iv bII vii ii v V	i

From the beginning, this movement shows Widor's endeavor to again revive the true organ-style of J.S. Bach.³⁸³

The inaugural *Prélude* opens with a brief pedal solo, reminding us that Widor is a member of the Lemmens school, famous for pedal mastery. An imitative voice soon follows, giving us the impression that this might be a fugue. The movement is contrapuntally constructed throughout, but reveals itself as a sonata-form. A second theme, P2 is introduced in measure 5, which yields to a transition, leading to the second theme group. The tight motivic work continues in E-flat-major as S1, derived from P2, is introduced, accompanied by S2, derived from P1. Lacking a closing theme, the development begins without great fanfare, but the transition to the subdominant and combination of P1 and S1 motives makes it apparent. A pair of central linear-intervallic-patterns brings us through a variety of keys, eventually landing on the dominant, preparing the recapitulation, achieved through a brief fugato based on the themes. S, however, gets short shrift in the restatement, soon eliding into the codetta.

³⁸² Each movement is diagrammed in the same way to show the formal construction. Columns are labelled and rows read left to right, with coinciding elements lining up vertically. The order of rows represent:

Measure numbers

Thematic content

Harmonic content (always relating to the key of the movement as shown to the extreme left)

³⁸³ Van Oosten, 410

Table 5.1.3: I.2: Three-part (Sonata-form?)

P	S	P
m.1 16 34 41	63 102 113	137 147
Pab T _{Pa} P' T _{Pa}	S1 P'' S2	Pab Coda _{s2}
Ab: I - IV - I V/iii I V/bII - V/ii	I VII V/VI V/bII V - I V	IV - V I

The second movement is one of the most heavily reworked among all the symphonies; perhaps Widor never really attained his ideal with this music.³⁸⁴

Similar to the second movement of Beethoven's Fifth Symphony,³⁸⁵ this piece dwarfs that which precedes it, larger by some 69 measures—more than 70%. Opening in A-flat-major, its homophonic tenths immediately illuminate a scene change from the previous movement. P, however, is constructed of a falling 2nd followed by a rising 6th, which mirrors the motives of 1.P2, betraying motivic continuity that will occur throughout the symphony. The initial falling 2nd incorporates a chromatic passing tone, which will also come into play in future movements. The high point of the phrase then falls by a scalar 7th, which will become another recurring motive. Like the first movement, the second is constructed in a sonata-esque form, but less clear cut.

After the presentation of P, a transition based on chromatic seconds follows. This leads to a varied repeat of P—much in the manner of some of Haydn's sonata-forms, which eschew an independent second theme-group³⁸⁶—but still in the tonic, which casts aspersions on the sonata-form of the movement. A new theme is introduced, returning us to A-flat-major, which is then developed, leading us to G-major. Another transition brings us again to A-flat-major and the return of P, but even further varied than before. This is followed by yet another new theme in the tonic. It is repeated, but soon elided back to P, stated in the subdominant—a common necessity of

³⁸⁴ Near, "Introduction" to Widor, *Symphonie I*, xxvii.

³⁸⁵ With which Widor's Symphony I shares the key of C-minor, and which Andrew Deruchie claimed was the "nineteenth century's greatest model" for symphonic composition. Deruchie, 19.

³⁸⁶ Schmidt-Beste, 70.

the recapitulation.³⁸⁷ Finally the new theme reappears for a Coda in the tonic, which cements the arrival in A-flat-major.

Table 5.1.4: I.3 *Intermezzo*: Through-composed

m.10	21	30	40	55	65	80	91	
	P	T	P	T	P	T	P	Coda _p
g:	i		v		iii		V i	VI - V - i

Rapid broken-chord figuration, quick and frequent manual changes, and pointed articulation all manifest a new style of organ technique here.

The sonority of the Intermezzo is also particularly interesting. While the tempo and staccato touch suggest nimbleness and lightness, the registration gives the music great solidity and strength.³⁸⁸

Both Near and Van Oosten point out that this sort of a *moto perpetuo* piece was something of a novelty in French organ music at the time,³⁸⁹ although it was not without precedents. An obvious forerunner is the *Fanfare* of Widor’s teacher, Lemmens, a work with which he was well-acquainted, having played it at Saint-Sulpice in his Paris debut concert of 1863.³⁹⁰

³⁸⁷ Ibid, 85. This, however, could perhaps throw the arrival of the recapitulation into question, however. Does it begin with the return of P in A-flat in m.102, which is highly embellished? Or is this part of the development? As such, how should we treat the new theme in m.113? Is it the missing S theme, or is it just a new theme that belongs to the development? As such, its appearance in the Coda is not so unusual, as these sections often continue developmental procedures. If we consider the early arrival of the recapitulation, however, it means that the Coda is a cementing of the S theme—one that was missing in the exposition—which is, perhaps, a more satisfying analysis, if only because it feels more balanced.

³⁸⁸ Near, “Introduction” to Widor, *Symphonie I*, xxviii.

³⁸⁹ “... an early example for a modern French organ toccata in *moto perpetuo* style (a new technique for that time!)” Van Oosten, 413.

³⁹⁰ See Appendix 1. Near records this performance as July 28, 1863, Near, *Widor*, 28.

Example 1: Lemmens *Fanfare*³⁹¹

Allegro non troppo.
Staccato.

TROMPETTES .
CLAIRONS .
MONTRE 8 .
PRESTANT .
Trompetten .
Clairons .
Prinzipal 8 Fuss .
Prinzipal 4 Fuss .
(Préstant.)
Ped.
FLÛTES 8, 16
et 4 .
Pedal. Flöten 8, 16 und 4 Fuss.

Widor's piece takes all the elements of his mentor's work and amplifies them: the tempo is faster, the agitated accompaniment leaves no rest for either hand, and manual changes are more rapid. To all of this, he adds a simple, but foreboding melody in the bass, recalling many chorale preludes of Bach.³⁹² Van Oosten sees another possible inspiration in Mendelssohn's *Lied ohne Worte*, op.19 no.1, which also sets a melody in quarter-notes against sixteenth-note accompaniment, but with an entirely different effect.³⁹³

Within the symphony, the *Intermezzo* acts as the *scherzo*, continuing the downward key trend to G-minor. Unfortunately, it is perhaps the least interesting movement of the work and Widor's weakest *scherzo*-type piece. Monothematically constructed with *moto perpetuo* accompaniment throughout, the movement bears greater resemblance to French *toccatas* of the late 19th-century than a true *scherzo*.³⁹⁴ The main theme first is heard in the pedals, preceded by a brief manuals-only introduction. P is entirely diatonic, leaving all chromaticism to the flighty accompaniment. This theme is stated twice more, first in D-minor, then B-flat-minor—descending through the G-minor

³⁹¹ Nicolas Jacques Lemmens, *École d'Orgue, 2^{me} Partie*, Mainz, Germany: Schott Music, 1862, 171.

³⁹² *Nun komm der Heiden Heiland*, BWV 661, seems a particularly likely inspiration with its somber character, restless accompaniment, and G-minor tonality.

³⁹³ Van Oosten, 415.

³⁹⁴ A comparison to the *toccatas* of Boëllmann, Gigout, or even Widor's famous *Toccata* from Symphony V is revealing. His *Toccata* in Symphony IV—also a part of Op.13—however, is quite different, which may be what prompted him to avoid that title for this movement.

triad, but always in the minor-mode—before returning to the tonic. Each of these statements is preceded by a brief manuals-only transition to the new key.

Table 5.1.5: I.4 *Adagio*: Three-part

P	S	P
m.1 9 13	33	45 53 59
P1 P2 _{p1} P1	Sab	P1 P2 Coda _p
Eb: I V i - V/bVII - iii	III - V/iii	I V I - V - I

With its limpid, chromatic line, initiated by a leap of an augmented fourth, the *Adagio* presages the later style of Widor, in which the influence of Wagner is often apparent.³⁹⁵

At last we arrive at the first of two slow movements. This deeply chromatic movement seems to take the instability of the opening motives of 2.P and allows it to pervade the whole melody. Its first theme, however, is quite similar to 3.P, built upon 5-1-2-3-1, but with intervening chromaticism that disguises the tune and tonality. A derived theme is introduced early on that inverts the initial interval. Two new motives are introduced in the central section, each borrowing from earlier movements. The soprano's descending scale of a 7th reminds us of the 2.P, while the alto seems derived from 1.S1. These short-lived cameos, however, are replaced by the return of the P material, which is elaborated into the coda.

³⁹⁵ Near, "Introduction" to Widor, *Symphonie I*, xxviii.

Table 5.1.6: I.5 *Marche pontificale*: Rondo

P	S1	P	S2	P
m.1 5	29 47 73	81 101	106 172	191 209
O † P † †	T _{O/S1} S1 T _p	P T _O	S2 _O T _{S2}	P K _O
C: I	ii iv - V - V/iii V	I	bVI V	I

[...] its grandiosity transports the imagination of the listener to the lively ceremonies of Saint-Sulpice. [...] it is not unlikely that the movement of the same name by Widor's teacher Lemmens served as an exemplar for this piece.³⁹⁶

Marche pontificale is one of Widor's many great marches and the "crowning moment of the symphony in terms of sheer sonority and rhythmic momentum."³⁹⁷ It was added in 1887 when the number of movements was increased from five to seven and one can hardly imagine the symphony without it. Like Widor's other marches, it enjoyed tremendous success in the 19th- and early 20th-centuries and was frequently excerpted by performers as a stand alone work. A simple rondo, it alternates exact repeats of P with two secondary themes. The brief four bar introduction—O—is an interesting addition, which serves as a transition between larger sections, often incorporating motives of adjacent themes. It intrudes further in S2, which is derived from O's main motives. This introductory theme returns in the Coda, giving the whole piece a sense of tight motivic unity in addition to its thrilling power.

³⁹⁶ Van Oosten, 417. He refers to the *Marche Pontificale* of Lemmens' Sonata No. 1.

³⁹⁷ Near, "Introduction" to Widor, *Symphonie I*, xxix.

Table 5.1.7: I.6 *Méditation*: Two-part

m.1 14	30 42
P P'	P Coda _p
eb: i V/V - V	i

[...] it is set in the symphony like a tiny jewel between two boulders.
Widor must have considered it perfectly fashioned,
for it exists unchanged throughout all editions.³⁹⁸

The sixth movement is of quite a different character. Closely allied to the other slow movement—*adagio*—it returns to E-flat, but now in the minor-mode. Its tune is far less chromatic than its predecessor and recalls the theme of the *Intermezzo* wholesale, elaborating upon it. When the theme is repeated, however, it takes on more harmonic plasticity, meandering through a number of keys. When repeated in the tonic, it becomes diatonic again, but adds a pedal part where it had none before. The coda ventures to the subdominant, much as the earlier unstable section had gone to V/V, but stays largely diatonic to E-flat-minor until the final *tierce de Picardie*.

³⁹⁸ Ibid, xxix.

Table 5.1.8: I.7 *Finale*: Fugue

Exposition	Episode	Entry
m.1 7 16 22	28	40
P1 P2 P1 P2	free	P2
c: i	iv	v
Episode	Entry	Episode
46	58 64	69
P derived	P1 P2	free
i - V/VI	iii	iv/iii - V/iv
Entry	Episode	Coda
82 88	93	107
P1 P2	P derived	1.Pa/P
i	iv - V	i - V - i

In the manner of the great contrapuntal finales of Bach, Beethoven, and Berlioz, Widor brings this symphony to a close with most severe grandeur. Its subject—derived from 1.S1—disguises the tonality, appearing to push us to the subdominant, a common feature of Widor’s minor-mode works. The arrival of the answer in m.6, however, confirms the C-minor tonality by arriving on the dominant. This is accompanied by a recurring countersubject derived from the first movement’s 1.P2. If we recall that 1.S1 and 1.P2 were related in the first movement, their reappearance here further cements the relationship. Unlike the often loosely built fugues of the 19th century—especially those of French composers—this piece remains strict throughout, with concise episodes between entries. The tonalities explored are somewhat unusual, however, such as the second entry in E-flat-minor, complete with answer, which is further explored in the following

episode.³⁹⁹ The final episode incorporates Mendelssohnian⁴⁰⁰ and Bachian elements, which perhaps is an homage to both composers' penchants for writing preludes and fugues. The final coda refers even more explicitly to the *Prélude*, introducing a version of 1.P1 as an accompanimental figure to the fragments of P above it.

It is interesting to consider whether Widor conceived of the *Prélude* and *Finale* movements as a paired prelude and fugue. Their shared thematic content would suggest that they were composed in tandem, but were they ever meant to exist as a solitary pair? Their key, motivic unity, and obvious connection in the *Finale's* coda is reminiscent of Bach's Prelude and Fugue in C-major, BWV 547, the only prelude and fugue of which we are quite certain were composed together.⁴⁰¹ The connections between the other movements, especially the manipulation of particular motives throughout the symphony, however, seem to indicate that—whether or not Widor initially toyed with the idea of writing just preludes and fugues—he certainly composed the internal movements with an eye toward the whole work, not simply as unrelated interludes within a pair of joined pieces.

³⁹⁹ Perhaps recalling the tonality of the previous movement, a favorite continuity device of Widor's.

⁴⁰⁰ Specifically, the left hand gestures in mm.94–95, which are reminiscent of Mendelssohn's Prelude and Fugue in G-major, op.37 no.2.

⁴⁰¹ Peter Williams, *The Organ Music of J.S. Bach*, 2nd ed. Cambridge, U.K.: Cambridge University Press, 2003, 112. The outright quotation of Widor's *Prélude* was added in the 1901 revision. The original version, however, has pregnant chords at the conclusion that are reminiscent of Bach's, which provides further evidence that BWV 547 may have been on his mind. See "Appendix 5" in Widor, *Symphonie I*, 75–82.

Diagram 5.1: Weight Distribution of Symphony I

	3. <i>Intermezzo</i> , g		5. <i>Marche pontificale</i> , C
	Repetitive, single theme		Rondo with derived themes
	Stately theme		Stately themes
	Fonds, reeds		<i>Grand choeur</i> [Fonds, reeds]
	2. A \flat	4. <i>Adagio</i> , E \flat	6. <i>Méditation</i> , e \flat
	Sonata/part-form	Part-form	Part-form
	Flutes	Strings, celestes	String, flute
	<i>Cantabile</i> theme	Chromatic themes	<i>Cantabile</i> theme
	Chromatic manipulation	Adagio	Chromatic manipulation
		1st sect. without pedal	1st. sect. without pedal
1. <i>Prélude</i> , c			7. <i>Finale</i> , c
Sonata-form, contrapuntal			Fugal
Moderato tempo			Allegro tempo [but can't be too fast]
Motivically related themes			Motivically related subjects
Fonds, eventually <i>Récit</i> reeds			Fonds, mixtures, eventually reeds

Table 5.1.9: Cyclical elements of Symphony I⁴⁰²

1. <i>Prélude</i>	2.	3. <i>Intermezzo</i>	4. <i>Adagio</i>	5. <i>Marche pontificale</i>	6. <i>Méditation</i>	7. <i>Finale</i>
<p>P1: 10th & 7th P2: 2nd & 6th</p> <p>m.13 T_{P1}</p> <p>S1 der. from P2 S2 der. from P1</p> <p>m.38 P1 + S1</p> <p>m.61 T derived from S1 & S2</p> <p>m.80 fragments of S1 instead of full statement</p> <p>m.93 Codetta_{P1}</p>	<p>P: 2nd & 6th, w/ chrom. passing, + falling 7th</p> <p>m.16 T_P</p> <p>m.29 missing S < repeated P</p> <p>m.63 new theme</p> <p>m.113 another theme (S?)</p> <p>m.146 Coda_S</p>	<p>P: 5-1-2-3-5-1</p>	<p>m.1 no pedal</p> <p>P: 5-1-2-3-1</p> <p>m.9 S der from P</p> <p>m.13 elaboration of P, add pedal</p> <p>m.33 2.P +1.S2</p> <p>m.59 Coda_S</p>	<p>P: 6th & 2nd</p> <p>m.29 T_{O/S1}</p> <p>m.101 T_O</p> <p>m.106 S2_{O/2P}</p> <p>m.209 Coda_O</p>	<p>m.1 no pedal</p> <p>P: 5-1-2-3-5-1</p> <p>m.14 missing S < unstable P m.30 repeat of P, add pedal</p> <p>m.42 Coda seems more theme-like</p>	<p>P: 1.S1 derived S: 1.P2 derived</p> <p>m.6, etc. S always appears with P, never alone</p> <p>m.107 Coda incorporates fragments of P, and brings back 1.P1</p>

⁴⁰² The discussion of each symphony will conclude with cyclical elements of the work. Measure numbers are identified at the beginning of each entry and progress from top to bottom. Correspondences between movements align horizontally, although it is not always possible to represent graphically depending on when such elements occur within a piece.

Symphony II in D-minor

Table 5.2.1, Op. 13, No. 2 Overview

1. <i>Praeludium Circulaire</i>	2. <i>Pastorale</i>	3.	[4.] ⁴⁰³ <i>Scherzo</i>	4. <i>Salve Regina</i>	5. <i>Adagio</i>	6. <i>Finale</i>
Andantino D ; 3/4 Sonata-form Monothematic, consistently chromatic and tonally ambiguous. Modelled on Beethoven preludes through all the keys	Moderato G ; 12/8 Three-part Pseudo-scherzo based on 2 short motives. Sprightly first section, mellow, varied middle, repeat of first.	Andante Bb ; 3/4 Sonata-rondo Longest movement, largely based on one theme. Significant use of chromatic climbing modulation; à la Franck?	Allegro E ; 6/8 Fugue Monothematic fugue with minimal development. Middle entries are brief. Nicknamed “La Chasse.”	Allegro d ; comm. time Through-composed Added 1901 Five sections, possibly for alternatim practice. Melody is highly embellished in Widor’s late style. Widor’s late style.	Andante [sic] b ; 3/4 Three-part Same tonal wandering of mvt 1. Frequent tonicization of D major.	Allegro D ; comm. time Sonata-form Exuberant sonata with significant middle development. No independent 2ndary theme.

Symphony II begins and ends in a major key, a novelty among Widor’s organ works. Like the preceding work, Widor returned to this symphony later in his life to amend its structure. Instead of simply adding movements, however, he extracted the *Scherzo* and replaced it with the much later *Salve Regina*, which is “actually in an anachronistic style” to the rest of the work.⁴⁰⁴

This symphony may have the earliest origins among Opus 13, which could account for Widor’s revision. It seems likely that the “*Chasse*” *Scherzo* was composed first; a review from the dedication of the organ at La Trinité in 1869 records Widor playing an *andante* and *schерzo*, but does not identify them further.⁴⁰⁵ These are generally believed to have been two movements—originally the third and fourth, respectively—of what would become Symphony II. This view is supported by a letter from his brother reminding him that he promised to send Guilmant his “*Chasse* or fanfare.”⁴⁰⁶

⁴⁰³ Brackets show the original numbering for movements that were omitted or repositioned.

⁴⁰⁴ Van Oosten, 436.

⁴⁰⁵ See Appendix 1.

⁴⁰⁶ See Near, *Widor*, 488n179. It could be that Guilmant heard Widor play this fugue at Trinité in 1869, which piqued his interest.

Table 5.2.2: II.1 *Praeludium Circulaire*: Sonata-form

Exposition					Development		Recapitulation		
m.1	13	20	28	31	38	52	57	71	73
P	T	P	T	P	N _p	T	P	T _p	Coda
D: I - V - I V/vi bII - V/bII - V/V V/vii II - V/II					V/bVI - V/bII - V/VIII vii ⁰⁷ /V		I - V - I V Ger ⁺⁶ - I		

Between the opening and close in D major, the piece touches harmonically upon all twelve degrees of the chromatic scale. In this way Widor continues a tradition among organists that begins no later than Spinacino's "Recercar detutti li toni" of 1507 and that continues through Beethoven's two preludes through all twelve keys, opus 39.⁴⁰⁷

Initially titled *Prélude*—like the first movements of the other Op.13 symphonies—Widor gave this piece its more descriptive title in 1901.⁴⁰⁸ The name change reflects its construction, which is similar to that of Beethoven's preludes through all the keys. A closer look, however, reveals that the main theme only appears in ten tonal areas, missing C and E-flat.⁴⁰⁹ Like the first movement of Widor's other D-major symphony—VIII—the opening tonality is difficult to distinguish, marked by extensive chromaticism.

After wading through all the chromatic *appoggiaturas*, we find simple harmonic and phrase structures: four bars to the dominant and four bars back to the tonic, which is extended by four more. A transition seems to tonicize the submediant, but lands instead on the Neapolitan by common tone. The theme is repeated in E-flat-major, but without the extension, eliding the return to the tonic with a new transition towards D-major. P is repeated again with little variation, once again transitioning from the secondary-dominant—A-major—to a new key.

P fragments beginning in m.38 and the keys become more distant, all revolving around B-flat—the key of the third movement.⁴¹⁰ This disintegration of the theme, coupled with rapid

⁴⁰⁷ Near, "Introduction" to Widor, *Symphonie II*, ed. John Near. Madison, WI: A-R Editions, 1991, ix.

⁴⁰⁸ Ibid, ix.

⁴⁰⁹ Van Oosten, 425. The former could perhaps be an homage to Beethoven, whose two preludes begin and end in C-major.

⁴¹⁰ Another of the earliest composed.

harmonic change and the falling pedal line—which was originally characterized by upward motion—indicate development. The fact that the theme returns in m.57 in its original guise—with the exception of A-natural in the bass, further aligning it to the tonic—would confirm this analysis, the tonic return acting as the recapitulation. This restatement is also the first time since the exposition that we have seen the full four+four+four phrase structure reappear. A brief transition extends the tonic until m.73, after which the following measures cloud the tonality once again, introducing an E-flat-seven chord, which acts as a German-augmented-sixth chord to the tonic, making it appear to tonicize the G-major Pastoreale that follows.

Table 5.2.3: II.2 *Pastorale*: Three-part

P			S					P		
m.1	9	18	24	32	42	44	52	59	67	74
P1	P2	T _p	S1 _{p1}	S2 _{p1}	T _p	S1	T	P1	P2	Coda _p
G: I - V/V VII V/V			V/bVII bVII - biii i V i					I - V/V bVII V/IV - V - I		

[...] replete with grace and aural color. It is also noteworthy for its fresh rhythmic ideas, its juxtaposition of legato melody with staccato accompaniment, and its deft imitative writing in the middle section.⁴¹¹

Like the following *andante*, this piece likely originated before the whole symphony was conceived.⁴¹² Although the title *Pastorale* fits with the pleasant affect of the piece—replete with characteristic attributes such as parallel thirds, echos, and drone effects—the form of the work is more complex. Each of the compound ternary’s sections has its own internal divisions, with intra- and inter-movement tonal connections, bound together by a high degree of motivic continuity. The

⁴¹¹ Near, “Introduction” to Widor, *Symphonie II*, x.

⁴¹² Widor performed a “*fantaisie pastorale*” at the Cavaillé-Coll showroom in March, 1870, which is likely this movement, given that it is the only of his organ works with a similar title. It is possible that—given the early origins of two of the other movements of this work—Widor originally intended this to be his first organ symphony.

outer sections of the work begin with an oboe melody against accompanimental thirds, contrasted by a secondary theme that shifts the tonality.

The S1 theme is prefaced by a bubbling bass motive derived from P1. A *choral* texture in m.25 provides a restful moment before S2—a canon derived from P1—injects energy into the *agitato* with a pseudo-wind trio.⁴¹³ The opening P material is repeated in m.59, but P2’s key is changed to F-major, echoing the first S1 and prefacing the tonality of the following movement.

Table 5.2.4: II.3: Sonata-rondo

Exposition			Development					Recapitulation	
m.1	23	37 44	53	63	73	76	87	96	112 132
P	S1	P T _{S1}	S _{2p}	T _{S2}	P	S _{2p}	T _{S2}	T _{P/S1}	P' Coda
Bb: I	III V/bII - II	VI vi - V/bVII	bVII	II	VIII	bIII - V			I

This piece must have been on Widor’s mind quite a bit as he composed this symphony, even if he neglected to give it a title like the other movements. Both of the previous pieces allude to its B-flat-major key despite the fact that it has little relation to their own tonalities. Unlike other movements in this symphony, the *andante* suffered only minor revision. Its composer must have thought sufficiently of it to place it alongside movements of his newly composed Symphony VI when he was arranging the *Symphonie pour orgue et orchestre*, op.42[a] in 1882. That version is scored for organ and strings with virtually changes to the notes of the organ original.⁴¹⁴

The movement opens with P stated simply in four-voice harmony. In m.17, a six measure extension prolongs the tonic, but introduces a variant of the 1.P motive, accompanied by its chromatically climbing pedal line. The first contrasting section introduces an *arabesque* figure, initially tonicizing D-major, then climbing up to F-sharp-major to tonicize B-major, the Neapolitan. A deceptive cadence takes us to the submediant for a repeat of the first eight bars of P, which lands on

⁴¹³ Akin to what we will see in the central variation of the *Symphonie gothique* finale.

⁴¹⁴ Near, “Introduction” to Widor, *Symphonie II*, x.

D-major as V/VI. Rather than complete the P material, another transition intervenes—now in G-minor and based on the S1 material—oscillating between G and A-flat starting in m.49, with a chromatically rising bassline reminiscent of m.17.

A-flat-major eventually succeeds for the following *agitato* S2 section, which takes up the P extension material from m.17 as its basis—complete with rising chromatic pedal-line—and develops it. The reappearance of P in m.95 appears to be another repeat—now in D-flat-major—but interruptions from the S1 *arabesque* destabilize it, confirming it as a transition back to the tonic with the appearance of the dominant in m.105 through common-tone modulation.

The recapitulation elaborates upon P, expanding the texture onto four staves. The theme is moved to the tenor while a more elaborate duetting voice occupies the soprano. The harmonic and melodic material is unchanged, however, from mm.1–19, the only alteration coming in the extension, which is condensed from six measures down to four. The coda, beginning in m.132, is essentially free, but incorporates the suspension motive of both P and S2_p.

Table 5.2.5: II.[4] *Scherzo*: Fugue

Exposition	Episode	Entry	Episode
m.1 5 12 16 20	24	49	57
P1 P2 P1 P2 P1	free	P1	free
E: I V	V - V/vi	vi - V	I - V/V
Entry	Episode	Entry	Coda
68	72	119	123
P1	free	P1	free
V	V - bVI - V	I	I - iv - V - I

[...] another of Widor's famous staccato-pieces, this one in the form of a fugue, full of youthful enthusiasm.⁴¹⁵

This bounding fugue is one of Widor's most upbeat, unreservedly sanguine works. Its nickname—"La Chasse," surely inspired by its ubiquitous horn-fifths—seems to have been around since the beginning. Clearly a fugue, it is curious that the composer chose to name it *Scherzo*. Was it an attempt to obfuscate its origins? Could he have been embarrassed by such a *jeune* work, so clearly indebted to the "jig" fugues of Bach and Buxtehude and his own teacher's "Fanfare" fugue?⁴¹⁶ Regardless of whether he felt the piece belonged in this symphony, he must have felt that it still had merit; with the *Fugue* of Symphony IV, he republished it as part of *Deux pièces pour grand orgue* in 1910.⁴¹⁷

Unlike the other fugues of Op.13, this piece is set stylistically apart and is less strict. The others are all of a similarly moderate tempo and severe character, whereas this is characterized by youthful abandon. Further, its entries are dwarfed by fanciful episodes, totally out of character with the strict, sober manner of the other fugues. Its brusque *jeunesse* may explain why Widor had no

⁴¹⁵ Van Oosten, 435.

⁴¹⁶ Guilment's reference to this fugue as "Chasse or Fanfare" seems to indicate that he thought it was indebted their *mâitre* Lemmens' homophonic fanfare-fugue finale to Sonata No.1. See Near, *Widor*, 488n179.

⁴¹⁷ Near, *Widor*, 413. It remains curious, however why he didn't call them *Deux fugues pour grand orgue*

objection to replacing it with the equally out-of-place *Salve Regina*. It is, however, in step with other movements of this symphony, which tend to be more buoyant than the other pieces in Op.13.

Formally, the work is unremarkable, held together by three fugal entries following the initial exposition. Since the answer leads back to the tonic, Widor must have felt it necessary to conclude the initial section with an extra statement of the subject so as to arrive at the dominant. Unlike some of the composer's other fugues, the episodes seem to make no reference to the subject and are instead full of fresh motivic imitation. The coda paraphrases the first episode, but elaborates further upon the horn-fifth with a brief appearance of the minor subdominant before the final strains.

Table 5.2.6: II.4 *Salve Regina*: Through-composed (Rondo)

P	S	P	S	P	
m.1	18	26	38	52	73
<i>Salve Regina</i>	<i>Ad te clamamus</i>	<i>Eia ergo</i>	<i>O clemens</i>	<i>O dulcis</i>	Coda
d: i - VI	V - i	i - V/V	V - V/III - i	i - V/iii - i - V - i	V/iv - V - i

[...] a product of Widor's last style period, during which he often drew on plainsong for melody material. Even the freely composed accompanying lines frequently take on the melismatic fluidity of chant. In a piece like this, one sees Widor not only forging his own post-Romantic aesthetic and style but also evincing (as in the *Praeludium Circulaire*) a lineage that extends back to the great organ masters of the Renaissance, many of whom also used the *Salve Regina* as a basis for organ composition.⁴¹⁸

Excising the *Scherzo*, Widor replaced it with the stylistically incongruous *Salve Regina*, the only movement in Op.13 founded on plainsong. Near suggests it may be appropriate for liturgical *alternatim* practice—set in five large sections—pointing out that the chant tune appears in the pedal on a *trompette* stop, “a trace of the French classical style.”⁴¹⁹ Widor was surely aware of this practice, as his colleagues Guilmant and Pirro had embarked on their editions of the “*mâitres*” of the French Classical school in the 1890s. It is difficult to divine whether he really intended for the piece to be

⁴¹⁸ Near, “Introduction” to Widor, *Symphonie II*, xi.

⁴¹⁹ *Ibid*, xi.

used for *alternatim*, as the music often spills over the double-bar lines between the sections, which sometimes end tonally open or ambiguously. The number of sections, however, does correspond to the format of the chant, which has nine verses, suggesting the following execution:

Diagram 5.2.1 *Salve Regina* in *alternatim*

1. *Salve regina, mater misericordiae*: - organ
2. *Vita, dulcedo, et spes nostra salve*. - choir
3. *Ad te clamamus, exules, filii Hevae*. - organ
4. *Ad te suspiramus, gementes et flentes in hac lacrimarum valle*. - choir
5. *Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte*. - organ
6. *Et Jesum, benedictus fructum ventris tui, nobis post hoc exilium ostende*:- choir
7. *O clemens*: - organ
8. *O pia*: - choir
9. *O dulcis Virgo Maria*. - organ

The *Salve Regina* is a movement like none other in Widor's symphonies. Even the chant-inspired *Gothique* and *Romane* don't have any real liturgical connotations besides their themes. While they can certainly be used within liturgy, they don't necessarily grow out of or fit into it.⁴²⁰ The *Salve Regina*, especially if Near's assertion about *alternatim* is correct, is a different story. The way in which the music comes to a halt—even if the tonality remains open—at the end of each section, suggests a scene change reflective of the phrases of chant. Like his 18th-century predecessors, however, Widor is not beholden to the melody, only rarely imitating each given phrase.

The first section opens with florid accompaniment of the plainsong, but unrelated to it.⁴²¹ The first phrase, "*Salve Regina*," is heard in the left-hand starting in m.5, followed by "*mater misericordiae*" in the pedal in m.10. The section ends tonally open in m.17 on a B-flat-six chord, leaving it unclear as to whether the music continues with the following section, or the next strain of

⁴²⁰ Unlike the music of Widor's pupil Tournemire, for example, whose cycle *L'orgue mystique* is expressly liturgical. Tournemire's protégé Langlais, too, went on to write music that not only was intended for the Mass, but seems to grow out of and comment on the Mass, such as his *Acclamations carolingiennes*, which imitates the common practice of repeating the *Christus vincit* chant three times at successively higher pitches.

⁴²¹ We will see a similar texture in the Final to the *Romane*, although that figuration is actually spun out of the chant tune.

the chant to be sung by a choir. Marked *Tranquillamente assai*, S largely avoids the sixteenth-notes of the previous accompaniment and there is no clear chant melody here. The soprano line, however, may be a paraphrase of the first section's theme. Unlike the first, this section concludes in the tonic, although it spills out over the double-bar into m.26. Returning to the affect of the opening—like a rondo—the rapid figuration reappears with a melody in the left-hand. Following the schematic in Diagram 5.2.1, this section should be “*Eia ergo...*”, but this melody doesn't conform to that found in the *Liber Usualis*. Its general melodic shape, however, is not dissimilar and it may be that this melody follows the tune as it appears in some other source.⁴²² This section pushes the tonality even further, tonicizing the dominant in its final cadence.

For *O clemens*, Widor returns to the second, tranquil tempo. Again, no obvious chant fragment is present. In m.40, however, as the tonality turns to C-major—the relative-major of the dominant's minor-mode—paraphrases of “*Salve Regina*” reappear, especially the rising figure of the latter half of “*Regina*.” F-major is briefly tonicized in mm.49–50, but the section ends on an open-ended D-minor-seven chord. The final section—“*O dulcis*”—returns to the character of the opening with richly figured counterpoint, seeming to tonicize F-minor. It turns to A-minor, however, in m.60 as “*Virgo Maria*”—the final words of the chant—appear in the bass on the *trompette* stop. With this statement on the dominant, the tonic returns in m.67 with fragments of “*Salve regina*.”

⁴²² Archbold has shown that Widor likely used a variant of the *Haec dies* for his *Symphonie romane* as found in the *Paroissien romain*. See Archbold, 254. It may very well be that he used the tune as it appears in that book for his setting of *Salve Regina* as well.

Table 5.2.7: II.5 *Adagio*: Three-part

P	S	P
m.1 4 11 14 21	26 40	43
O P T _O P T	S T _O	P
b: V i - III V iv - i - III V/VI	VI - #VI - IV - V V/VI	i - V/iv - vii ⁰⁷ - I

[...] of a contemplative and devotional character... Version *A/A'* is unique among Widor scores in being written throughout for the Voix humaine⁴²³

After the ebullient *Scherzo* or florid *Salve Regina*, the *Adagio* represents yet another scene change in this diverse tableaux. We find ourselves in B-minor, returning to the chromatic tumult of the opening movement. Following a brief transition that sets up the dominant, the primary theme is heard turning around the third scale-degree, initially harmonized as a suspension over a C-sharp-diminished-six chord, foreshadowing the tonal ambiguity heard throughout the movement. Although the tonic is reached in m.7, it does not last long as P is transposed up a major-third, heard in D-major, sustained by a repetition of the O material as a transition. Mm.4–11 are repeated starting in m.14, once again concluding on the mediant.

With a new transition in m.21, D-major takes on a new function, preparing the arrival of S in G-major. Imitating the 3.S2 theme, S is restated a half-step higher in m.30. It soon pivots via A-flat/G-sharp to the major-mode submediant, followed by the dominant in m.34. Now using F-sharp as a pivot, the *O arpeggio* appears yet again, reemphasizing the mediant. Essentially resolving deceptively, the opening material returns with D-major giving way to E in the bass of the initial C-sharp-diminished-six chord. Instead of modulating up to the mediant, however, P is restated again in the tonic—gesturing toward sonata-form—but up an octave. The tonic is reached for the last time in m.50 with an eight measure codetta that tonicizes the subdominant.

⁴²³ Near, “Introduction” to Widor, *Symphonie II*, xi.

Table 5.2.8: II.6 *Finale*: Sonata-form

Exposition		Development				Recapitulation				
m.1	23	31	43	51	59	93	101	109		
Pabc	K _p	Pab	K _p	Pabc	T _p	T _K	Pabc	Coda _p		
D: I - VI - V	I - V	V/IV - V/vi	bVI	VII - vii	V/ii - V/V - V	I - V	I - V	V/IV - V/vi	bVI - V	V/IV - V - I

A seamless through-composed *Grand Choeur* finale
in toccata style with incisive rhythm.⁴²⁴

Symphony II's *Finale* is one of Widor's most concise, yet effective last movements. Like several other movements of this work, it may have origins that predate the rest of Op.13. Dupré cites an anecdote of Widor performing this piece for Rossini. Given that the latter died in 1868, it would have to have been written no later than that year.⁴²⁵ Brimming with youthful vigor, this *Finale* showcases Widor's decisive rhythmicity. It is, in fact, the first instance we see of a favorite rhythmic device of his, which reappears in the first movement of *Symphonie gothique* and—most famously—in Symphony V's *Toccata*.⁴²⁶

The movement functions as a monothematic sonata-form incorporating three essential elements: Pa, an *arpeggio* figure; Pb, the distinct inner-voice rhythm; and Pc, the preceding trochaic rhythm accentuated at the end of the phrase with falling motion. Measures 1–4 demonstrate all three elements plainly. This material is immediately transposed up for the following phrase, tonicizing the submediant. Just as the previous movement tonicized D-major heavily, this movement echoes B-minor, but soon replaces it with B-major in m.9. This second statement of the theme extends it, leading to the dominant, which, in turn, leads back to the tonic in a closing statement of the theme, injecting the Pc falling interval a prominent place within the Pb rhythm. The exposition closes with a series of chords in m.27, preparing the dominant.

⁴²⁴ Van Oosten, 441.

⁴²⁵ See *ibid*, 442–443.

⁴²⁶ *Ibid*, 441.

The development begins by tonicizing the subdominant with Pa and b, the former's *arpeggio* modified. Once again, the submediant is tonicized starting in m.39, but is diverted to B-flat-major by common tone. This dramatic imitation of the K_p material brings attention to the key of the third movement *andante*. Just as the original K section, it concludes with chords that lead to its dominant, F-major. This time, however, we shift to C-sharp-major by common-tone and to the Pabc material, which alters the mode to minor. The supertonic is tonicized in a transition at m.59, followed by tonicization of the dominant. The *arpeggio* figure from the beginning of the development returns in m.75, now preparing the dominant, which battles back and forth with the submediant and mediant. It finally gains precedence in m.88, allowing for the return of the tonic.

Unusually, the recapitulation begins with the K_p material rather than the original Pabc music. It follows immediately after, however, and is non-modulatory, remaining in D-major. This tonal stasis is short-lived, however, as the first portion of the development is repeated in mm.109–124. Recalling that codas often continue developmental procedures, this is not so unusual,⁴²⁷ especially given that the reappearance of the tonic in m.129 follows immediately on the heels of the repeat of the development's B-flat-major outburst. What is perhaps more remarkable is that the music in m.31, tonicizing the subdominant, returns yet again in m.134 with the dynamic ratcheted up to *fff*. This final section, however, consistently returns to members of the D-major triad, as though only reluctantly tonicizing G-major. Finally, one last series of chords in m.148 brings the piece to a close with one last glance towards the subdominant.

⁴²⁷ This return to the developmental material could even be seen as a parody of the Classical convention of repeating the development and recapitulation as a unit.

Diagram 5.2.2: Weight Distribution of Symphony II

<p>1. <i>Praeludium circulaire</i>, D Sonata-form, contrapuntal moderate tempo highly chromatic touches on many keys <i>fonds</i> registration</p>	<p>2. <i>Pastorale</i>, G Part-form quick tempo largely diatonic frequent tonal shifts orchestral registration</p>	<p>3. Bb Rondo moderate tempo various textures <i>fonds</i> registration highly chromatic</p>	<p>[4]. <i>Scherzo</i>, E Fugue Fast tempo homogenous texture tonally conservative stylistically apart (early) <i>Grand choeur</i></p>	<p>4. <i>Salve Regina</i>, d Free/rondo Fast tempo varied textures tonally open sections stylistically apart (late) <i>fonds</i> and mixtures</p>	<p>5. <i>Adagio</i>, b Part-form moderate tempo highly chromatic homogenous texture organistic registration</p>	<p>6. <i>Finale</i>, D Sonata-form fast tempo largely diatonic frequent tonal shifts <i>Grand choeur</i></p>
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Table 5.2.9: Cyclical Elements of Symphony II

1. <i>Praeludium</i>	2. <i>Pastorale</i>	3.	4. <i>Scherzo</i>	[4.] <i>Salve regina</i>	5. <i>Adagio</i>	6. <i>Finale</i>
<p>Consistent modulation by half-step</p> <p>m.1 chromatic head-motive; chromatic ascending bass</p>	<p>Construction via manipulation and combination of two motives</p>	<p>m.1 8+8+4, 2nd phrase in new key</p> <p>m.16 chromatic climbing bass line m.17 chromatic ext. motive</p> <p>m.23 arabesques emphasizing 5</p>	<p>m.139 attention to iv in coda</p>	<p>m.73 tonicization of iv in coda</p>	<p>m.1 opening arabesque emphasizes degree 5</p> <p>m.3 4+4+2, 2nd phrase in new key</p> <p>m.28 modulation by ascending bassline</p> <p>m.50 tonicization of iv in coda</p>	<p>Construction via manipulation and combination of three motives</p> <p>m.1 primary melodic tone is 5</p> <p>m.30 modulation by ascending half step in tenor</p> <p>m.134 tonicization of IV in coda</p>

Symphony III in E-minor

Table 5.3.1: Op. 13, No. 3 Overview

1. <i>Prélude</i>	2. <i>Minuetto</i>	3 <i>Marcia</i>	4. <i>Adagio</i>	[5.] <i>Fugue</i>	5 [6]. <i>Final</i>
Moderato e ; 6/8 Sonata-form/Rondo Contrapuntal P has two motives, Pa & Pb. S derived from Pa, canonic. T* acts as ritornello within development. S omitted from recap.	[sans tempo] b ; 3/4 Three-part Compound minuet/trio. P theme motives permeate throughout. Minuet in two halves, each with own theme. Trio in G with diversion to C. Modulations better related to e, than b.	[sans tempo] F# ; common time Sonata-rondo P group has two motives and a closing theme. Pa & Pb rel. to minuet? Secondary themes der. from P motives. Final return of P like beginning, incl. K.	[sans tempo] A ; 6/8 Two-part Monothematic, treated in canon at octave throughout. Two contrapuntal lines over pedal-point reminiscent of mvt.1.	Moderato assai e ; common time Fugue Strict four voice fugue with countersubject derived from P. Sub. related to <i>Minuetto</i> ? Removed from Symphony in Edition C (1901).	Allegro molto e ; 12/8 Sonata-rondo O transitions from prev. key (A). Two themes, but not present in free central section. Double-bar precedes recapitulation, prepared by O. Added to Edition B (1887) as the new final movement after fugue.

Symphony III is perhaps the flashiest of Op.13 and the most popular owing to the bravura of its well-constructed *Marcia* and Lisztian, pianistic *Final*. The work was originally in a modest five movement format; akin to Symphony I, it opened with a contrapuntal prelude and closed with a similarly scholastic fugue. Perhaps to avoid this overlap, Widor added a new finale in the 1887 revision of Op.13. The fugue was extracted altogether in the following revision of 1901, the late-style *Final* becoming the fifth movement. The work remains cyclical, however, through its motivic manipulation—albeit less overtly than Symphony I—with certain textures and small cells recurring throughout, especially germinating in the *Minuetto*. Even the new *Final* recalls the opening *Prélude* in its coda, concluding with a reminiscence of the opening head motive. This revised conclusion is unique among the Op.13 Symphonies in that it ends solemnly, aligning it to the finales of the contemporaneous *Symphonies gothique* and *romane*.⁴²⁸

⁴²⁸ Van Oosten, 457.

Table 5.3.2: III.1 *Prélude*: Sonata-form

Exposition	Development	Recapitulation
m.1 20 30	43 48 62 67 89 103	115 124
P T S	T* S T* P S/P T*	P' Coda _{Pb}
e: i -V ii	V/bII bII V i v-VII-ii V	i

As a private student of Fétis, Widor wrote numerous fugues, canons, and other contrapuntal exercises. This movement is one of three in the symphony where Widor makes a happy marriage of “scholastic polyphony” and what he called the “new language” of the symphonic organ [...] written in four-part counterpoint, deftly colored for the modern organ.⁴²⁹

Like the first two members of Op.13, Symphony III begins with a contrapuntal prelude. Similar to the *Praeludium circulaire* of Symphony II, a chromatic opening theme winds its way through various key areas, but here is usually grounded by a pedal-point. Its leaping octave acts as a head motive—Pa—but is accompanied by a more diatonic countermelody in the alto, Pb. A transition to the supertonic brings us to the secondary theme, which is treated in canon, derived from Pa’s ascending octave. After a cadence on the dominant, we begin a critical transition—T*—which begins the development and will act as a *ritornello* throughout it. A common tone modulation via D-sharp/E-flat eventually brings us to the unexpected key of F-major, which will return with its dominant in the following movement. S is heard, but eventually yields to another T*, going back to the dominant via common tone modulation. P is now developed—stuck between the tonic and dominant—eventually resorting to B-minor in m.89. S is combined with fragments of P in a series of statements that ascend through the B-minor triad. A third T* finally reaches the dominant, concluding the development. P returns in E-minor with a tonic pedal point and Pb, which had previously been omitted—or shortened—returns to its full length. The restatements are elided into a

⁴²⁹ Near, “Introduction” to Widor, *Symphonie III*, ed. John Near. Madison, WI: A-R Editions, 1992, xi.

coda in m.124 derived from Pb, as if to make up for the lack of treatment it received in the development.⁴³⁰

Table 5.3.3: III.2 *Minuetto*: Three-part

Minuet				Trio		Minuet				
m.1	10	22	38	54	71	94	103	115	131	147
P1abc	P2 _{P1c}	P2'	P1'	S _{P2}	S'	P1	P2	P2'	P1'	Coda _{P1/S}
b: i	V	bV	bII i	VI	bII	i	i	bV	bII i	V/iv - I

To those who wanted Widor's organ works to assume a more religious character, this romantically tinged minuet, of an unabashed dance character, would have seemed the most secular movement in all of his organ symphonies.⁴³¹

The three-part *Minuetto* is an ingenious movement with various themes spun out of the initial motives. Of greater importance than its diminutive title would suggest, its motivic cells form much of the basis for the more famous following movement. The initial theme—P1—contains everything to generate the rest of the piece. It begins with a melody in the left-hand, accompanied by a repeated-note figure in the right. These two contrasting elements comprise P1b and P1a, respectively. In m.4, a brief scalar figure in both hands—P1c, itself essentially an anacrusis to P1b—which will also come into play. After a repeat of P1, P2 begins, mostly derived from figures based on P1c, but inverted. Following a cadence on the dominant, A-sharp becomes B-flat, and modulates by common tone to F-major—a distantly related key, foreshadowed in the previous movement. Embedded within this varied reprise of P2, a figure appears in m.30 which prefigures the head-motive of S.

After an exact repeat of P1, S begins in the submediant. Its initial mordent figure is paired with the scalar pattern of P2 and is presented in imitative thirds between voices, akin to the other canonic elements in the symphony. A modulation based on the S head motive takes us to C-major,

⁴³⁰ Codas often “take care of unfinished business” left by the development. Schmidt-Beste, 108.

⁴³¹ Near, “Introduction” to Widor, *Symphonie III*, x.

related to both the key of the trio and the repeat of P2 earlier. A brief closing section ends the trio back in G-major before an exact repeat of the whole minuet. The coda initially tonicizes E-minor—recalling Widor’s penchant for cheating towards the subdominant and, in this case, the key of the symphony—but B-major ultimately prevails, ending in the tonic’s major-mode. Here, P1 and S are more overtly paired, with the characteristic head motive of S folded into P’s melody.

Table 5.3.4: III.3 *Marcia*: Sonata-rondo

Exposition	Development	P
m.1 17	30 46 57 61 66 76 96 110	127 135 143 156
P _{ab} P _c	S1 _p T _p P _a P _b T _{S1} S2 _p T _p P _a '	P _a P _{ab} P _c Coda _{pb}
F#: I	i bVII V/bIII bIII V/bIII III VI I I V	I

Widor had numerous opportunities during the church year, especially on high feast days, to accompany great processions at Saint-Sulpice [...] here the music is lifted to the brilliant and relatively exotic key of F-sharp major.⁴³²

The *Marcia* from Symphony III has to be the most oft excerpted movement from Op.13, evinced by Hamelle’s publication of it as a one-off in 1934.⁴³³ Evoking the grandeur associated with Widor’s music and of his instrument at Saint-Sulpice, its *Grand chœur* opening sets the tone immediately with full chords over the roaring pedal. As is so common with Widor, the form one expects is not exactly what one gets. In perhaps most cases—as with Beethoven, Saint-Saëns, Franck, and Liszt—it is fruitful to start from a sonata-form basis and widen the discussion from there. One rarely expects, however, to find significant development in a march. Widor’s mentor Lemmen’s great *Marche Pontificale* from Sonata No.1, for example, is a classic rondo, albeit with intensified variation at each restatement of P. This *Marcia*, however, is essentially monothematic—combining Pa and Pb in different guises throughout—which allows the return of P in its original manner and key at the end to feel very much like a recapitulation. This is a unique

⁴³² Ibid, xi.

⁴³³ Ibid, xi.

instance of Widor incorporating Lisztian double-function form, constructing a classic march rondo within the confines of sonata-form.

Proceeding along the circle of fifths from the preceding movements, the piece is in “exotic” F-sharp-major. The primary theme is heard at the outset, its juxtaposed motives—Pa and Pb—presented contrapuntally in the soprano and bass. The contrast in texture and effect makes the connection difficult to hear at first, but these motives are borrowed from the *Minuetto*—Pa, repeated notes; Pb, a scalar falling fourth—correspond exactly to 2.P1a and 2.P1b, respectively. A third motive is introduced as an anacrusis to m.17. As might be expected, this *suspirans* figure corresponds to 2.P1c. Unlike the *Minuetto*—in which this third motive was the focus of development—this movement will focus on Pa and Pb with Pc primarily functioning as a closing theme, returning triumphantly at the conclusion of the piece.

Table 5.3.5: III.4 *Adagio*: Two-part

m.1	38	66
P	P	Coda _p
A: I V V/III	I V I	

A meditative canon [...] a forerunner for this movement could have been Schumann’s canonic Studien für den Pedalflügel [op.56].⁴³⁴

Of simpler construction than the symphony’s other movements, this *Adagio* is based on a single repetitive theme. Treated canonically between the soprano and tenor in plain octaves, its texture is reminiscent of the first movement, as are the off-beat suspensions of the melody. Outlining an arch, the theme may derive from 2.P1a and 2.P1c if we do not deem these elements too rudimentary. After achieving the dominant in m.12, the theme spins off into various keys, not lingering long on any of them until reaching V/III—similar to the preceding movement—but resolving it deceptively, returning to the tonic and a restatement of the opening music. When this

⁴³⁴ Van Oosten, 450.

reaches the dominant again in m.49, the music becomes less modulatory, ultimately yielding to a coda. A final pedal phrase closes the piece in *staccato* tones that are reminiscent of the close of the first movement.

Table 5.3.6: III.[5] *Fugue*: Fugue

Exposition	Episode	Entry	Episode
m.1 5 9 13 19 23	26	33	40
P1 P2 P1 P2 P2 P1	free	P2 P1	free
e: i	i ii	#vi	V/v
Entry	Episode	Entry	Coda
49	54	75 79	83
P1 P2	free	P1 P2	P1 P1
v V/v	V/iii V/iv V	i	i

While its subject is rhythmically alluring, especially in the first full measure, the working-out of the material seems to the editor a bit pedestrian. Widor undoubtedly realized that the piece did not bring the symphony to a successful conclusion, for he composed the vigorous and novel Finale for edition *B* [1887]. In juxtaposition to the new movement, the Fugue must have seemed anachronistic; it was deleted from the symphony in edition *C* [1901].⁴³⁵

Symphony III's original fugal finale was connected to *Minuetto* and *Marcia*, incorporating previous melodic cells within its subject. The leaping fifth recalls the ascending perfect intervals of 1.Pa and 3.Pb, but is followed by more forthright elements of 2.P1a and 2.S, namely the falling fourth—complete with eighth-note pick-ups—of the former and the head-motive of the latter. Like the *Minuetto* and *Marcia* movements, the *Fugue* spins out of this single unifying theme, incorporating a countersubject—derived from the subject—that occurs at each entry. It includes a *suspirans* figure that could originate with 2.P1c and 3.Pc, thus solidifying the motivic connection between these three movements.

⁴³⁵ Near, "Introduction" to Widor, *Symphonie III*, xiii.

Beyond the genesis of the fugue's subjects, its formal construction is extremely strict and predictable. The registration calls for foundations, never rising above eight-foot-tone. The diatonic nature of the subject further restrains its character, less dynamic and invigorating than the similarly strict Symphony I *Finale*.

Table 5.3.7: III.5: *Final*: Sonata-rondo

Exposition	Development	Recapitulation
m.1 11 26 35 44 49	59 74 78 92	119 127 146 155 181
O _p P S P P S	N1 T P T	O _p P S Coda _{ps} K _s
e: i iv bII i	VII V/V/III V/V V - V/V	i iv I

[...] undoubtedly the work of the mature Widor, taking an exceptional place as a true virtuoso-finale within the Op.13 symphonies. It gives us a good example, therefore, as to how Widor improvised after the Mass at Saint-Sulpice.⁴³⁶

Perhaps deciding that the work needed a bolder conclusion, Widor added this *Final* as a successor and, eventually, supplanter to the preceding *Fugue*. It is simply constructed, but less forthcoming with its form. Elements of sonata-form mingle with rondo, as P is presented throughout the work, but appears but once within the development, flanked by new themes. That P always appears in structurally important keys underlines its importance, especially in the central section, in which it signals a shift back toward the tonic. One could argue that this is sonatina-form, given that the P and S themes are essentially absent from the development, but the distant keys explored would seem to indicate that this central section is more substantial than in the typical sonatina.

⁴³⁶ Van Oosten, 451.

Diagram 5.3: Weight Distribution of Symphony III

	3. <i>Marcia</i> , F# Rondo/Sonata Motivically related themes <i>Grand choeur</i>	
2. <i>Minuetto</i> , b Part-form Accompanied solo Imitative Motivically related themes	4. <i>Adagio</i> , A Part-form Accompanied solo Canonic	[5.] <i>Fugue</i> , e Fugue Moderato tempo Motivically related subjects Fonds Ends softly with pedal lick
1. <i>Prélude</i> , e Sonata-form, contrapuntal Moderato tempo Motivically related themes Fonds, <i>Récit</i> reeds Ends softly with pedal lick		5 [6]. <i>Final</i> , e Sonata-rondo Fonds, <i>Récit</i> reeds Ends softly with pedal lick

Table 5.3.8: Cyclical elements of Symphony III

1. <i>Prélude</i>	2. <i>Minuetto</i>	3. <i>Marcia</i>	4. <i>Adagio</i>	[5.] <i>Fugue</i>	5. <i>Final</i>
m.1 pedal-point with two voices; 6/8 + suspensions; 8ve, chrom. ascent	m.1 three motives: P1 <i>a</i> : repeated note P1 <i>b</i> : falling scale 4th P <i>c</i> : <i>suspirans</i>	m.1 three motives: P1 <i>a</i> : repeated note P1 <i>b</i> : falling scale 4th P <i>c</i> : <i>suspirans</i>	m.1 pedal-point with two voices; 6/8 + suspensions	m.1 P1 derived from 2.P1 <i>b</i> and 2.S	m.11 12/8; chromatic descent
m.29 S in canon	m.9 P2 _{p1<i>c</i>}	m.29 S1 _p		m.5 P2 der. P1, 2.P1 <i>c</i>	
m.50 S in F-major	m.22 P in F-major m.54 S _{p2}	m.76 S2 _p in III	m.33 V/III cadence		m.35 P in F-major
m.115 shortened recapitulation; S omitted	m.94 exact repeat of P section	m.109 false recapitulation		m.75 S fragmented	m.119 double-bar; near-exact repeat of P section
m.124 Coda _{pb}	m.147 Coda _{ps}	m.155 Coda _{pb}			m.155 Coda _{ps}
m.138 pedal-point, then pedal lick			m.73 held chord with pedal lick		m.181 K _s
					m.191 pedal-point then 8ve pedal lick

Symphony IV in F-minor

Table 5.4.1: Op. 13, No. 4 Overview

1. <i>Toccata</i>	2. <i>Fugue</i>	3. <i>Andante cantabile</i>	4. <i>Scherzo</i>	5. <i>Adagio</i>	6. <i>Finale</i>
[sans tempo; slow] f ; common time Three-part French overture style beginning. Central section faster, but not contrapuntal. P based on 2 motives: repeated note; falling figure. Transition introduces <i>arabesque</i> figure. Opening and <i>arabesque</i> motives will return throughout Symphony.	Moderato assai f ; 6/8 Fugue Four-voices, but less strict than other Op.13 fugues; no countersubject. Subject derived from 1.Pb; other counterpoint inspired by <i>arabesque</i> .	Dolce Ab ; common time Rondo Introduces ascending 3rd fig. 3-1 cadences derived from 1.P. P includes 1.Pa; S der. from fugue subject. P varied at each repetition.	Allegro vivace c ; 2/4 Compound Three-part Classic scherzo/trio with internal rondo for scherzo section. P includes passages from fugue; S derived from 3rd, à la 3.P, and <i>arabesque</i> . S canonic.	[sans tempo] Ab ; 2/4 Three-part/rondo Could be interpreted as three-part or a small-scale rondo. Interlocking 3rd construction of P. Central section turns to distant E, leading-tone to <i>Finale</i> .	Moderato f ; 3/4 Rondo (march) Two secondary sections; first derived from P, second free. Penultimate P acts as quasi-develop. Motivic relation to earlier movements.

Symphony IV stands out among Widor’s organ works—and especially Op.13—in a number of ways. While it has similar movements to those we’ve already seen—march, fugue, *toccata*, etc.—the degree of unity between them is heightened. Certain motivic elements, most of them introduced in the opening *Toccata*, pervade throughout the work. Further, it is the only Symphony with the conservative scope of keys used, venturing no further than those belonging to the F-minor triad. Even in the more distant keys tonicized in individual movements relate to adjacent movements, such as the wildly unexpected E-major in the *Adagio*, which can be seen as a leading-tone to the *Finale* in F-minor, as well as an echo of the unusual appearance of E-minor in m.27 of the *Toccata*.⁴³⁷ This is also the first time he has written two adjacent movements in the same key, an oddity that will be investigated further in the *Fugue*.

⁴³⁷ Which was, likewise, succeeded by an F-minor movement

Table 5.4.2: IV.1 *Toccata*: Three-part

P		S			P		
m.1	18	20	27	34	38	48	50
Pab	K	T _s	S	T	P'	K	Coda
f: i	v v	V/iv #vii Ger ⁺⁶			i		

Unlike typical late nineteenth- and early twentieth-century *moto perpetuo* French organ toccatas—exemplified by Widor’s own famous example in *Symphonie V*—this *Toccata* harks back to the freely rhapsodic style of German baroque organ composers. [...] Widor breathes new life into these old techniques with a nineteenth-century harmonic idiom.⁴³⁸

Unlike the previous three works, *Symphony IV* eschews opening with a “prelude,” launching instead into the brash *Toccata*. Unrelated to the monothematic, *moto perpetuo* toccatas characteristic of the period, this movement is rooted in the French Overture and *Plein jeu* of previous centuries. Slow, but bold, the work opens with full chords, introducing two motivic germs—Pa and Pb—that will recur throughout the symphony. The first is a simple repeated C, which will act as the main tone for the whole work. The second is a falling figure, first heard as 2-4-3-2-1, but will be transposed to other degrees later. P is short, simply repeated a third lower as the consequent half of the phrase. It is tonally closed, concluding on the tonic with an ornamental 3-1 fall. A brief-homophonic statement, Pk, returns to the dotted-rhythms of the opening in counterpoint between the soprano and bass to conclude this section

Following the close of P on the dominant, a transition begins that we expect to push us to the subdominant. Rapid *arabesques* outline a falling tritone, expanded by an upward skip that fills it

⁴³⁸ Near, “Introduction” to Widor, *Symphonie IV*, ed. John Near. Madison, WI: A-R Editions, 1992, ix. Near cites the “rapid scale passages, ornaments, written-out embellishments, pedal solos, imitative figuration, block chords, and the dotted rhythms of the French overture are all characteristic of this style.” While these sorts of techniques are present in toccatas of the 18th century, as well as organ works of Bach, they aren’t particularly present in the *toccatas of Bach*, which were the German toccatas likely most present in Widor’s mind. Bach’s works are generally *moto perpetuo* and hearken to the Italian style—the genesis of the toccata. In terms of style, this movement seems far more indebted to the French Baroque and Classical, especially the overture of Lully and the *plein jeu* of composers such as Nivers.

out to a diminished-seventh; both of these intervals will pervade the symphony. An unexpected common-tone modulation moves us to E-minor, using G-flat/F-sharp as a pivot. A second theme emerges in m.30, built on 7ths and tritones, prefaced in the transition. This distant foray doesn't last long, as a German-augmented-sixth chord, returns us to F-minor and the return of P. The main section is varied and abbreviated this time, interrupted by *arabesques*—as if to offset those in the earlier transition—which yield to K, which cadences deceptively on D-flat, but quickly returns to the tonic.

Table 5.4.3: IV.2 *Fugue*: Fugue

Exposition	Episode	Entry	Entry
m.1 3 7 9	11	15 17 19	21 25 27
P1 P2 P1 P2	P1 fragments	P1 P2 T	P1 P1 P1
f: i	v	v	iii iv i
Episode	Entry	Coda	
29	36 40	46	
P1 fragments	P1 P1	P1 fragments	
iv - III - V	i	iv - iii - ii - V - i	

The siciliano-rhythm and scalar passages call for flowing movement. The clear and elegant writing evokes Mendelssohn, namely his fugue in F-minor of 1839.⁴³⁹

A partnered fugue follows the *Toccata*. The motivic continuity between their themes—even their secondary material—makes it clear from the start that these are a pair. While three of the four symphonies in Op.13 have a fugal counterpart to their opening movement, Symphony IV is the only

⁴³⁹ Van Oosten, 462. Mendelssohn's Fugue in F-minor wasn't published in his lifetime, nor was it included in Breitkopf & Hartel's *Felix Mendelssohn-Bartholdys Werke* published after his death. It is also missing from Widor's 1918 edition of Mendelssohn's organ works published by Durand entitled *Oeuvres d'orgue*, which contains only the Opp. 37 & 65 works. While the style of writing is similar to the fugue in Symphony IV, it is unlikely Widor knew Mendelssohn's piece.

one that adjoins them.⁴⁴⁰ This again begs the question: did Widor set out to write preludes and fugues, only to wind up with symphonies? In all three instances, the first movement and fugue are in the same key, of moderate tempo, and two of the three contain motivic relation between the two movements. Near opines that some of these fugues may originate from Widor's days studying with Fétis,⁴⁴¹ for whom he "devoted two or three hours every evening to writing [his] daily fugue in four parts."⁴⁴² We will likely never understand the origins of these pieces, nor if they began as preludes and fugues, but given Widor's reverence for Bach—and even Mendelssohn—it is a fascinating idea to ponder.

Fugue combines a number of the *Toccata's* elements, synthesizing them for its primary subject. The theme begins on C, the primary tone of the work. The falling intervals 6-5-4-3-2-1 are an outgrowth of 1.Pb's falling scale, colored by the half-step relation of its highest notes. The scale falls to the tonic, but rises back to the fifth—an implied second voice—frustrating our expectation that it will rest on the leading-tone, which would have yielded a span of a 7th in total. Hence, this first half of the subject seems to combine both 1.Pb and 1.T₅. The second half is a direct quotation of 1.Pab: its repeated C-s, followed by 2-4-3-2-1.

The answer in m.2 is elided with the conclusion of the initial subject. We see that there is no concrete countersubject; instead, scalar accompaniment begins in sixteenth-notes, often emphasizing spans of a tritone or seventh, further recalling the *arabesque* figure of the *Toccata*. Following the exposition, a brief episode takes place in the dominant, just four bars long, and parodying the subject in consecutive fragments of P1, repeated a third below. The dominant continues with the first entry, the subject stated in the bass and the answer in the soprano. Rather than yielding to

⁴⁴⁰ Symphony II also begins with a prelude and has a fugue—the *Scherzo* certainly is a fugue, even if not so-named by the composer—but they hardly seem possible to think of as two parts of a whole; besides their different keys, D-minor and E-major, their characters' seem completely incongruous.

⁴⁴¹ Near, *Widor*, 66. Although Near, unfortunately, misidentifies there being only "three formal fugues, as well as other contrapuntally oriented movements."

⁴⁴² Quoted in *ibid*, 24.

another episode, however three successive entries take place back-to-back, each stating P1 but once, first in A-flat-minor, then B-flat-minor, then back in the tonic.

The one significant episode begins in the tonic, but immediately tonicizes the subdominant, then the submediant—recalling the preceding entries—before finally reaching the dominant.

Returning to the tonic, a *stretto* begins with statements of P1 overlapped with interjections further fragments. They eventually win out, bringing us to the coda, which continues the breakdown of the subject, once again tonicizing iv and iii over a tonic pedal-point. Finally, the bass rejoins the fray in inverted scales against the soprano, reminiscent of 1.Pk.

Table 5.4.4: IV.3 *Andante cantabile*: Rondo

P	S	P'	S	P''
m.1	17 21	25	41 45	49 64
P	S S'	P'	S S'	P'' Coda
Ab: I - V - I	I i - V	I - V - I	I i - V	I - V - I vi - V - I

Reportedly [according to Dupré], this music is a transcription of the slow movement from a piano concerto composed when Widor was quite young. In any case, after adding it to the symphony, the composer never revised this movement. Widor did, however, later publish a version for piano that is dramatically different (and quite pianistic).⁴⁴³

This *Andante cantabile* must have been a special piece to the composer. Besides republishing it in a version for solo piano in 1900,⁴⁴⁴ it was played by Widor's pupil and successor, Marcel Dupré for his funeral at Saint-Sulpice in 1937.⁴⁴⁵ It is one of his more charming slow movements, pairing a beautiful singing melody with increasingly florid accompaniment. It alternates between two contrasting sections—each with their own theme—the first being slightly varied at each repetition.

⁴⁴³ Near, "Introduction" to Widor, *Symphonie IV*, xi.

⁴⁴⁴ Near, *Widor*, 413.

⁴⁴⁵ *Ibid*, 398.

One would hesitate to call this a set of variations, however, as the P theme remains completely unchanged, subjected to greater diminution.

Example 2: Mendelssohn *Lied ohne Worte*, op.19, no.4⁴⁴⁶



The opening section is simply constructed and its harmonic/melodic design is unchanged with each repetition. It begins with horn fifths in the right-hand, ascending to C.⁴⁴⁷ This rising third is followed by another rising third in the following bar; this pair will be significant in following movements. P also includes the repeated C motive of 1.Pa, which recurs throughout the symphony. The basic plan of the theme is simple, built upon four phrases: the first, second, and fourth are the same, with the third acting as an elaboration upon the tune over the dominant.

S acts in complement to P, based upon a falling *arpeggio* as a foil to the earlier rising conjunct motion. It may also have its origins in the *Toccata*, based on 1.Pb. The latter's characteristic interval was 4-3-2-1, S expands it to 6-5-3-1, an ideal counterpart to P. S is also largely homophonic, which contrasts P's melody and accompaniment texture. S is stated only twice per section, first in major, then in a minor permutation that is more akin to 1.Pb. These minor-mode 6-5-3 fragments overtake the melody, bringing the section to a half-cadence, preparing the return of P.

⁴⁴⁶ Felix Mendelssohn, *Felix Mendelssohn-Bartholdys Werke, Serie XI, Vierter Band*, ed. Julius Rietz, Leipzig, Germany: Breitkopf & Härtel, 1877, 8.

⁴⁴⁷ The opening of this movement bears a remarkable resemblance to Mendelssohn's song without words in A-major, Op.19, No.4. Van Oosten, 464.

The remainder of the piece essentially repeats elements we've already seen, perhaps an argument that “if you *do* succeed, try, try again.” P is elaborated, its eighth-note accompaniment becoming triplets. S, however, is repeated verbatim. P is repeated a second time, its triplets further reduced to sixteenth-notes. A final 3-1 in the soprano, then tenor brings the piece to a close with a final nod to 1.P.

Table 5.4.5: IV.4 *Scherzo*: Compound Three-part

Scherzo	Trio	Scherzo
m.1 9 23 31 62 70 84	98 110	136 145 158 166 197 205 219 233
Pa Pb Pa N _{Pb} Pa Pb K_{Pa}	S S	Pa Pb Pa N _{Pb} Pa Pb K_{Pa} Coda _S
c: i i - V i Ger ⁺⁶ i i - V i	VI vi - V	i i - V i Ger ⁺⁶ i i - V i I

It is the only movement titled “scherzo” in the final edition of the symphonies, though it is certainly not the only movement of such character. Like most scherzos, it expands the ternary form of its predecessor, the minuet. Unlike most scherzos (but like several by Mendelssohn), it is cast in duple meter.⁴⁴⁸

While Widor’s *scherzi* are almost always some sort of hybrid or compound form, this *Scherzo* is his only to include a fully-formed rondo embedded within the movement. Remarkably, it masks a number of motivic relations to earlier movements all within its *moto perpetuo* guise. The initial theme is constructed in cascading thirds, punctuated by leaps of a sixth, referencing the immediately preceding *Andante cantabile* with its climbing thirds. It relates, too, to the *Toccata*, based on two interlocking statements of the same material, transposed down by a third. One could argue as well that the whole descending alto line is an imitation of the transitional *arabesque* figure of the first movement, a view that becomes all the more convincing in m.15 when a transition over the dominant is a near exact quote of 2.P, which we had already seen to be influenced by the *arabesque*.

The *scherzo* idea of the movement is contained in two motives, Pa and Pb. The latter acts as a logical consequent to the former, based on arpeggiation of fourths and fifths—whereas Pa is largely

⁴⁴⁸ Near, “Introduction” to Widor, *Symphonie IV*, xi.

based on thirds and sixths. Pb is modulatory and brings us to the dominant, which returns to Pa, which is tonally closed in the tonic. A new permutation of Pb begins in m.30, which could be seen as a development of that subject, dancing around the dominant on a German-augmented-sixth chord.

As K_p winds down, concluding in octave Cs, S takes over in A-flat. It, too, is built on interlocking thirds. Its second bar relates further to P by arpeggiating down a seventh, relating it to the *arabesque* figure. This simple canonic section is repeated after a double-bar. It comes to a conclusion with a deceptive cadence in F-minor—the symphony’s key—which leads us to a transition derived from the *arabesque*. The first ninety-seven measures of the piece are repeated, completely reprising the *scherzo* portion.

Table 5.4.6: IV.V *Adagio*: Three-part/Rondo

P				S			P	
m.1	9	21	25	34	53	61	70	86
P1	P2 _{p1}	T _{p1}	P1	S	T_{p1}	S'	P1	Coda _{p1}
Ab: I	vi - IV	V/vi	IV	bVII	#V	v - V	I	I - IV - I #V - I

This *Adagio* is one of only three movements in which Widor employs the Voix humane, a stop he once referred to as a ‘herd of nanny goats.’ [...] By contrasting distinct timbres, textures, and rhythms, Widor produced a work of uncommon quality.⁴⁴⁹

The *Adagio* continues a number of ideas from earlier in the symphony, folding them into one of Widor’s typical hybrid forms. Essentially cast as a rounded three-part, it also acts like a rondo with P1 returning in the central section, harmonically pivotally back towards the tonic. Its themes are derived from earlier motives heard in the *Toccata* and *Andante cantabile*, and incorporating elements of their formal construction.

⁴⁴⁹ Ibid, xii.

The movement begins with a gentle trochaic theme, with C₄ in the soprano. It ascends by a third, followed by a second climbing third, reminiscent of the *Andante cantabile*'s interlocking thirds, but here they overlap. The phrasal construction, however, is derived from the *Toccata*—echoed in the *Scherzo*—with the initial motive immediately repeated down a third, but now expanded into four-bar units. The rising stepwise third motive of m.3 is expanded in a second phrase that acts as a contrapuntal foil to the P1 theme. It is also modulatory—whereas P1 was tonally closed—bringing us to the subdominant, which is confirmed in a transition based on P1. While the transition pushes towards the submediant, it unexpectedly resolves back to IV, where we remain for another statement of the primary theme.

The subdominant, in turn, acts as a dominant to G-flat, which arrives with the central theme. Its initial motive is akin to 3.S'—first heard in m.20 of the *Andante cantabile*—which was itself a permutation 1.Pb. This new iteration is replete with tritones and rising minor-sevenths, further alluding it to the character of 1.Pb in the *Toccata* and *Fugue*, where it was so integral. This section is less harmonically stable, and only distantly related to the tonic. Following the arrival in the flatted subtonic, we continue by downward step to E-major as the contrapuntal accompaniment of S takes predominance over the theme. This sojourn is only brief, however, as the arrival of the dominant—B-major—makes an unexpected chromatic slip to B-flat in the bass, leading us instead to E-flat-minor.

A short transition begins on the dominant, first in minor mode, but reverting to major after four bars. This short statement of P1 snaps us back to the home key and—although interrupted by another statement of S in A-flat—it prepares the ultimate return of the primary theme. With the arrival of the final section, P1 takes center stage, disallowing P2 to reappear. A repeat of P1 begins to tonicize IV, but—unlike the first section—it is unable to materialize as the dominant overpowers it, returning us to the tonic. In an unexpected twist, E-major chords make a surprise appearance in the

coda, alternating with the tonic—a recollection of the earlier diversion in the S section, but also a leading-tone to the following movement. As if to remind us, once again, of the primacy of C, it is heard in the last notes of the soprano, finally falling from 3 to 1.

Table 5.4.7: IV.6 *Finale*: Rondo

P	S1	P	S2	P'	P
m.1	19	45	63	87	123
Pab	S1 _{Pb}	Pab	S2abca	P' T _{Pb}	Pab
F: I	I vi VII bIII V	I	vi	IV bVI V	I

For the form of the movement, Widor made an unusual choice. Although quite different in character from a typical minuet, the *Finale* too is in triple time and is, up through measure 86, formally similar, with a rounded binary section (mm.1–62) and contrasting trio (mm.63–86—not so designated, but in true trio texture) in the relative minor. [...] Few composers after Haydn succeeded in wresting as much wit and power from a play with traditional forms. The movement fittingly concludes a symphony that, perhaps more than any other by Widor, pays direct homage to the traditions in which he was steeped.⁴⁵⁰

Lest we forget that Widor was a composer of great marches, he concludes Symphony IV, and all of Op.13, with yet another. Its construction is similar to the *Marcia* of Symphony III, but more clear cut. It, too, has two main themes, but they really are two halves of the same whole: antecedent and consequent. This march also has a development section—P'—but it is hard to conceive of this piece in terms of double-function, as one would in the *Marcia*.

Once again, the movement begins with C in the soprano. It falls in the first two bars by a fourth, mimicking the fall of 1.P. It is followed by two ascents of a third, separated by a step, imitating the *Adagio* just before. This four-bar phrase is followed by another—Pb—which begins

⁴⁵⁰ Ibid, xiii. Calling this a minuet is a stretch. If the time signature alone compels us to call it that, how could Widor have called the earlier movement in common time “*Scherzo*”? I agree that it is a play on form, but I would be more likely to call it a march in 3/4 - which remains just as unusual and amusing as calling it a minuet - and the tempo fits for a march. One often sees such contrasting sections in marches, and some— like Lemmens’ *Pontificale*—overtly calls one such section “Trio.”

with a similar falling scalar fourth, but ending on the dominant. The classically designed sentence continues with an eight-bar elaboration of Pa, its origins in 1.Pb made even more apparent in the slightly altered initial motive. With the cadence on I⁶ in m.16, the first section ends with a two bar cadential extension.

The first contrasting section—S1—is contrapuntal, derived from an inversion of Pb. The counterpoint is interrupted, however, by sharp chords beginning with a repeated note: 1.Pa. These figures dialogue in various keys, those already seen earlier in the work: E-major, A-flat-major, and D-minor. As the counterpoint becomes more serpentine in m.35, it begins to bear resemblance to the *arabesques* of the first movement, could Pb be derived from them? The imitation eventually breaks down, leaving but a single line, charging back to the tonic as other voices join in a pile-up of contrary motion, akin to 1.K or the *Fugue's* Coda. F-major returns with the *ritornello*: an exact repeat of mm.1–15. The cadential extension is the only change, supplemented with modal-mixture to briefly tonicize the supertonic, increasing the harmonic tension.

The second subordinate section—unlike its predecessor—it is totally free in both theme and tonality. Its phrases are based on stock figurations, reminiscent of *pizzicati* strings in an orchestral *scherzo*. A brief melodic theme appears in m.75—S2c—but is undeveloped, a passing idea. The section is tonally closed in D-minor. The submediant, foreshadowed in S1, is followed by the subdominant in a brief development of P. The first eight bars are a simple statement of Pab, ending in a half-cadence, but shifts via common tone to D-flat-major, in which both phrases of the primary theme are elaborated. In another half-cadence—now to A-flat—the bass slips to E, allowing for a common tone modulation to the original dominant. Pb enters for a similar transition as in m.42, the contrary motion simplified to sixths.

Diagram 5.4: Weight Distribution of Symphony IV

4. *Scherzo*, c
Longest movement
Compound form
Motives from preceding movements
Unique registration

3. *Andante cantabile*, A-flat
Slow tempo
Rondo
Complementary themes
Motives from mvt.1
Fonds, *voix celestes*
Interlocking thirds
3-1 conclusion

5. *Adagio*, A-flat
Slow tempo
Three-part/Rondo
Complementary themes
Motives from mvt.1
Fonds, *voix humaine*
Interlocking thirds
3-1 conclusion

2. *Fugue*, f
Moderato tempo
Subjects derived from mvt.1
Organ genre

1. *Toccata*, f
Slow tempo
Part-form
Sets up significant motives
Organ genre
Grand choeur

6. *Finale*, f
Moderato tempo
Rondo
Motives from preceding movements
Organ genre
Grand choeur

Table 5.4.8: Cyclical elements of Symphony IV

1. <i>Prélude</i>	2.	3. <i>Intermezzo</i>	4. <i>Adagio</i>	5. <i>Marche pontificale</i>	6. <i>Méditation</i>	7. <i>Finale</i>
<p>P1: 10th & 7th P2: 2nd & 6th</p> <p>m.13 T_{P1}</p> <p>S1 der. from P2 S2 der. from P1</p> <p>m.38 P1 + S1</p> <p>m.61 T derived from S1 & S2</p> <p>m.80 fragments of S1 instead of full statement</p> <p>m.93 Codetta_{P1}</p>	<p>P: 2nd & 6th, w/ chrom. passing, + falling 7th</p> <p>m.16 T_P</p> <p>m.29 missing S < repeated P</p> <p>m.63 new theme</p> <p>m.113 another theme (S?)</p> <p>m.146 Coda_S</p>	<p>P: 5-1-2-3-5-1</p>	<p>m.1 no pedal</p> <p>P: 5-1-2-3-1</p> <p>m.9 S der from P</p> <p>m.13 elaboration of P, add pedal</p> <p>m.33 2.P +1.S2</p> <p>m.59 Coda_S</p>	<p>P: 6th & 2nd</p> <p>m.29 T_{O/S1}</p> <p>m.101 T_O</p> <p>m.106 S2_{O/2P}</p> <p>m.209 Coda_O</p>	<p>m.1 no pedal</p> <p>P: 5-1-2-3-5-1</p> <p>m.14 missing S < unstable P m.30 repeat of P, add pedal</p> <p>m.42 Coda seems more theme-like</p>	<p>P: 1.S1 derived S: 1.P2 derived</p> <p>m.6, etc. S always appears with P, never alone</p> <p>m.107 Coda incorporates fragments of P, and brings back 1.P1</p>

Op.42: Nos. 1 & 2

Widor's Symphony VI was actually his fifth to appear. It was composed for the inaugural concerts of the Trocadero in 1878, the first concert hall in Paris to house an organ, and a very fine Cavallé-Coll at that.⁴⁵¹ For the inauguration of this first *concert organ* in Paris, Widor wrote a new symphony that pushed his ideals of organ composition even further. Completely divorced from the sacred setting of his first four symphonies, this work is more concise—in five movements—and leaves behind church elements seen in the Op.13 works, omitting preludes, marches, fugues, or other movements of a liturgical function. This is music for music's sake, pure and simple. Tellingly, when Widor was invited to perform at Royal Albert Hall in London—at the invitation of the future King Edward VII—he created his first “Symphony for Organ and Orchestra,”⁴⁵² which is an orchestration of the first and last movements of Symphony VI with the *Adagio* of Symphony II in-between them.

Like Widor's earlier symphonies, the work suffered from early refusals to acknowledge its designated genre. Further, it was denigrated for being too pianistic, as would the future Symphony V.

Mr. Widor has shown himself as composer, in this performance, with his [Symphony VI], which is rather a suite than a symphony, and in which we will point out the successful debut of the first piece, the Andante, which is very gracious and recalls by its descending semitones, the manner of Wagner; lastly the Intermezzo, brilliant, but written rather for the piano than for the organ, as are the other fast parts of this work and more than one piece of which we have had to speak in these preceding performances.⁴⁵³

The reviewer chafes against the burgeoning virtuosity of new organ compositions, echoing earlier criticism of Widor's Op.13: “Hasn't [he] written for his instrument more than for the Church

⁴⁵¹ Near, *Widor*, 113.

⁴⁵² Which he added to the opus number for Symphonies V–VIII: 42.

⁴⁵³ *Revue et Gazette* 45, 1878, quoted in Near, *Widor*, 114. The “more than one piece of which we have had to speak in these preceding performances” must refer to the three concerts given in the preceding weeks by Alexandre Guilmant, Eugène Gigout, and Theodore Dubois (August 8, 14, 21, 1878, respectively). The organ now resides in the Auditorium of the National Theater in Lyon. Orchester National de Lyon, “1878: Trocadero Palace,” Auditorium-Orchester National de Lyon, <https://www.auditorium-lyon.com/en/node/12902> (accessed September 2, 2020).

or in view of the liturgical ceremonies? ‘The organ speaks as a philosopher,’ says Mr. Widor; I would like better if it spoke as a Christian.”⁴⁵⁴ With the evolution of the French symphonic organ—a greater variety of stops, manuals, and expressive divisions—the manner of composition evolved alongside it. Widor’s new style—exemplified in these two Trocadero symphonies, V & VI—is more chordal, marked by fantastical figuration rather than by counterpoint. There are no fugues in these symphonies, nor contrapuntal preludes. Whereas “[Widor’s] first four organ symphonies appeared original although being of classic style,”⁴⁵⁵ Symphony VI reveals from its outset that it embraced the virtuoso spirit, looking not to organistic influences or to the music of French antecedents for inspiration. Instead, Widor turned to the musical titan that provided so much inspiration to the Romantic generation: Beethoven.

The work that had perhaps the greatest influence on keyboard works of the 19th century was Beethoven’s *Hammerklavier* Sonata, op.106. The work bore a Romantic connection from the moment it entered public awareness. It was premiered in the hands of Liszt, “the first pianist to give a public performance of op.106 nearly twenty years” after its composition in 1818.⁴⁵⁶ The work was surely on Widor’s mind, “graduated to its exalted position as the sonata that received the most superlatives in the Beethoven literature. To many, of course, this position was tantamount to that of the ‘greatest of all sonatas.’”⁴⁵⁷ It is unique within his corpus in that he “had never written a work that depended so thoroughly, in all its aspects, on a single musical idea.”⁴⁵⁸ While this doesn’t hold true for all of Symphony VI, it certainly does for the first movement, which even bears a resemblance to Beethoven’s opening bars, just as sonatas of Mendelssohn and Brahms had before.

⁴⁵⁴ Quoted in Near, *Widor*, 80.

⁴⁵⁵ *Ibid*, 65.

⁴⁵⁶ Hamilton, 4.

⁴⁵⁷ Newman, *The Sonata in the Classical Era*, 2nd ed., New York: W W Norton & Co. Inc. 1972, 530.

⁴⁵⁸ Joseph Kerman, Alan Tyson, Scott G. Burnham, Douglas Johnson, and William Drabkin, “Beethoven, Ludwig van,” *Grove Music Online*. Published in print: 20 January 2001; Published online: 2001.

Example 3: Beethoven Op.106.1; Mendelssohn Op.106.1; Brahms Op.1.1⁴⁵⁹



Ex 2.13a Ludwig van Beethoven, Piano Sonata in B flat major, Op. 106 ('Hammerklavier'), first movement, bars 1–5



Ex 2.13b Felix Mendelssohn Bartholdy, Piano Sonata in B flat major, Op. 106 (1827), first movement, bars 1–5



Ex 2.13c Johannes Brahms, Piano Sonata in C major, Op. 1 (1853), first movement, bars 1–4

Both Hamilton and Newman point out that the *Hammerklavier* required a new form of technique from the old school of piano playing. Symphonies V and VI similarly turn to a newer arm based technique for their chordal openings,⁴⁶⁰ garnering criticism from reviewers as being “clever, but too much like a pianoforte piece.”⁴⁶¹

How does this work, then, stand up as an “organ symphony”? It was Widor’s first organ work that not only *aspired* to the concert hall, but *achieved* it by separating itself from the church via the Trocadero. Its most obvious model, however, was not a symphony, but Beethoven’s *Hammerklavier*, a piano *sonata*. In some ways this work feels the most sonata-like among Widor’s

⁴⁵⁹ Schmidt-Beste, 148.

⁴⁶⁰ Much of French piano technique through the 19th-century relied on a clean, digital execution referred to as *jeu perlé*. See Charles Timbrel, *French Pianism: A Historical Perspective*, 2nd edition, Portland, OR: Amadeus Press, 1999.

⁴⁶¹ Review of a recital by Clarence Eddy in Chicago, *Musical and Dramatic Times*, November 22, 1879, 13.

music for organ. Its opening movement is in sonata-form, while its finale is a sonata-rondo. Interior movements are fairly straightforward part-forms, albeit with a high degree of internal cohesion by way of motivic derivation. The whole cycle, too, benefits from a certain amount of thematic unity and incorporating gestures that foreshadow or echo ones heard in previous movements—a device he would use far more extensively in Symphony V. Within movements, only the fourth uses registrations to exemplify the symphonic ideal, the remainder having fairly homogeneous timbres.. How, then, should we view this “symphony” in terms of genre?

As numerous authors have pointed out, Beethoven’s *Hammerklavier* was the most ambitious of his piano sonatas. In terms of physical demands, “Czerny may have been the only one to master its great difficulties during Beethoven’s lifetime.”⁴⁶² It wasn’t until Liszt attempted to tackle the piece—almost a decade after Beethoven’s death—that it saw the light of day. Towering at roughly forty minutes long, it is a Goliath solo work. It’s no shock that, when trying to write “the music of the future,” so many 19th-century composer-pianists looked to it as a model. With such a giant to emulate, it isn’t surprising that Schumann saw how Brahms’ piano playing “became ‘an orchestra of lamenting and loudly jubilant voices’, making his sonatas sound like ‘veiled symphonies.’”⁴⁶³ As we have already seen, other composers—including Schumann himself—used the piano to overtly explore the “orchestral” idea. Widor realized this through Cavallé-Coll’s symphonic organs, especially in his next work, his second foray for the Trocadero.

Symphony V was actually the sixth to be composed, following his G-minor triumph by some months.⁴⁶⁴ It came after he was already well-acquainted with the Trocadero organ and was better able to exploit its greater dynamic ability.⁴⁶⁵ In some ways, Symphony V seems like the ultimate

⁴⁶² Newman, *The Sonata in the Classical Era*, 532.

⁴⁶³ George S. Bozarth and Walter Frisch “Brahms, Johannes.” *Grove Music Online*. 2001

⁴⁶⁴ Near, *Widor*, 115.

⁴⁶⁵ Such as its expressive *positif* division, which is employed in Symphony V, but not VI.

organ symphony; it is certainly the most popular. The heavily weighted first movement is daringly constructed: a symphony within a symphony. The second movement is less impactful, but still significant, beguiling in its reconciliation between the outer sections' symphonic style and the development's more homogenous effect. The third movement flips this formula, chordal and reserved in the outer sections, injecting bombast into the development, contrasting the legato themes against buoyant pedal octaves.

In some ways, the two last movements feel peculiar when examined next to the three preceding sonata-form movements. Why did he break his streak with the seemingly out-of-place fourth movement and the decidedly organistic finale? Another oddity of this symphony is its key. Why did Widor opt to write yet another symphony in F-major, essentially moving backwards from the Symphony VI in G-minor? It is pure speculation, but it could be that he was persuaded by another Symphony in F: Beethoven's Sixth. Beethoven wrote two symphonies in F-major, his Sixth and Eighth. They are the only two to share both tonic pitch and mode. Further, the Sixth is Beethoven's only symphony in five movements. Like Widor's, the first two movements are longest, both in sonata-form. In Beethoven's "Pastoral," the storm scene—movement four—is the clear outlier within the symphonic scope,⁴⁶⁶ whereas Widor's fourth and fifth return to keyboard idioms. Could Widor have made this Symphony his fifth because he wanted to avoid parallels to Beethoven's Sixth?

⁴⁶⁶ Brown, *First Golden Age of the Viennese Symphony*. 493.

Symphony V in F-minor

Table 5.5.1: Op. 42, No. 1 Overview

1.	2.	3.	4.	5. <i>Toccata</i>
<p>Allegro vivace f ; common time Variations/ Sonata-form Hybrid, double-function form, beginning with variations (paired), then development and recap. Two themes + K treated. Variations & develop. act as internal sonata/symph elements within the single mvt. structure. Foreshadows elements of other movements</p>	<p>Allegro cantabile f ; 2/4 Sonata-form Texture and key areas spin out of ideas in the first movement. Continues emphasis of iv - i relationship. Existed in earlier version that was more ternary oriented, but W. edited. Republished in piano version later.</p>	<p>Andantino quasi allegretto Ab ; 3/4 Sonata-form Minuet-like. Two themes treated; central section is distinct, feeling like a contrasting trio, but based on P & S. Intro. harmonically constructed to transition from F-minor to Ab; development emphasizes F-minor & C-major.</p>	<p>Adagio C ; common time Through-composed Monothematic. Initially canonic, but abandoned after first statement. Improvisatory feel.</p>	<p>Allegro F ; 4/2 Three-part Monothematic; thematically related to 4? Based on simple repetitive progression. Return of tonic creates ternary feel. Coda emphasizes IV - I.</p>

Symphony V is undoubtedly Widor’s most famous—dubbed his “signature work” by Near⁴⁶⁷—largely based upon the popularity of its ubiquitous concluding *Toccata*. The real weight of the Symphony, however, is at the beginning, especially the expansive first movement. Composed and premiered in 1878 *after* Symphony VI,⁴⁶⁸ Widor must have wondered how he would follow that imposing, lauded work. To achieve it, he began with a rare combination of hybrid form and Lisztian double-function, concluding with an enduringly simple finale, which would quickly become an audience favorite for generations.

⁴⁶⁷ Near, *Widor*, 117. He argues, “Had Widor composed no other organ music, this symphony alone would have assured him a permanent place in the repertoire.” Near, “Introduction,” in Widor, *Symphony V*, ix.

⁴⁶⁸ See *ibid*, 113–118. Ultimately, Widor must have decided to maintain the ordering according to key, rather than chronology. The question remains: why did he compose a *second* symphony in F-minor?

Table 5.5.2: V.1: Variations+Sonata-form

Exposition	Variation 1	Variation 2	Variation 3
m.1 9 17 25 33	42 50 58 66	74 82 90 98 106	114 122 126 137
P T _s S P K _p	P T S P	P T _s S P K _p	P T S P
f: i - V i VI i - V i	i - V i VI i - V	i - V i VI i - V i	i - V i VI i - V
Exposition	Development	Recapitulation	Scherzo
Choral	Development		Recapitulation
151	181 202	220 227	252 260 268 276 280 284
N1	P N2	P T _p	P T _s S P' K _p ' Codap
I - V - vi - I	iv vi ii #iv bvii iv	bvii iv v ii vi iii	i - V i VI i iv - I
Slow Movement	Finale 2nd theme	Dev. Transition	Recapitulation

The first movement is cast as a free theme and variations; the term fantasy-variations has been applied to it. [...] Expanding the structure of the old form, Widor succeeded in bringing it a new image.⁴⁶⁹

Symphony V's opening movement is one of Widor's most ambitious, despite its reserved opening bars. It is also among his longest, ranking alongside movements of his last three symphonies, including two other variation sets. Its length owes to the collision of two forms joined together: variations followed by the development and recapitulation of a sonata-form. It is reminiscent of Mendelssohn's *Lobgesang*, in which the opening symphony acts as a prelude to the concluding cantata.⁴⁷⁰ Further, the work is a clear example of double-function form. The pairing of Variations 1 and 2—the first tonally open, the second tonally closed—serves an independent function within the movement. The next pair, Variation 3 and *choral*—of a similar tonal connection—fulfills other roles. It also explains the appearance of the thematically unrelated *choral* section, which is harmonically set apart in the major mode.

⁴⁶⁹ Near, "Introduction" in Widor, *Symphonie V*, ed. John Near. Madison, WI: A-R Editions, 1993, ix.

⁴⁷⁰ Essentially an expansion of the Baroque *sinfonia*, but blown out to three movements. The conventional fourth fast movement elided into the ensuing *cantata*.

How did Widor come upon this idea? Some of the most famous French examples of double-function form—Saint-Saëns’ Symphony No. 3 and Franck’s Symphony in D-minor—didn’t arrive until the 1880s. Liszt’s B-minor Sonata was still largely unknown, not coming to French audiences until Saint-Saëns’ performance at Salle Pleyel in 1880 and Marie Jaëll’s performances of 1889–1892.⁴⁷¹ A possible explanation is found in Franck’s *Grand Pièce symphonique*, op.17, which some have argued is a double-function sonata.⁴⁷² Although Widor is not known to have ever performed any Franck, it is clear that he was familiar with the piece:

Widor had been severely criticized after the 1891 competition for not having us play a piece by Frank [...] For the competition of [1892] I had to prepare the *Grande Pièce symphonique*, an arduous task, not only because of its difficulty, but because of the problems in adapting it to our primitive [studio organ]. When one of us remarked to Widor that at its proper tempo the piece lasted twenty-six minutes and that it might be advisable to cut it a little, the maître objected vigorously: “Ah! But do those gentlemen of the jury have such a horror of music that they can’t bear a quarter of an hour more than the amount they think reasonable. The piece will be played in its entirety; it’s worth the effort, I vow!” And it was.⁴⁷³

The *allegro vivace* opens with *staccato* chords moving homophonically, similar to how he opened Symphony VI. The orchestration here is different, however, with flutes and oboe—less brash, more *mysterioso*. The theme is built in four-bar phrases, each tonicizing a different key area. P initially tonicizes the subdominant—another wrong key opening, one of Widor’s favorite opening gambits—which will act as a recurring source of tension throughout the symphony. The first cadence is in A-flat-major—the mediant—which will also receive quite a bit of attention later in the work. The second phrase takes us to the dominant. An eight-bar transition prefaces the second theme’s motive, but ultimately returns to the tonic. S appears with an anacrusis to m.17, immediately

⁴⁷¹ See Hamilton, 71, and Launay and Passler, 86.

⁴⁷² See Verkade. While he doesn’t use the language of “double-function” or cite any Lisztian influence, his argument is clearly rooted in it.

⁴⁷³ Smith and Vierne, 93–95. Widor was aware of this work even before the competition in question, having been a member of the audience when Franck performed the *Grand pièce symphonique* in 1866. See *Le Ménestrel*, Vol. 33 no. 21 (22 Apr 1866): 166, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1203681>

shifting to the submediant of D-flat-major. This, too, ends on its respective dominant, but P returns, tonicizing the subdominant just as it had in the first measure, but again taking us to the dominant. A closing theme takes over in m.34, derived from P—borrowing its rhythm—but based upon a descending scale rather than a rising one. With this, the section is tonally closed, but only thanks to concluding K theme.

Now the piece turns to the variations, beginning with a modest change of registration and rhythm in m.42. The harmonic framework remains essentially unchanged with cadences arriving as expected from the previous section. A new variation begins, martial in character, in m.74. Phrases begin to shed their motivic connection to earlier themes with the transition in m.82, which now bears little resemblance to S, although the harmonic construction is the same. Following the repeat of P, K returns in its original guise—later with scalar embellishment in the tenor—providing tonal closure.

Whereas all the material to this point has followed the original harmonic scheme and took its thematic cues from the main material, that trend breaks down with the following variation. The double-bar between Variations 2 and 3 does more than just separate permeations of the same material, it signals a scene change. It is reminiscent of Mendelssohn's Sonata in D-minor, op.65, no.6, a series of variations on the choral *Vater unser im Himmelreich*. In it, there is a similar distinction between the first two variations and the last two:

The first and second variations in Sonata VI reflect Mendelssohn's fondness for a quasi-historical contrapuntal manner. With the third and fourth variations, however, there is a distinct stylistic change; here he substituted a more contemporary, more intimate expression. Perhaps, as if to underscore the distinction between his *stilus antiquus* and *stilus novus*, Mendelssohn runs the first variation seamlessly into the second and the third into the fourth, but between the second and third he introduced a clear caesura; the variation comes to a complete halt before continuing.

In the third and fourth variations one hears the musical vocabulary of mid-century German romanticism rather than a faint echo of eighteenth-century Baroque.⁴⁷⁴

Widor's treatment in the first two variations could only dubiously be called "quasi-historical," but they do retain the original flavor of the theme. Further, there is no harmonic break between them; the first ends on the dominant, and the second begins—not with the original tonicization of the subdominant—with a V-I progression. This is ultimately followed by K, which—as it always does—yanks us back to the tonic. In light of double-function form, we may conceive of these variations as development and recapitulation in miniature, highlighting the classic sonata-form arc of i-V-i. The return of K acts as a confirmation of the recapitulation and a conclusion to the "movement."

Variation 3, on the other hand, immediately asserts its independence, only begrudgingly adhering to the original tenets of the theme. It opens with P in the soprano, tonicizing the subdominant as usual, but with a rippling left-hand accompaniment. The quivering minor-seconds make it technically formidable, but—combined with the off-beat theme—give it an ironic *scherzando* effect. It initially follows the original harmonic scheme, but stalls out after reaching the subdominant. The eventual return of P feels even more caricatured with the addition of grace notes.⁴⁷⁵ The dominant forces the harmony to stall out once again and the accompaniment gets away from the theme. Ultimately, it yields to another paired section, but one that defies the variation form.

The dominant leads into a new section as the tempo shifts to *Piu lento* and a new theme begins in the major-mode. This section bears no resemblance to P or S, nor does it conform to the established harmonic pattern of earlier sections. It is novel territory, one of Widor's great *choral* sections. The *choral* is perhaps an homage to the *Vater unser* of Mendelssohn's Sonata VI, which

⁴⁷⁴ Little, 323.

⁴⁷⁵ Reminiscent of the transformation of the *idée fixe* in the "Witches' Sabbath" of Berlioz's *Symphonie fantastique*.

returns to the plain chorale theme in the first movement coda.⁴⁷⁶ Here, the section fulfills the role of slow movement, providing a moment of respite between the witty preceding section and the forceful drive of the one to come.

With the conclusion of the *choral* in F-major, the development begins in B-flat-minor, echoing the subdominant tonicization with which the work began. The registration returns to foundations and oboe, linking it to the exposition. Retrospection doesn't last long, however. After P reaches the dominant, it is extended by a curious octave motive in the pedals: a foreshadowing of the *allegretto* movement; before the development is over, Widor will give us several glimpses of what is to come.⁴⁷⁷ A second statement of P is immediately stated in D-minor, followed by the same pedal motive. Finally, P moves to G-minor, introducing a *staccato* accompanimental figure in the left-hand. The tonality becomes more unstable and new transitional figures alternate with statements of P, eventually modulating to E-flat-minor. We return to the subdominant, however, for a new theme, graceful and majestic, accompanied by lithe *arpeggios*—a foreshadowing of the texture of the *allegro cantabile*. A transition begins in m.212, caught between B-flat-minor and E-flat-minor. Ultimately the latter triumphs and P is repeated in commanding chords, the first appearance of the *Grand choeur* in the movement. Another transition—derived from P—follows the circle of fifths. It's rapid

⁴⁷⁶ The Sonata in D-minor, op.65, no.6 is Mendelssohn's only organ sonata that was composed as a complete entity, using all new material for its three movements. The work is based on one theme, the *Vater unser im Himmelreich* chorale. After the first movement variations, a fugal follows *attacca*. The work concludes with a soft *andante religioso* movement, also derived from the chorale.

⁴⁷⁷ Could this be an imitation of Beethoven or Franck? Beethoven's summary of themes in his Ninth Symphony was the subject for numerous 19th-century imitators: Berlioz's *Harold in Italy* immediately comes to mind. Franck patently borrows from it for his *Grand Pièce symphonique*, which we have already discussed as a possible inspiration. If Widor was, indeed, consciously adopting this practice, he puts his own spin on it. Instead of looking back at old themes as he prepares the finale, he foreshadows them with glimpses in the first movement. This could also have a Lisztian origin as well, as both the symphonic poem *Prometheus* and the B-minor Piano Sonata introduce later themes in the works' opening sections. Hamilton 23. Regardless of the origin of the idea, Widor's application remains unique.

sixteenth-notes simulate a *toccata* figuration, while the pedal provides harmonic movement, eventually arpeggiating up an F-major triad to the dominant.

The recapitulation erupts in m.252 with the return of the *Grand choeur* as P is heard in the pedals, then soprano. T_s returns to its original guise as a precursor to S, which follows. The repeat of P and K_p are cut in half, as if to avoid any unnecessary repetition.⁴⁷⁸ The coda echoes a final P over a tonic pedal point, yet again tonicizing the subdominant before the final cadence with 4-1 in the pedal. With this, the sonata-form is completed, but why was all the extra material necessary? This movement is unique in Widor for being a “symphony within a symphony.” The exposition serves a triple function: as theme to the variations, as exposition to the larger sonata-form movement, and also to the smaller one embedded within it. The first variation—tonally open—acts as a development and the second—tonally closed and ending with K_p is the recapitulation. The flighty third variation is the *scherzo*, followed by a broad slow movement. The development picks up where the exposition left off—echoing the opening tonicization of the subdominant—but it also serves its own function, introducing its own secondary theme, N2, with its own internal development followed by the return of P and retransition beginning in m.220. Thus, the recapitulation in m.252 serves triple duty as well: closing the sonata-forms of the “fourth movement” and the larger movement as a whole, but also acting as a coda to the variations—a final ecstatic statement of the theme, as in Mendelssohn’s Sonata VI.

⁴⁷⁸ Another Mendelssohnian gambit, one which Saint-Saëns would imitate in his Third Symphony.

Table 5.5.3: V.2: Sonata-form

Exposition	Development	Recapitulation
m.1 7 31 39 55 63 83 107	128 200	250 274
O Pab T _p Sab T _s Sb Pab K	Pa/b T _{pab'}	Pab K
f: V i V III V #III i iv - i	VI - V/VI ii/V - V	i iv - i

Symphony V's *allegro cantabile* is a rare instance in which Widor follows a fast movement with another, but it is also one of his most successful soft pieces, creating an orchestral effect through imitative solo stops and varied articulation⁴⁷⁹ It was subjected to a number of revisions, essentially cutting out more and more measures of repeats. Initially, the central section was enclosed by repeat signs. The first section was also reprised in toto in the recapitulation, forming a “perfectly balanced ABA.”⁴⁸⁰ Following these excisions, the more concise construction accentuates the sonata-form of the movement, better balancing it in terms of thematic development.

The movement begins with a brief introduction—a single line—based on the dominant, perhaps meant to ease the transition from the major-mode conclusion of the previous movement back to the minor-mode. A similar device is used in the following movement, accentuating the interconnectedness of movements through transitions. The primary theme begins with an anacrusis, followed by an arching theme reminiscent of 1.P. Here, however, the harmonic motion is firmly in the tonic, not tonicizing the subdominant. The two phrases of P—a and b—are repeated, closing the section back in the tonic, concluding with 4-1 motion in the bass. A transition begins in m.31, but cascading down, derived from P much in the manner of 1.K_p.

A new theme begins on the mediant—Sa and Sb—also built in four-bar phrases. A chromatic slip pulls away from A-flat, driving back to the dominant in a transition based on S. We slip again, however, as C falls to B-natural and Sb is repeated in the unexpected key of A-major,

⁴⁷⁹ Widor also revised and published this movement for piano as *Conte d'automne* (“autumn tale”). It was issued by Hamelle in 1903 without opus number. See Fabrikant, 23.

⁴⁸⁰ Near, “Introduction,” to Widor, *Symphony V*, xii.

followed by A-minor. Another transition beings—again based on S—returning to the original dominant. Pa and Pb are repeated with minimal deviation, but with a strengthened perfect authentic, final cadence. In place of a transition, K intervenes, retaining F-minor by alternating the subdominant with the tonic.

A brief single line—in octaves—transition brings us to the development continuing the downward motion to the submediant. P is modified, combining elements of Pa and Pb into a new synthetic theme. It eventually breaks down to a single line, again, preparing the return of P. The recapitulation is an exact repeat of mm.1–30. Instead of transitioning to S again, K_p interrupts with an exact repeat of mm.107–126. While Near is right that S gets short shrift in the recapitulation, it offsets the added attention that S received in the exposition, essentially being developed independently.

Table 5.5.4: V.3: Sonata-form

Exposition	Development	Recapitulation
m.1 13 25 41 57	75 85 99 121 131 145	179 191 207 223
O _a O _{b_p} P S T _{O_a}	S P T S P T	O _a ' P S Coda _{O_a}
Ab: I V/vi I - V ii - V - I	bVI vi III - V/#i III vi V - V/VI	I I - V ii - V - I

With its central position in the symphony, this ternary-form movement functions as a sort of scherzo, but one of unique character; the A sections are broad and stately, the B section nervous and intense.⁴⁸¹

The symphony's first phrase tonicization of A-flat turns out to have been portentous. This is reflected in the opening bars of the *andantino quasi allegretto*: three statements of the head-motive arpeggiate down: A-flat, F, D-flat—all keys tonicized by the 1.P and 1.S themes and reinforced in the previous movement. After the initial pedal solo, the P theme is foreshadowed in m.13, but in F-minor. While O_a is repeated later, O_{b_p} is never heard again—a mere bridge these two tonalities.

⁴⁸¹ Ibid, xiv.

Once again, the main theme of the movement begins with a 5-1 pick-up. Like the *allegro vivace* movement's theme, it is arch-shaped, whereas the second theme is reminiscent of 1.S with its octave jump, now tonicizing the supertonic. This harmonic diversion persists until the penultimate bar of S, only yielding to the dominant at the last moment. Oa enters once again, now as a closing figure to confirm the return of the tonic. The development begins with the indication *Piu mosso* as Oa devolves into a simple octave figure in the pedals, creating a rhythmicized pedal-point. S arrives in m.75 with a modulation via common-tone to F-flat-major, followed by P in F-minor. The alternation of S and P continues, modulating through a variety of keys via common-tone and German-augmented-sixth chords, eventually returning to A-flat-major.

The following transition tries to assert a number of keys—including A-minor and F-minor—but ultimately stalls out on C-major, not unlike the conclusion of the first movement's *scherzo*. Oa takes over, using C as a common tone, adding a countermelody to the alto. Ob is completely omitted as Oa flows right into an exact repeat of mm.25–56 with an occasional fifth voice added to the texture. New music begins the coda, tonicizing the dominant, but followed once again by Oa. Now, however, it does not confirm the tonic, but rather seems to push towards the subdominant, eventually yielding back to A-flat-major.

Table 5.5.5: V.4: Through-composed

m.1	15	21	23	27
P	P	P frags.	P	Coda
C: I	V/bII	V	I	IV - I

Here is a singing, melodic theme with contrapuntal voice-leading for the *voix céleste*, in which one detects the influence of Wagner (Tristan harmonies).⁴⁸²

Curiously, whereas the previous movements had emphasized the symphonic—with sonata-forms, orchestral textures, and dynamic registrations—the fourth movement diverts to an

⁴⁸² Van Oosten, 484.

improvisatory keyboard style. The registration is the same throughout, merely adding bass stops at the end. In form, the piece is improvisatory, constructed of a single theme that returns throughout, with divergent episodes between statements. The format of the thematic entrances is inconsistent, however, as is their duration, as well as those of the episodes. Edgar Tinel—a Belgian organist ten years Widor’s junior—published a rather similar piece in 1910, which he entitled *Improvisata*. Both works are in C-major—the “people’s key”—and of comparably loose form.

Example 4: Tinel *Improvisata*⁴⁸³



Widor’s *adagio* begins with a gentle theme heard first on the *voix celestes*, its opening intervals an echo of 3.P. This theme is repeated in canon by the pedal, which—played on a four-foot stop—is sounds at unison pitch to the other voice. With the arrival of the dominant, the theme is heard again in the soprano, the interior voices continuing their contrapuntal accompaniment. The melody is soon abandoned, however, and a modulatory episode takes over, ultimately driving to V/bII. The Neapolitan doesn’t last, however, as a Franckian sequence of motives in the bass push upwards with each successive repetition, eventually finding their way to the dominant.

P is repeated in G-major, once again in the pedal, but in an abbreviated form. A chain of secondary dominants immediately follows, eventually tonicizing C-minor over a dominant pedal-point. Fragments of P return, but as preparation for a final permutation of the theme in

⁴⁸³ Commissioned for and published in Johann Diebold, *Orgelstücke moderner Meister*, Leipzig: Otto Junne, 1906, 12-13.

augmentation. The full foundations of the *Grand orgue* join in to prepare the Coda, which unfolds over a tonic pedal-point. The subdominant is tonicized, preparing a final iv-I cadence and a quasi-orchestral repetition of the tonic in slow, profound chords.

Table 5.5.6: V.5 *Toccata*: Three-part

P	P'	P
m.1 9	33 33 46	50 63
O _p P	T _p P T _p	P Coda _p
F: I - V I	iii IV VI V/VI Ger ⁺⁶	I IV - I

Widor often makes strong intellectual demands on his auditors, but not here. The musical substance can be reduced to a simple nine-chord progression. Without any learned processes this *Toccata* gains all of its effect from sheer sonority, bravura, and immediacy.⁴⁸⁴

Widor's famous *Toccata* is the most popular of a well-established genre of the French organ corpus. Beginning with his teacher Lemmens—"who initiated this style of organ toccata"⁴⁸⁵—nearly every French organist of note left at least one such piece to posterity, many of them becoming famous showpieces in their own rights. In several cases, these "touch pieces" have taken on lives of their own to the exclusion of its composer's other works. In Widor's case, "If ever there was a piece in which a composer's entire renown lay, this is it. The popularity of the *Toccata* with organists and audiences alike is practically unparalleled in the organ repertoire."⁴⁸⁶

The piece became almost an "overnight sensation," quickly becoming a favorite of listeners and performers to the exclusion of both the larger *Symphony V* and Widor's *oeuvre* entirely.⁴⁸⁷ The great irony of the work's popularity is that it is actually one of Widor's very simplest.⁴⁸⁸ It has been

⁴⁸⁴ Near, "Introduction," in Widor, *Symphonie V*, xv.

⁴⁸⁵ Ibid, xv.

⁴⁸⁶ Ibid, xv.

⁴⁸⁷ As evinced by the title of Near's biography, *Widor: A life beyond the Toccata*.

⁴⁸⁸ An irony shared by many composers, I suppose, such as Brahms and his lullaby, Saint-Saëns and the *Carnival of the Animals*, Ravel's *Bolero*, and many others.

described as “the most successful piece of minimalism in organ music there ever was.”⁴⁸⁹ The work—like many *toccatas*—is based upon a simple theme, developed and expanded over the course of the work until a roiling climax. Widor’s theme is terser than most—based on a descending scale of four notes, repeated in a variety of keys, each episode with essentially the same harmonic structure. Unlike a number of other *toccatas*, the work does not begin softly and build, but begins with a *Grand choeur*, diminishing at the center of the work, and returns to *fff* for the reprise.

One could argue that the whole work is summarized in the first three measures, containing the thematic, accompanimental, and harmonic material for the remainder of the movement. It begins without pedal, both hands in a high *tessitura*. The right-hand’s brilliant *arpeggios* and the left-hand’s accented chords will persist throughout. A falling figure is heard in the top of both parts over an unchanging tonic harmony: 8-7-6-7-8-7-6-7-5. After falling to the dominant, this sequence is repeated in that key, cadencing now in V/V. The chain is interrupted, the following measures keeping G in play until C-major—the original dominant—returns. With that, the pedal enters, a third voice reinforcing the theme, and the piece seems to begin in earnest.

The primary sequence begins again in F-major, making its way further along the circle of fifths with each repetition. This time, however, after the arrival of G-major, the sequence is accelerated with the theme modified to 4-3-2-1. It is further modified in m.18, allowing a drive back to the tonic, by tonicizing G-minor to prepare the dominant and finally a V-I cadence in the tonic. A transition begins, trading the accompaniment between the hands. Instead of following the circle of fifths, phrases are repeated just a half-step lower. Eventually, the subdominant is reached, but yields to the submediant, although in the major-mode: D-major. The pattern begins anew until reaching the present V/V, shifting to tonicize F-sharp-major. The dominant seems to prepare a statement in

⁴⁸⁹ Gregory Peterson, conversations with the author while learning Symphony V, Luther College, Decorah, IA, fall, 2011.

that key, but it slips, instead, to F-minor, preparing a German-augmented-sixth chord that leads back to the original tonic.

The return of the tonic is accompanied by an exact repeat of earlier material from mm.9–21, but with additional octave doublings in the left-hand and pedals. When the section returns to the tonic in measure 63—the end of the repeated material—a coda begins, emphasizing the subdominant. The following measures act out this final IV-I cadence in an increasingly high *tessitura*, with the pedal reaching F³, the top of the Cavallé-Coll pedalboard. A final, thunderous progression tonicizes the subdominant one last time, closing the piece with 4-1 motion in the bass under a vii^{o9} chord, just as the opening movement had concluded.

Diagram 5.5: Weight Distribution of Symphony V

1. f

Hybrid, double-function Sonata-form
 Dynamic increases
 Symphonic timbre/style
 Juxtaposition of antiquated/modern styles?

2. f

Sonata-form
 Arched dynamic
 Symphonic timbre/style
 More organistic in center

3. Ab

Sonata-form
 Arched dynamic
 Organistic in outer sections
 More symphonic in center

4. C

Through-composed
 Monothematic
 Dynamic increases
 Organistic
 Consistent affect

5. *Toccata*, F

Three-part
 Monothematic
 Arched dynamic
 Organistic
 Consistent affect

Table 5.5.87 Cyclical elements of Symphony V

1.	2.	3.	4.	5. <i>Toccata</i>
m.1 tonicize iv arced P melody	m.1 trans. from mvt.1 m.6 arced P melody	m.1 trans from mvt.2, Ab - f - Db m.25 arced P melody	m.1 arced P melody, monothematic	m.1 arced P melody, monothematic
m.4 first cadence on Ab	m.38 S in Ab			
m.17 S in Db, 8ve leap		m.41 S in bb, 8ve leap	m.11 cadence to Db	m.9 octave leaps
m.24 internal P repeat	m.83 internal P repeat			
m.33 K _p	m.107 K _{L,K}			
m.151 organistic N1	m.128 organistic dev., softer stops	m.75 symphonic dev., louder stops	m.26 add stops for Coda	m.33 P' softer, submediant
m.181 Development - iv		(m.75) octave figure		
m.186 octave figure				
m.202 accomp. melody	(m.6) accomp. melody	m.137 Ger ⁺⁶ prep. I		m.48 Ger ⁺⁶ prep. I
m.227 toccata figuration, circle of 5ths	m.200 toccata-fig in T	m.179 toccata-fig in Oa'		(m.1) toccata figuration, circle of fifths
m.284 Coda: V/iv	m.274 Coda: iv - i	m.233 Coda _{Oa'} : V/iv	m.27 Coda: V/IV	m.63 Coda: IV - I
m.291 final cadence: vii ⁰⁹ - i ; 4 - 1			m.29 final cadence: iv - I	m.77 final cadence: vii ⁰⁹ - i ; 4 - 1

Symphony VI in G-minor

Table 5.6.1: Op. 42, No. 2 Overview

1.	2.	3. <i>Intermezzo</i>	4.	5. <i>Final</i>
Allegro g ; common time Sonata-allegro Classically constructed main theme, improvisatory dev. and combination of themes. Frequent reappearance of P in different guises makes appear as variations.	Adagio B ; 3/8 Three-part Heavily ornamented melody on celeste. 2ndary section in A-flat, down minor third. Exact repeat of P but now on Flute, new K motive	Allegro g ; 2/4 Three-part (scherzo/trio) Rapid figurations— elaborated out of Symphony I <i>Intermezzo</i> ? —in <i>scherzo</i> sections. Canonic trio in submediant.	Cantabile Db ; 2/4 Two-part Fairly plain P melody, repeated and ornamented with Flute. After T, repeat of P with more ornamentation. K on celestes.	Allegro G ; common time Sonata-rondo P acts as theme and ritornello. Second theme delayed until 2S. Improvisatory transitions and combination of themes. No full recapitulation.

If we consider the *Hammerklavier* a potential inspiration for Symphony VI, the question remains: why did Widor keep the title of “symphony” and not “sonata,” as Guilment and Lemmens did? To answer this, we should consider the intended instrument for which this was written and where it was located. While the Trocadero organ was seminal for a number of reasons,⁴⁹⁰ none was greater than the fact that it was the only organ in Paris in a *concert hall*. It not only emancipated the organist from the connotations of liturgy, but also pushed the scope of the symphonic organ towards a “large, magnificent block, in the sense of an orchestra.”⁴⁹¹ As the organ grew, it demanded a richer palette of tones, which could be combined into a grand orchestral *tutti*. To accommodate this new tonal battery, the organist was, more and more, freed from the constraints of counterpoint and its demands for linear clarity. Variety of articulation provided textural delineation, and timbral combinations offered sonic richness. New characteristic registrations—such as the oboe with foundations—became typical of the symphonic organ, which always kept the *Grand choeur* in reserve, a new level of sonic power that a chamber genre—such as the sonata—could not confine.

⁴⁹⁰ For example, the organ had two expressive divisions, and looked ahead to the style of his instruments that were to come in the 1890s for St. Ouen and St. Sernin, Kurt Leuders and Fraser, Will, dir. “Part 3: 1862–1899, Chapter 4: The Symphonic Organ and a Project for Rome,” *The Genius of Cavaillé-Coll*. Reading, U.K.: Fugue State Films, 2013. DVD.

⁴⁹¹ Ibid.

Table 5.6.2: VI.1: Sonata-form

Exposition	Development A	Development B	Recapitulation
m.1 33 45	57 91 113 125 132	145 152 164 181 200	210 225 232 247
Pabc S T _{Pa}	N _S Pbc a T _P K _{Pa}	T _{Pa} Pabc Pa/N Pbc T _N	Pabc' S Pabc K _P
g: i - V - i - I	i III iii V/vi vi	i - V #vii V/V/#vii V/vii V/VI	i V i iv - i

After the Toccata from *Symphonie V*, this movement has attracted the attention of organists more than any other in the symphonies. It has been frequently cited as Widor's masterpiece for the instrument [...] the music maintains an exceptional degree of grandeur and nobility.⁴⁹²

Symphony VI opens with a majesty and decibel not yet heard in his organ works. Symphony IV's *Toccata*, the first to begin with the *Grand choeur*, opens with a single line punctuated with staccato chords. Here, the full glory of the Cavaillé-Coll organ is laid bare in the very first bars. The soprano carries the melody, revealing a classically constructed sentence of four+four+eight bars. Each phrase constitutes a significant kernel of the theme: Pa, b, and c. The opening salvo closes on the dominant, followed by a second wave tonicizing the subdominant, but eventually returning to the tonic. A contrasting theme—S—emphasizes the dominant, a “*quasi recitativo, a piacere ma agitato*.” Its rushing gestures, interrupted by full chords, seem inspired by Beethoven's agitated basses and celli from the Ninth Symphony. Pa returns in the tonic, but loses momentum before it can move on to Pb or Pc. Finally, it cadences on G-major, as though tonicizing the subdominant.

That arrival, however, is interrupted by the development and an immediate return to G-minor. An initial appearance of S is an elaboration upon it, transforming it into a rushing accompanimental figure, fully realized in m.69 as Pa appears above it. Pb and Pc are ignored until m.91 as they appear with a *staccato* accompaniment, reminiscent of a figured-bass. Pa does not allow itself to be outshone, however, and reappears once again with N_S in m.113. We drive towards

⁴⁹² Near, “Introduction,” in Widor, *Symphonie VI*, ed. John Near. Madison, WI: A-R Editions, 1993, x.

B-flat-minor—preparing the minor submediant—eventually confirming it with a return to the *Grand choeur* in a closing section based on P.

Early reviews saw this exposition and development as a *Choral* subjected to variations. Near, too, admits, “Like the first movement of *Symphonie V*, this *Allegro* is best categorized as a type of variations. The majestic, richly harmonized opening theme is contrasted by a restless, recitativelike [sic] monodic theme containing motives derived from the first theme. The two are adroitly combined in various ways throughout the development of the piece.”⁴⁹³ Like *Symphony V*’s *allegro vivace*, this work was never published with the title “variations,” although Widor so-titled a number of other keyboard pieces, including a movement in *Symphony VIII*. It is difficult to lump this form with those. A more fruitful conception would be to think of this work as exploring various keyboard figurations over a divided development.

Following K_p , a transition derived from P begins, immediately returning to the tonic and ending with the dominant. This proves to be a ruse, however, as the second developmental section begins in F-sharp-minor. Could this be another tip of the hat to the *Hammerklavier*? Beethoven’s sonata begins in two flats—like *Symphony VI*—but in B-flat-major. His secondary theme is in G-major, a third away in the submediant, not in its diatonic minor-mode, but shifted to major. Widor similarly uses B-flat—the mediant—in the development, including for the delayed closing section, not in the diatonic B-flat-major, but its minor-mode parallel. From there, Beethoven moves again by third from G-major to E-flat-major. Subsequently, he falls again by third to B-major, and eventually to its dominant, using F-sharp as a pivot back to the tonic of B-flat-major.⁴⁹⁴ Widor is equally crafty, falling from B-flat-minor—ignoring the interruption by the transition’s tonic—falling a major-third to F-sharp minor. This eventually slips, using B-flat as a pivot, to tonicize F-minor,

⁴⁹³ Near, “Introduction,” in Widor, *Symphonie VI*, x.

⁴⁹⁴ Schmidt-Beste, 111.

then B-flat. The F-four-two chord falls instead, not to B-flat-six, but to G-minor-six-four with the P theme in the pedals: an ingenious tonal journey.

Whereas Beethoven's development used one archaic form—the *fugato*—Widor parodies another: the *partita*. Pa, b, and c are fully stated in m.152 with block chords over a bouncing pedal line, echoing the figured-bass-like accompaniment earlier. This "variation," however, is quickly interrupted as N_s enters immediately following the conclusion of Pabc. The bass motive is combined with N_s as Pa is repeated twice. Subsequent repetitions become more fragmented, eventually coming to a V/V/F-sharp-minor. Pb and c motives take over in a transition that slips between A and B-flat, D and C-sharp, as though wanting to tonicize D-minor, another third below. Pc eventually pulls us down to C-major in m.196, beginning a final transition with an even freer transformation of S into a *toccata* figuration.

With the expected arrival on B-flat-major thwarted, P returns in G-minor, first in the pedals, then returning to the soprano. The accompanimental *arabesque* of N_s persists throughout, even interrupting the true statement of S, bringing back P—as in the Exposition—but this time with all three phrases: a, b, and c. The return to the tonic is elided with another statement of K_p, now in its proper place, concluding the movement with an expanded plagal cadence.

Table 5.6.3: VI.2: Three-part

P	S	P
m.1 9 23	35 47 56 67	75 83 92 96
P1 P2 P1	T _{P1} S1 _{P1} S2 T _{P1}	P1 P2 P1 Coda
B: I V - vi IV - I	V - V/vi VI - V/VI vi bii - Ger ⁺⁶	I V - vi I

In this three-part movement, the treatment and dramatic turbulence acts sometimes like Beethoven, but over all else evocative of Wagner, a fascinating interplay between melody, harmony, and rhythm.⁴⁹⁵

After the rollicking first movement, Widor turns to a subdued *adagio* in a more organistic style, employing the string stops of every manual coupled together. The music, however, brims with Wagner's "sensuous chromaticism and quasi-vocal melodic lines," following Widor's recent exposure to *Der Ring des Nibelungen* in Bayreuth.⁴⁹⁶ The movement is dense, creating motivic cohesion throughout its three melodically related sections. It opens with the pervasive P1 melody in the soprano, a subtly cascading melody marked by an initial leap. A second melody—P2—is built similarly, feeling almost more like a variation upon P1 than an independent idea. P1 returns in m.21 in the subdominant before returning to the tonic, elided with a new transitional figure. In an operatic twist, this rising motive dialogues with ecstatic statements of P1 high in the soprano. It eventually becomes more staid, moving to A-flat-major—trading the typical G-sharp-minor submediant for its major mode—for the secondary section.

P1 appears in a new permutation as S1—a shortened version—combined with the transitional figure from a few measures earlier. A second melody enters in m.56, immediately shifting the mode to the more conventional minor, but in peculiar octaves. This unexpected *bicinium* seems to beg for some sort of invisible dramatic stage action to accompany. Reaching its secondary dominant E-major, a transition begins with a rare instance of the octatonic scale in Widor's music, but only

⁴⁹⁵ Van Oosten, 502.

⁴⁹⁶ Near, "Introduction," in Widor, *Symphonie VI*, xii.

briefly lived. P1 returns in the transition in C-minor, but a German-augmented-sixth chord intervenes, allowing us to return to B-major with an exact repeat of the P section. The music only varies where the original pushed to the subdominant it now remains in the tonic. A free codetta concludes the piece, somewhat reminiscent of S2, but without its menacing effect.

Table 5.6.4: VI.3 *Intermezzo*: Three-part

Scherzo	Trio	Scherzo
m.1 17 33 43 87	99 131 157	173 189 205 215 259
P1 P2 T P1 K _s	S S' T	P1 P2 T P1 K _s '
g: i III V i V/iv	VI bII - VI vii ^{o7} /V	i III V i V/iv - i

The *Intermezzo* exhibits extraordinary éclat with its figurations punched out in the fiery choruses of reeds and cornets.⁴⁹⁷

Perhaps Widor's best *scherzo* movement, this *Intermezzo* sizzles with rapid-fire *arpeggios*.

Harmonically uncomplex, the piece continues the motivic unity of the preceding movement.

Although revised several times, the fundamental structure of the movement remained throughout: a perfectly balanced compound three-part.

The scherzo portion opens with great fire from the outset. Its second phrase, starting in m.5, echoes 1.Pc, which returns in the trio section. A second theme—P2—appears in m.17 on the mediant, imitative of and complementary to P1. An abridged repeat of P1 stalls out on the dominant, leading to a brief episode of echo effects between manuals. Ultimately, the 1.Pc figure returns in a closing section, tonicizing the submediant.

This codetta elides to the secondary section, continuing the 1.Pc figure, now transformed into the major-mode S theme in the submediant. The section is canonic, three voices in imitation at the octave. A varied repeat of S is more freely treated, initially tonicizing A-flat-major, but soon returning to E-flat. The introduction of C-sharp to the bass prepares the dominant, accompanied by

⁴⁹⁷ Ibid, xiii.

an exact repeat of the scherzo section. This time, however, a brief, but brutal, cadence takes the codetta from subdominant back to tonic with four short chords.

Table 5.6.5: VI.4: Two-part

m.1	4	22	46	60	77	85	94
O	P	S	T	P'	S'	T _p	Coda _p
Db: I	IV - I	V - V/vi	vi	IV - I	V	I	

For the penultimate movement, Widor takes us to the unusual key of D-flat—a tritone away from both the preceding and following movements in G-minor. It begins with a single tone—D-flat₃—as the pedal seems to grope around trying to decide how to proceed. Defiantly, a melody emerges accompanied by a rich three-part counterpoint in G-flat-major! Could this be an echo of B-major, heard in the second movement? We heard F-sharp-minor first in the development of the opening *allegro*, an imitation of Beethoven's unusual key progression in the *Hammerklavier*.

In that work, the penultimate *Adagio sostenuto* begins equally ambiguously, arpeggiating from A to C-sharp; we are uncertain as to what key might follow: A-major? D-major/minor? F-sharp-minor? The latter prevails, but the submediant D-major is also explored in the secondary subject and development, with G-major making an appearance as an unexpected tangent before the second theme. The movement is essentially a contest between F-sharp-minor and its submediant with other keys coming and going. Ultimately, it resolves to F-sharp-major, a major-third away from the following movement of B-flat-major.

Widor begins in G-flat-major—a sort of reversal of Beethoven's F-sharp-minor—but it vies with D-flat-major, the actual tonic of the movement. Here, too, is a diversion to the submediant—B-flat-minor—but not to the same degree. With this venture, the internal movements pushed to B-major, then up another major-third to D-flat—as far from the tonic as we can possibly go.

This initial melody—“of Berliozian length”⁴⁹⁸—in G-flat initially cadences on its dominant in m.10, bringing us back to the home key of D-flat-major. It is extrapolated until a second theme—S_p—is born out of it. Falling figures in this section’s accompaniment echo 1.Pc, while the dotted figures of the whole movement are reminiscent of 2.P1. As the section progresses, note values shrink, becoming reminiscent of the transitional figure in the *adagio*. The shift to the transition is dovetailed with the arrival of the subdominant, which comes in m.46, but the motivic change doesn’t arrive until four bars later, as a single scalar figure takes precedence.

The previous material is then repeated, but highly embellished. The opening counterpoint is gone, replaced by the brilliant scalar figure of the transition. The whole procedure is reminiscent of Franck’s *Prelude, Fugue, and Variation*, op.18.⁴⁹⁹ The transition deviates from the earlier section, continuously returning to G-flat, as if to remind us of its significance and keep us from modulating to the submediant again. Ironically, the coda—derived from P—does briefly tonicize B-flat-minor, but finally returns us firmly to the tonic.

Table 5.6.6: VI.5 *Finale*: Sonata-rondo

Exposition	Development	Recapitulation
m.1 13 25 33	41 48 71 87 95 98 138	172 187 215 231
P _{ab} T _{Pa} S ₁ T _{S1}	P _{a/b} S _{2ab} T _{S2a} * P _{a1*} P _b S _{2b1*} T _{S2}	P _{ab} S _{2ab} T _{S2} Coda _{P_{a/b}/S₂}
G: I - V ii - vi V	V vi V/vi I V V/ii V/V	IV V I IV - I

Symphony VI concludes much as it began, with “scintillating fireworks” that recall the first movement.⁵⁰⁰ Unlike the *maestoso* theme that opens the *allegro*, the *Finale*’s is exuberant, although retaining the former’s 5-6 head motive. A further echo is heard in the emphasis on the subdominant,

⁴⁹⁸ Near, “Introduction,” in Widor, *Symphonie VI*, xiv.

⁴⁹⁹ In which the “variation” portion is an embellished repeat of the opening material treated to a flowing pianistic accompaniment.

⁵⁰⁰ Near, “Introduction,” in Widor, *Symphonie VI*, xiv. Van Oosten goes as far as to call them “hammering chords.” Van Oosten, 506.

which will take on added importance in the recapitulation. The primary theme is built on two interconnected phrases. The first emphasizes IV in its rocking chords, which is followed by a brief transitional phrase that prefaces Pb, tonicizing B-minor as if we were going to follow Beethoven, once again, to the mediant. It is quickly subsumed, however, into the second half of P with jubilant ascending thirds that immediately jerk us to the dominant.⁵⁰¹ Short phrases begin development of Pa in various keys—incorporating slivers of Pb into the texture—lingering on the submediant the longest.

A second section continues in the submediant, but with little thematic material. Instead, *arpeggios* that seem borrowed out of 2.T run up the keyboard. The figures continue into the transition, which returns us to the dominant. The development begins in m.40 as Pa and b are combined, the latter becoming an accompanimental gesture. The subdominant is tonicized just before a new theme appears in m.48. Chromatic inflections draw us towards E-minor, especially in the second component of S2: a snaking descending figure designed to facilitate modulation. S2 is soon developed in the submediant, eventually yielding to a free transition. Beginning in m.71, dramatic octaves trap us on E-minor's dominant in a thrilling passage that, sadly, does not return. P returns in m.87 back in the tonic key—almost an exact repetition of the opening bars—but with the octave figures of the preceding T* as an accompanimental figure. This statement helps to balance the work as a sonata-rondo, but, in truth, does little to interrupt the developmental flow.

S2 reappears in m.98, dominated by its secondary figure and accompanied by the octave gestures of T*. Near identifies this as the beginning of the development.⁵⁰² Since S2 appears to be the *real* secondary theme, this could be a satisfactory deduction. In his view, T* acts as a closing theme, but this does not account for the appearances of P in mm. 41 and 87, both of which are

⁵⁰¹ We have seen thirds like this before in the recapitulation of the first movement—a transitional figure between S and the repeat of P in m.230.

⁵⁰² Near, "Introduction," in Widor, *Symphonie VI*, xiv.

synthesized with some other element. It is difficult, too, to consider T* a closing theme, as it never reappears. Van Oosten, by contrast, simply calls this a rondo, acknowledging that much of the piece is driven by development of the S2 motive, but without further explanation.⁵⁰³ Regardless of where one marks the beginning of the development, it is curious to note that most of it is devoted not to the primary theme, but by the delayed secondary theme, S2.

Much of the section beginning in m.98 tonicizes the supertonic. Ultimately, this elides into a V/V as S2 breaks down further into just a couple of intervals, forming a transition on the dominant beginning in m.138. Eventually it disintegrates, leaving only the seventh—C—as a bridge to the recapitulation. Pa reappears in m.172, pivoting to C-major, the subdominant. The transitional phrase to Pb, however, rectifies this, taking us to the dominant. S2 enters immediately, taking its proper place as the secondary theme, continuing the dominant. It, too, seems to break apart, yielding back to Pb, which leads to another free transition in m.214. The snaking bass-line of S2b interrupts in m.223, driving us back to the tonic. Pa and b are once again combined in the coda, which re-emphasizes the subdominant. S2b takes charge, forcing vii^o to conclude the work with 4-1 motion in the pedals and a 4-3 suspension in the manuals, a direct reference to the *allegro*.

⁵⁰³ Van Oosten, 506.

Diagram 5.6: Weight Distribution of Symphony VI

<p>1. <i>g</i> Fast tempo Sonata-form <i>Grand choeur</i> + terraced dynamics Chordal texture Linear secondary theme</p>	<p>3. <i>Intermezzo, g</i> Very fast tempo Compound three-part Reeds & <i>cornets</i> registration Broken chordal texture Linear Trio</p>	<p>5. <i>Finale, G</i> Fast tempo Sonata-rondo <i>Grand choeur</i> + terraced dynamics Chordal texture Linear 2S theme</p>
	<p>2. <i>B</i> Slow tempo Three-part Quasi-operatic Monodic transitions <i>Flûte</i> / strings</p>	<p>4. <i>Db</i> Slow tempo Two-part Symphonic Monodic transition <i>Hautbois</i> / <i>Flûte</i> / strings</p>

Table 5.6.7: Cyclical Elements of Symphony VI

1.	2.	3. <i>Intermezzo</i>	4.	5. <i>Finale</i>
<p>m.1 Pa: 5-6 opening</p> <p>m.11 Pc: bass: 5-6-5-4-3-2-1 (on dominant)</p> <p>m.57 S becomes motive for developmental accomp. Appears with Px in m.84</p> <p>m.74 echoes at beat</p> <p>m.200 4 in bass prepares return to P (recap)</p> <p>m.210 incomplete recap w/ Da figure (based on S) as accompaniment</p> <p>m.230 S devolves into ascending thirds</p> <p>m.250 final cadence tonicizes IV, final bass movement 4-1</p>	<p>m.34 arpeggio figure accompanies Pb</p> <p>m.39 T arabesques, continues into Sa</p>	<p>m.13 bass 5-6-5-4-3-2-1</p> <p>m.71 echoes at bar</p> <p>m.100 Trio theme: 6-5-4-5-4-3-2-1 (from Gm) m.100 canon + pedal tone</p>	<p>m.22-3 5-6 motive in var.</p> <p>m.50 T arabesques, continues into P'</p>	<p>Pa: 5-6 opening</p> <p>m.8 Pb ascending thirds</p> <p>m.24 arpeggio figure</p> <p>m.41 Pb becomes accompanimental motive for Pa at P'</p> <p>M.118 canon + pedal tone</p> <p>m.230 no recap, just K(P) with Pb accompaniment, more like a ritornello</p> <p>m.247 4-1 bass motion 4-(3-2)-1 with IV-I "amen" over tonic bass</p>

Op.42: Nos. 3 & 4

Symphonies VII and VIII were “composed in close succession” in 1887 and published that year as Nos. 3 & 4 of Widor’s opus 42, adding them to the two previous.⁵⁰⁴ These later works, however, seemingly “represented organ music of the future” from the very opening of Symphony VII, its opening barrage of notes “caught up in the quickening human spirit of the times.”⁵⁰⁵ After the swelling of French pride in the 1870s—following the humiliating defeat in the Franco-Prussian War and the fall of the Second Empire, the rise of the Third Republic, and the *Exposition Universelle* of 1878—the 80s were a difficult time for France as her economy flagged. It was, however, a hugely productive decade for Widor as he completed his Second Symphony, his opera *Maître Ambros*, and the work that would cement his initial fame, the ballet *La Korrigane*.

Although Widor would return to writing for the organ in the 1890s, he would never again attempt to write music of this scale for it. These symphonies represent the apex of his genre and a level of cyclical cohesion not yet attempted. From the opening bars of Symphony VII, this music is daring and asserts itself in a way that seems to defy whether the organ was ever a sacred instrument. While Op.13 asserted the organ symphony as a secular genre, it remained in the shadow of the church. The subsequent Op.42 symphonies, on the other hand, stepped beyond it into the light of the concert hall, but retained certain elements of the *sonata da chiesa*, especially in the concluding movements of Symphony V. The final Op.42 works, on the other hand, firmly emancipated themselves, grew to Mahlerian proportions, and altogether eschewed any liturgical connection.⁵⁰⁶

⁵⁰⁴ Near, “Introduction” to Widor, *Symphonie VII*, ed. John Near. Madison, WI: A-R Editions, 1994, ix.

⁵⁰⁵ Ibid, ix-x.

⁵⁰⁶ A course that Widor would, ironically, reverse in his final two symphonies.

Symphony VII in A-minor

Table 5.7.1: Op. 42, No. 3 Overview

1.	2. <i>Choral</i>	3.	4.	5.	6. <i>Finale</i>
Moderato a ; 3/4 Sonata-form Powerful opening theme permeates mvt. like a symph. poem. Lyrical S in invertible counterpoint; prefaces cyclic theme. Third theme precedes S, mainly used as an accompanimental fig.	Andante A ; common time Sonata-variations P theme acts as a cyclical theme for the whole symph. P & S treated in variations as a pair (combined in dev), embellished with each repetition.	Allegretto f# ; 3/8 Compound Three-part Outer sections like a classical minuet; Trio section more agitated in B-minor. Symphonic registration calls for <i>ricci clarinette</i> .	Allegro ma non troppo a ; 3/4 Through-comp. Étude-like, pits <i>Choral</i> theme against varied, rapid figurations. Akin to a series of improvised continuous vars. Similar to III. <i>Final</i> .	Lento c# ; 2/4 Two-part Another choral-type movement; derived from mvt.2. Maintains improv., keyboard flavor	Allegro vivace a ; 3/4 Sonata-form Massive, like first movement, but based on <i>Choral</i> . Wagnerian sound world permeates. Fusion of keyboard and symphonic styles heightened by operatic flair.

Symphony VII was Widor’s most ambitious organ work to date. Returning to a six movement structure—like Symphonies II and IV⁵⁰⁷—“the composer’s original concept of symphonic organ music, which included character pieces with an occasional bent toward a sweet salon style, is nowhere in evidence here.”⁵⁰⁸ This is music of a grand scale, requiring roughly forty minutes to perform in toto; each of its movements is a *tour de force* with gravitas all their own, only amplified when heard as a whole. Built on a cyclical theme—expounded in the second movement—it is perhaps Widor’s most unified organ work with the exception of the later *Symphonie romane*. Symphony VII poses immense technical difficulties, pushing the performer’s technique to the limit with its expansive, orchestral writing; “until recently most organists seemed unable to grasp [Symphonies VII & VIII]. One can only conjecture about the reception they might have received had they been scored for orchestra.”⁵⁰⁹

⁵⁰⁷ And Symphony III in the 1887 version.

⁵⁰⁸ Near, “Introduction” to Widor, *Symphonie VII*, ix.

⁵⁰⁹ Ibid, x.

Table 5.7.2: VII.1: Sonata-form

Exposition	Development	Recapitulation
m.1 17 35 56 66	74 79 99 114	118 127 138 156 169
P T* S T _p K _p	P T _s P T*	P T _p S T _p K _p
a: i - V V/iv iv V V/iii	iii i - #iii V/#iv - Ger ⁺⁶	i - V V/#iv i - III V i

The jagged, sharply punctuated opening theme exerts a raw power not seen before in Widor's organ music.⁵¹⁰

Whereas the previous two symphonies had opened with chordal themes—one sprightly, the other majestic—Symphony VII bursts forth with a brutal opening theme in unadorned octaves. Chords appear in m.8 with the arrival of the dominant, followed by a repeat of P, now harmonized. P permeates the movement like in a tone poem, its punctuated rhythms often as an accompanimental device, as in m.10, alongside a new motive, which will also recur. T* introduces a descending linear trajectory that will reappear at salient cadences. S appears in m.35 as a flowing melody in invertible counterpoint, accompanied by the still raging P motive. The second phrase of S is an outright statement of what will be revealed in the second movement as the cyclical theme, but is now obscured as a subsidiary idea. A second transition further amplifies the falling line seen earlier, accompanied by both P and T*, which leads to a final closing statement of P, tonicizing C-minor, which will be continued in the development.

The central section begins by extending the descending line idea, accompanied by P. T* acts as connective tissue leading to S. The dominant returns accompanied by a new figure in the alto, which will be revisited in the *Finale*. This figure, however, leads us away from the main key, and pushes towards C-sharp-minor. This dichotomy between keys related to A-minor/A-major will be a central feature of the symphony. P, once again, becomes the forefront, now in C-sharp-minor. The

⁵¹⁰ Ibid, x.

return of T* in m.114, however, pushes us further up to E-flat-minor, the raised subdominant, and eventually to a German-augmented-sixth chord, returning us to the tonic.

The recapitulation opens with panache, returning to the *Grand choeur* of the first section, but harmonized as in m.8. T* continues as an accompanimental figure, even into the repeat of S in the tonic, but modified. One final transition carries us out of the submediant, which had resurfaced, leading us to K_p in the tonic, and the final, stark cadence.

Table 5.7.3: VII.2 *Chorak*: Sonata-variations

Exposition	Development	Recapitulation
m.1 23	47 55 73 83 95	101 117 120
P S _p	P' S' T P/S T _s	P'' T Codetta _p
A: I i - v	bIII biii v/biii vi V/vi	I ii - V I

In this movement, one finds an excellent example of Widor's orchestral treatment of the organ.⁵¹¹

With this movement, “the work's *Urmotif*”⁵¹² is finally heard for what it is. Presented in six voices, spanning five octaves, the simple theme is heard in glorious homophonic counterpoint. Despite appearances, there are only four true voices; the double-pedal merely doubles the soprano- and bass-lines of the manuals, granting them sixteen-foot gravitas. This simple seven note theme—5-4-3-2-1-2-3—will be heard in various permutations throughout the symphony, perhaps Widor's clearest example of thematic transformation. This movement also continues the juxtaposition of major and minor with its two themes—P and S—opposing one another.

After P's first statement, a brief transition intervenes in m.9, derived from P. It shifts the focus to C-sharp-minor, just as we had seen in the development of the previous movement. P returns, however, with an exact repeat of the opening material, but expanding the sonority to six

⁵¹¹ Van Oosten, 516.

⁵¹² Near, “Introduction” to Widor, *Symphonie VII*, xi.

octaves. The section ends in the tonic, tonally closed. S begins without any transition, immediately in the minor mode. Its theme—in 6/8 time and interrupted by syncopations and thirds—is derived from P, falling by fifth and rising again. Tonally open, this section goes on to tonicize the dominant, but sheds its raised leading tone, another play on modality. This allows a shift—not back to the tonic, but—to the mediant, C-major.

With the arrival of this new tonal area, the development begins with a new variation of P. The theme is stated rather simply, complete with counterpoint in tenths as in the beginning, but the inner voices take on greater autonomy. This continues with S' in C-minor, which reprises the embellished version of S seen in m.33. The accompanying voice seems to take over in m.73, initiating a transition that extends and tonicizes the dominant. D-major, however, acts as a pivot chord, leading us to F-sharp minor. Just as C was a minor-third above A—a relation to A-minor—now we have a minor-third below it—related to A-major.

P and S are now combined, the former acting as the theme in augmentation with the latter as accompaniment in interior voices. S takes predominance, however, in m.95 with a derived transition. The bass echoes P's motive, falling by fifth over five measures, then to the dominant of C-sharp. It proves to be just another common-tone modulation again, however, as P is recapitulated in A-major, but with further embellishment. *Arabesques* appear above the theme, once again heard in double-pedal, as a final variation. Furtive attempts to establish S appear in m.115, but fail to take hold under P in the soprano. Instead, a brief transition once again tonicizes the submediant, but yields to the dominant. As is so common with Widor's codas, the tonality becomes less stable, eventually tonicizing B-minor over a tonic pedal-point. We see double-pedal again before the final cadence, which finally glimpses the dominant, but with a G-natural, ending the piece modally.

Table 5.7.4: VII.3: Three-part

Minuet	Trio	Minuet
m.1 7 28 37 54 79 97	116 136 144 162	175 200 218
O P1 T P2 P1 T _{P1} P2	S1 S _{2S1} S1 T _{P2}	P1 T _{P1} P2
♯: V i - V V/III III i - V I - V I	iv VI iv VII - ii°	i - V I - V I

When considered against the titanic outer movements and the solemn interior ones, this minuet feels somewhat out of place. But just as Brahms interrupted his Fourth Symphony—resplendent in both classical restraint and romantic fervor—with the folk dance-like *Allegro giocoso*, the minuet is a lighthearted distraction from these other, heady, numbers—a brief reprieve “of pastorale character (in Siciliano rhythm).”⁵¹³ Its lilting lines exude a charm and naiveté rarely heard in Widor’s later music. It is not without its darker corners, however; the central trio section eschews the canonic simplicity of so many Widor *scherzi*, instead offering a more chromatic and turbulent contrast foreshadowed in fleeting moments of the minuet.

The movement begins with a transitional introduction bridging from the previous movement with little relation to the music that follows. Its four bars are initially harmonically ambiguous as if struggling to establish the “correct” key. After the dominant of F-sharp-minor is finally achieved, the minuet begins in earnest. Its first bars echo the *Choral* theme—5-4-3-2-1-2-3—divided between the pedal’s descending scale and the first three notes of the right-hand. The pastoral flavor is occasionally interrupted, as in m.19, by a descending chromatic line—prefacing the trio—accompanied by *staccato* octaves, reminiscent of the first movement. Vierne must have admired this piece, as the manual changes and diatonic planing in P2 bear a remarkable resemblance to his own *Minuet* from the Fourth Organ Symphony. After P1 and P2 are both heard, a transition based upon P1 shifts the mode to major in m.79. P2 is repeated, now in the tonic. The section is tonally closed, but the final cadence lacks the root in the bass.

⁵¹³ Van Oosten, 518.

The trio begins abruptly, the sonority rising with the addition of stops and the tempo marked *Animato*. A second theme—derived from the first—appears in m.136 in D-major, but is cut short by the return of S1. A brief transition via a string of German-augmented-sixth chords takes us to G-major—the first key to struggle in the introduction—and a brief appearance of P2, preparing a return to the minuet. The reprise is truncated, omitting the core of the section, skipping straight from P1 to the major-mode tonic transition to P2, as if it were a sonata-form recapitulation.

Table 5.7.5: VII.4: Two-part

P	P'
m.1 5 52 68	85 125 139
O P _{2p} T _p S	P T Coda _p
a: i i VI bII - V/vii	#vi i VI - #vi iv - i

Widor may have found the model for this *tour de force* in the sixth of Liszt's *Études d'exécution transcendente* ("Vision") for piano.⁵¹⁴

This movement is his most étude-like work for the organ, albeit in a rather restrained guise. Its fleeting figurations embellish a simple melody—that of the *Choral*, as though spun out of the fanciful accompaniment of the recapitulation—rather than accent their own prestidigitation.⁵¹⁵ Pianistic figuration abounds throughout, including possible imitation of Sigismond Thalberg, perhaps most famous for his ability to weave a delicate accompaniment in outer voices against a melody in the center of the keyboard. One sees a fairly clear example of this in m.93. Stylistically, it is also similar to Symphony III's *Final*—also composed around 1887⁵¹⁶—which Van Oosten believes to be “a good example [...] as to how Widor improvised after the Mass at Saint-Sulpice.”⁵¹⁷

⁵¹⁴ Near, “Introduction” to Widor, *Symphonie VII*, xii.

⁵¹⁵ Something Widor constantly fought against in his *Toccata* from Symphony V, for example. See Van Oosten, 487–189.

⁵¹⁶ And was published in Hamelle's complete edition of all eight Symphonies, including revisions of Op.13. See Near, “Introduction” to Widor, *Symphonie III*, vii-xii.

⁵¹⁷ Van Oosten, 451.

Example 5: Thalberg 12 Etudes, op.26, No.10⁵¹⁸

10.

The musical score for Example 5, Thalberg 12 Etudes, op.26, No.10, is presented in two systems. The first system begins at measure 10 and includes the tempo marking 'Lento. (♩. = 44.)' and the performance instruction 'cantabile'. The right hand features a melodic line with 'm.g.' (mezzo-giusto) markings, while the left hand provides a rhythmic accompaniment marked 'P la melodia ben marcato'. The second system starts at measure 67 and continues with similar musical textures and 'm.g.' markings.

Following a brief introduction—similar to the previous movement—the piece whisks off in a flurry of *arpeggios*. The *Choral* theme is heard in augmentation in the soprano against counterpoint in the bass, with figuration in-between. Improvisatory in character, the movement passes through a number of keys, leaving the listener guessing as to where and when we will harmonically “arrive.” A second theme appears in m.67 after a shift to the Neapolitan. It doesn’t last long, however, as the tonality is ambiguous; is it B-flat-major? G-minor? C-minor? Ultimately, F-sharp acts as a pivot in a fleeting transition, taking us to a reprise of the opening material, but now in the raised submediant of F-sharp-minor—a key we’ve already heard much in this symphony.

New figurations appear in m.93 as the theme moves to the tenor, accompanied by Thalbergian figuration on either side of it. These figures persist, even as the theme returns to the soprano in m.105 as the tonality abruptly shifts back to the tonic. Stability is fleeting, however, especially in the transition in m.125 with a new *adagio* tempo. Previous figures dissolve into a more

⁵¹⁸ Sigismond Thalberg, *Douze Études pour le Piano*. Leipzig: Breitkopf und Härtel, 1880, 46.

chordal texture, tonicizing the submediant as in the first section. The appearance of F-sharp after the *fermata* seems as though we may pivot back to G-minor or F-sharp-minor, but ultimately the theme is heard a final time in the subdominant, bringing the codetta to a close in A-major.

Table 5.7.6: VII.5: Two-part

P				S		
m.1	18	24	32	40	55	65
P	T	P	T _s	S _p	P	Coda
c#: i	V/VI	VI - V	V/VI	I	i	I

A certain spiritual serenity reigns in this slow movement, where spaciousness, luscious harmonies and delicate rhythmic configurations contribute to the rarefied atmosphere.⁵¹⁹

Mirroring the *Choral* in the first half of the symphony, this choral anchors the second half.

With the second and fourth, the fifth movement grants the work depth, a stateliness of bearing, and a soberness of character. Like them, it is built upon the cyclical *Choral* theme, but is less forthright. Heard first in the soprano—starting in m.2—the motive begins on scale-degree 3, not 5. Further, it overshoots the mark, falling by a seventh before rising a third. The theme is most clearly heard in mm.24–27, when P is transposed to the mediant; there it is heard in its original form—5-4-3-2-1-2-3—complete with a contrapuntal bass-line.

The first half of the movement is dominated by the cyclical theme. The transition to the second section—including references to S—seems to incorporate some of the off-beat broken chords of 2.S. However, as if to shake it off, a surprise French-augmented-sixth chord pulls us away from E-major—the previous statement of P—back to C-sharp, now in the major-mode. With the return of the tonic, S is heard in tenths between the soprano and tenor. Even this parallel voice-leading, however, is reminiscent of the *Choral*, and one could see the descending figure in m.41

⁵¹⁹ Near, “Introduction” to Widor, *Symphonie VII*, xiii.

as an echo of the first bass notes of P in m.2 and m.13. The central struggle between A-major and A-minor, too, is heard again, as C-major tries to establish itself in m.46, only to be subsumed by the tonic. The S section is tonally closed, cadencing in C-sharp-major in m.55. P returns to round out the second half with an exact repeat of the opening material, followed by a codetta with intense chromaticism—perhaps an echo of the tonally ambiguous conclusions of both the second and fourth movements.

Table 5.7.7: VII.6 *Finale*: Sonata-form

Exposition				Development					Recapitulation					
m.1	33	53	71	80	99	126	138	177	193	241	291	303	306	320
P	T _p	S	K _p	T _s	S	P/S	T	P/S	T _s	P'	T _p	S'	T	K _p
a: i - III - V	V/III	III		V/iv	#III		#IV	bII	v - V	i - III - V	V/iv - V	I - Ger ⁺⁶ /III	III - V	I

The atmosphere of the first movement is intensified in the *Finale*; here is epoch-making organ music, new and thrilling—even hair-raising—in its conception.⁵²⁰

If the first movement imitated a tone poem for the organ, the *Finale* mimics the overture to a grand opera. Although cast in a conventional sonata-form, it bristles with Wagnerian verve from its opening bars; a variation on the cyclical theme is heard in the pedals against open fifths in the manuals, reminiscent of the trombone theme against agitated *tremolo* strings and winds in “Ride of the Valkyries.”⁵²¹ The movement is still Widor’s, however, full of his typical idioms, such as the prefacing of the S motive in m.18 in the pedal. The phrases are his, too, with an unwillingness to remain square. The initial four bar units break down after the third in m.13, as the theme spins out of control, complete with various chromatic inflections. Finally, it thunders through two cadences tonicizing the mediant—C-major—before rectifying itself with the dominant.

⁵²⁰ Ibid, xiv.

⁵²¹ Of Wagner’s opera *Die Walküre*.

Similar to the first movement, P is ubiquitous, as in the derived transition beginning in m.33. Its bass-line is reminiscent of the chromatic wandering of both 1.P and the falling line of 3.S. A more contrapuntal, *choral*-like element appears in m.48, only to be interrupted by the real S in m.53; its off-beat falling figure accompanied by punctuated chords and brief recalls of the transitional counterpoint. We saw a version of this figure earlier in the first movement at the “*a tempo ma tranquillamente*” of the development,⁵²² now, however, it is anything but tranquil. P returns with a vengeance in the closing theme—now harmonized in tenths much like the *Choral*, but—in a more brutal fashion.

The development begins by treating S as a transition, its key unclear as to whether tonicizing G-minor or D-minor. Ultimately, the latter seems to win out, but almost immediately slips to D-flat-major. S is developed contrapuntally while maintaining the fifths of the opening measures. It dissolves, however, into a mere accompanimental device for the arrival of P in m.126. The *Grand chœur* erupts again in m.138 with a tonally ambiguous transition. What initially seems to be a tonicization of A-flat-minor, brings us, instead, to E-flat-major, climbing up by whole-steps. This proves to be fleeting, however, as B-flat-major and G-minor contest for fresh prominence, as P is again combined with S as accompaniment. Now in augmentation, P continues on to C-major, reinforcing the contest between major- and minor-mode related keys. As P exhausts itself, S continues on in m.193 with a transition in E-minor. Tonal instability builds starting in m. 213 as the pedal seems to imitate the octaves of 1.P. S totally dissolves in m.233; transforming “into a figuration recalling the cascading accompaniment in Wagner’s *Tannhäuser* overture.”⁵²³

The whole preceding transition was a vehicle for the increase in sonic tension—chromaticism, figuration, and sheer volume—to prepare the recapitulation. P bursts forth in m.241, returning to the pedals, its accompaniment even more heroic and stormy than before. A transition

⁵²² First movement, m.87.

⁵²³ Near, “Introduction” to Widor, *Symphonie VII*, xiv.

derived from P—but unlike the earlier one in m.33—tonicizes the subdominant, but slips to the dominant. A less rhythmic variant of S is heard, now in A-major, but lasts only three bars. Instead, a cadenza rips us right back to full organ and C-major in a brief cadenza. Rapid manual figuration brings us back to the dominant, leading to a reprise of K_p with added off-beat chords for dramatic effect. The final cadence—a series of diminished-seventh chords—brings the work to its cacophonous, rapturous end.

Diagram 5.7: Weight Distribution of Symphony VII

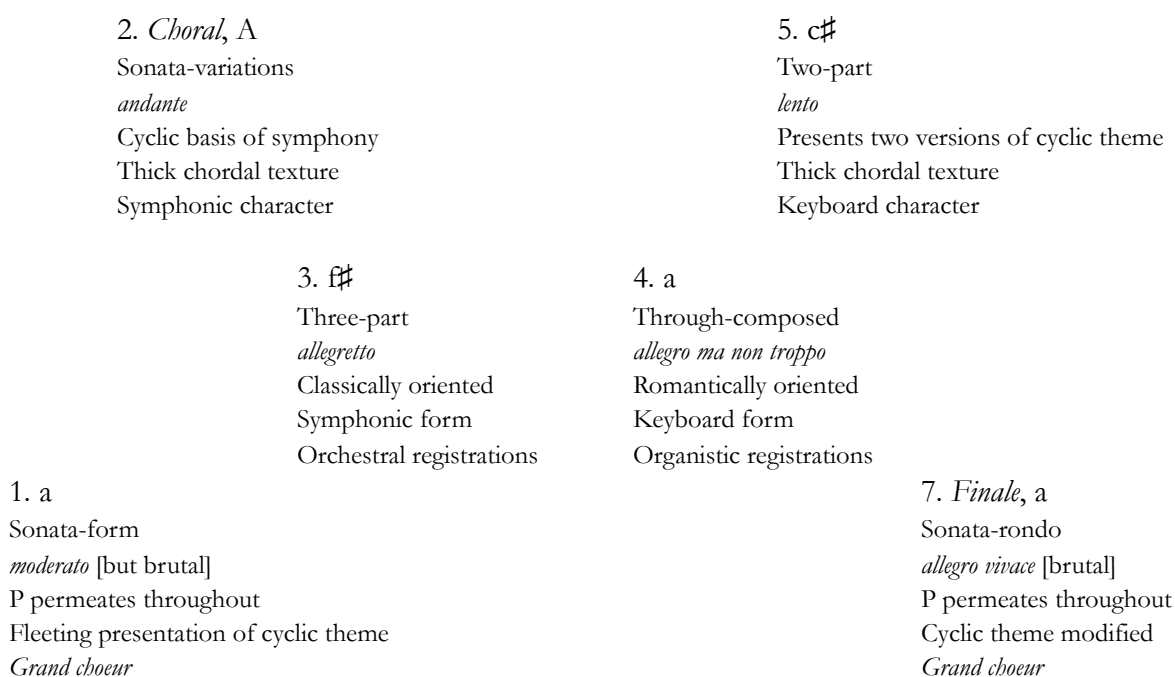


Table 5.7.8: Cyclical elements of Symphony VII

1.	2. <i>Choral</i>	3.	4.	5.	6. <i>Finale</i>
m.1 octave opening	m.1 cyclical theme in doubled octaves	m.5 cyclical theme	m.5 cyclical theme	m.2 modified cyclical theme	m.1 modified cyclical theme in octaves
m.9 add chords					m.33 add chords
m.16 recurrent T*				m.24 cyclical theme	
m.34 invertable S		m.37 planing P2			
m.74 K/dev in mediant	m.9 mediant arrives, central key contest	[m.37] P2 in III			m.48 K/dev in mediant
m.87 decreasing note values	m.23 S in 6/8	m.116 S in 6/8	m.40 mixed note values		m.233 decreasing note values
	m.83 P + S				
	m.105 free accompaniment		[free accompaniment throughout]		
	m.117 <i>adagio/piu vivo</i> transition & coda		m.125 <i>adagio/andante</i> transition & coda	m.65 <i>adagio</i> coda	

Symphony VIII in B-major

Table 5.8.1: Op. 42, No. 4 Overview

1.	2.	3.	[4.] <i>Prélude</i>	4. <i>Variations</i>	5. <i>Adagio</i>	6. <i>Finale</i>
Allegro risoluto B ; 6/8 Sonata-form Based on small motivic cells—2 per theme—with development as meat of the mvt. Unexpected keys, esp. C-major, appear in dev. and throughout the symphony.	Moderato cantabile E ; common time Three-part Accompanied melody in string quartet texture with double pedal. Central section changes figuration and returns to C-major.	Allegro b ; 2/4 Three-part (scherzo/trio) Based on small motives; trio derived from 1.Pb? Canonic scherzo sections. Trio returns to C-major.	Adagio a ; common time Through- composed Sets each phrase of <i>Variations</i> theme—like a chorale motet— in choral style.. Echoes of each phrase. Removed in 1901 revision..	Andante d ; 6/8 Variations + sonata-form Passacaglia-style variations on theme ends with sonata-form dev. and recap. Recurring trans. /coda separates sections and ends movement.	[sans tempo] F# ; 3/4 Sonata-form Introduction transitions from prev. key, which comes back in middle section. Return to str. qrt. texture, but more homogenous textures; more fanciful registrations.	Tempo giusto b ; 2/4 Sonata-rondo Based on small motivic cells that form larger theme. C-major appears throughout, incl. in Wagnerian coda.

Symphony VIII is Widor’s most oft-forgotten organ work. It is almost never heard in concert—not even single movements—unless on a program intended for the most learned of organ aficionados; dilettantes need not apply. It is no wonder that it is often ignored given the work’s immense complexity, which—like Symphony VII—“demands much from both listener and performer.”⁵²⁴ Its sprawling scope surpassed any previously conceived organ work, “the seven movements of the original edition fill sixty seven pages of score and require about one hour to perform.”⁵²⁵ Besides the work’s immensity, there is a certain ineffability of certain movements, such as the first, which unfolds at a leisurely pace, none of its initial motives seeming to rise to the occasion of a true theme; one only realizes that the exposition is over when the themes are represented in new guises for the development.

Difficulty grasping this work doesn’t seem to be an exclusively 20th-/21st-century phenomenon. Widor himself appears to have only performed the work in its entirety but a single

⁵²⁴ Near, “Introduction” to Widor, *Symphonie VII*, ix.

⁵²⁵ Near, “Introduction” to Widor, *Symphonie VIII*, ed. John Near. Madison, WI: A-R Editions, 1994, ix.

time; a review of this debut described it as “*d’un style sévère et fort élevé.*”⁵²⁶ His disciple Albert Schweitzer—usually so devotedly admiring of his *maître*—said of the *Finale*, “What a shame that Widor wrote this!”⁵²⁷ Other movements, however, have earned the highest praise from eminent interpreters such as Ben Van Oosten, who proclaimed the *Adagio* “the most beautiful slow movement in Widor’s organ symphonies.”⁵²⁸ Other movements reveal Widor to be in top form, such as the charming second, churning third, and superb fourth in *passacaglia* style. One can hope that organists will persevere in trying out these less aurally—albeit no less technically—punishing pieces and resurrect them, just as orchestras have given voice to the more difficult music of Mahler, who pushed the limits of the symphony, just as Widor did with his own genre for the organ.⁵²⁹ Symphony VIII was meant to be his final testament, having “exhausted the possibilities of his instrument, as well as his own compositional technique. The Eighth represented the ultimate achievement in the art of organ composition at the time.”⁵³⁰

Table 5.8.2: VIII.1: Sonata-form

Exposition	Development	Recapitulation
m.1 3 50 56 71	84 117 125 149 161 168	201 213 218
O Pabc T Sab T* _{pb}	Pab Sab Sb/Pb Pab Pc T* _p	Pab Sa Coda _p
B: I V bII vi - iii V/V - Ger ⁺⁶	vi - V bIII bV - VII #VII I V	I

An expansive and dignified work, Albert Schweitzer once named it “a wonder-work.”⁵³¹

If the opening of Symphony VII was Widor’s most brutal to date, Symphony VIII begins with an antidote. Following a handful of B-major chords—effectively an opening arpeggio to

⁵²⁶ “... of a strong and severe, lofty style.” *Le Ménestrel*, Vol. 55 no. 28 (14 Jul 1889): 224, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1213094>

⁵²⁷ Quoted in Near, “Introduction” to Widor, *Symphonie VIII*, xiv.

⁵²⁸ Van Oosten, 549.

⁵²⁹ Symphony VIII is, tellingly, contemporaneous with Mahler’s First Symphony.

⁵³⁰ Near, *Widor*, 181.

⁵³¹ Van Oosten, 530.

establish the tonality⁵³²—the primary theme is stated in muted octaves on the *récit*. Just two measures long, it leaps up to a tonic six-four chord, under which the pedals sound out a timpani-esque oscillation between 5 and 1. These two gestures form Pa and Pb, but—for the time being—feel like little more than an exploration of the tonic key.

A third motive appears in m.15, a descending figure—Pc—which serves not so much as thematic material, but as a signal that the initial P statement is concluded. It is immediately subjected to development on the dominant before a transition that tonicizes the unusual key of C-major. If Widor meant for this to be his last organ symphony, this allusion to C—which will recur throughout the work—could be an allusion to the symphonies’ complete tonal circuit, which had begun with C-minor in Symphony I.

The secondary theme is similarly constructed of two motivic cells, the first—Sa—a rocking trochaic figure, and the second—Sb—a rising scale. The S section emphasizes the submediant, then mediant, but a transition snaps us back to the dominant with a C# pedal-point. Near sees this T* section as a tertiary theme, returning in the development, in which “musical materials from each theme group are freely developed in rondolike succession.”⁵³³ Van Oosten points out that it is rhythmically related to the theme, but stops short of describing it as derived.⁵³⁴ The characteristic fourth and rocking rhythm of m.72 make it clear, however, that is a variation of Pb, now treated as a transitional figure preparing the dominant, although it never truly settles there, diverging to G-sharp-minor, instead, by way of a German-augmented-sixth chord.

With this tonal shift, the development begins. Although it clearly begins in G-sharp-minor in m.90, this proves to be just a waypoint en route to the dominant, which finally arrives in m.102 with

⁵³² This is Widor’s only symphony with such a restrained major-mode first movement; the chords may establish that B-major is *in fact* the tonic, not a dominant, since so many of his works begin with some kind of tonal uncertainty.

⁵³³ Near, “Introduction” to Widor, *Symphonie VIII*, ix.

⁵³⁴ Van Oosten, 530–531.

Pa and b combined, but in an augmented variant. Sb is then developed in F-major—prepared by the unexpected C-major transition in the first section—with Pb as an accompanimental figure. We will see this expansive writing—over four staves with the right-hand “thumbing down” a melody—much later in the work’s *Finale*. A slippery cadence brings us to a repeat of this music in A-major in m.137. These chromatic measures are repeated in m.147, now achieving B-flat-major with another variant of Pa and b. With another slip, B-major returns suddenly with a statement of Pc in m.161, bringing the development to a close.

T* returns in m.168 tonicizing the supertonic. Whereas it prepared the arrival of the development earlier, now it prefaces the recapitulation. Although we’ve already reached the tonic, it seems as though more time is needed to achieve the necessary sonic build-up. This transition incorporates a variety of figures and tonal areas already heard, such as C-major, D-major, and F-major, passing through keys quickly over a long crescendo. Eventually, a trilled F-sharp pedal-point in the manuals leads to the *Grand chœur* and recapitulation. Pa and b are flipped in m.201, the former in the bass, the latter in the soprano two bars later. The restatement is more harmonically adventurous than the exposition—common for Widor—tonicizing the supertonic, then the dominant. Sa, however, returns in the tonic, leaving out Sb—with its tendency towards modulation—entirely. The coda puts Pa and Pb in dialogue once again, with the former back in the soprano—now in augmentation—and the latter in the pedal, returning to the diatonism of the opening and, once again, on the muted *récit*.

Table 5.8.3: VIII.2: Three-part

P	S	P'
m.3	40	72 93
: P :	S _p	P Coda _p
E: I	bVI - #VII bVI - V	I

An orchestral quality is apparent in the pizzicato effect of the double pedal, scored in the manner of divisi cellos and double basses, and in the variety of somewhat stringlike accompanimental figurations.⁵³⁵

After the motivically charged, cerebral first movement, this “*moderato cantabile*” is an oasis before the unrelenting *scherzo*. Based upon a single theme, a placid simplicity pervades throughout as the theme is set in a variety of configurations. The scoring is akin to a string quintet with two bass voices playing a pseudo-*pizzicato*, a rocking viola accompaniment, and two melodic lines. A single measure introduction brings us from the previous movement’s B-major to E-major. The broad theme tonicizes the dominant in the center and introduces a quasi-canonic duetting voice in m.11. After the tonic cadence in m.19, the music is repeated exactly, but written out with various octave transpositions. A brief extension follows the repeat, cementing the tonic cadence.

The secondary section redistributes the voices, now with a bouncing viola da gamba-like tenor line. This section—in the flatted submediant, C-major—varies the original theme, but retains the initial intervals. It tonicizes E-flat in the center of the section, but also returns to its home key before a repeat. The repetition, however, takes us to E-major’s dominant via its mediant—A-flat-(/G-sharp-)minor. This transition changes the figuration once again, now to tremolos, moving the theme to the bass voices. The repeat in m.89 is cut short, hovering over a tonic pedal-point. It persists through the codetta, also derived from P, that introduces a high flute melody, followed by placid chords.

⁵³⁵ Near, “Introduction” to Widor, *Symphonie VIII*, xi.

Table 5.8.4: VIII.3: Three-part

Scherzo				Trio			Scherzo			
m.1	21	57	84	106	128	142	162	181	191	218
‖ P _{1,Pa}	‖ P _{2,P1}	P ₁	T _{P1}	Sab _{P1}	T _{Sb}	T _{P1}	P ₁	T _{P2}	T _{Sab}	Coda _{P1}
b: i - V	iv - bII	iii - V/iii	v - V	V/bII	IV/bII	V	i - V	iv - V		i - iv - I

[...] functions in the symphony as a scherzo, but not the elfin type found in Symphony IV; here the music has an aura of the sinister.⁵³⁶

Returning to the motivic intensity of the opening movement, this *scherzo* injects the symphony with an agitated quality that will return in spades in the *Finale*. Its theme is built upon short motivic ideas just two bars long, glued together by canon between the soprano and tenor voices. Even the trio, so often a moment of relaxation, maintains the charge with a gurgling three-against-two accompaniment. Its initial theme—which returns as an accompanimental figure in the trio—derives from 1.Pa, most clearly seen in m.3.

Unlike the previous movement, there is no transition to ease us into the *scherzo*. The initial pick-up—an open fifth between B and F-sharp—indicates the tonic, but suggests the dominant of the *moderato cantabile*; all the connective tissue that’s necessary. The indication for “prepared reeds” lets us know that this will be no delicate *scherzo*, but more like the *intermezzi* of Symphonies I and VI. The P1 theme introduces a flurry of motives in short succession. It climbs through the mediant on its way to the dominant, ending in a repeat sign. Afterwards, it immediately moves onto the subdominant with P2, a variation upon the P1 motives. After P2 dissolves to just fragments, it is repeated in C-major—yet another hearkening back to the unusual Neapolitan heard in previous movements. After a fleeting transition, P1 sounds in the mediant, but its minor-mode. D-minor’s own mediant is also touched upon, once again en route to its dominant, A-major.

⁵³⁶ Near, “Introduction” to Widor, *Symphonie VIII*, xii.

An unexpected E-sharp takes us to F-sharp-minor in m.92, beginning a transition to the secondary section. The soprano echos the notes of P1 in m.3—transposed down a fourth—which will become the basis for Sb. The transition's mode switches to major part way through, but deceptively cadences to the submediant. The two secondary motives appear juxtaposed between the outermost voices: Sa in the soprano, Sb in the bass. The latter continues the motive from m.3, but develops it further. Sa is a simple series of descending thirds, perhaps a recollection of the ascending scalar motive of 1.Sb. Sb is developed in m.114 as it appears in both the soprano and bass—the former in inversion—returning us to C-major. Sa is also developed in a play between D-minor and F-major, just as in the repeat of P1 beginning in m.57. The latter wins out in m.128, but soon fizzles into a chromatic transition based upon Sb, then P1, which returns us to the original dominant.

The return of the *scherzo* begins with an exact repeat of P1, but with an added trilling figure in the left hand, the canonic voice moved to the pedal. P2 gets short shrift, turned into a simple transition, its original subdominant quickly being subsumed by the dominant. A second transition continues the dominant with figures from Sa and Sb, former becoming a single chromatic line. The coda begins in m.199 with the P1 motive in triplets. A new ostinato appears in the bass, similar to the descending scalar fourth that accompanied 1.Sb. With the addition of the reeds in m.217, the triplets are abandoned, replaced by the trill figure and punctuated chords in the right hand, the P1 theme now in the pedals. The subdominant is tonicized throughout the second half of the coda, only turning back to the tonic with a perfect authentic cadence in the penultimate bar.

Table 5.8.5: VIII.[4] *Prélude*: Through-composed (chorale motet)

m.1	9	17	27
P1	P2	P3	Coda _{p1}
a:	i - III	i - V	VI - i I

In its original format, Symphony VIII contained seven movements, Widor’s only foray into a work originally conceived of this size.⁵³⁷ This fourth movement was soon excised in the 1901 revision of the work. As its title suggests, it is an “elaborate exposition” of the *Variations*, which originally followed it.⁵³⁸ Cast as an antiquarian chorale motet, it sets each phrase of what will become the *passacaglia* theme in the following movement. It is the one example of Widor’s classic *choral*-style writing in this work, which may have been its downfall. As Symphony VII contained not one, but two *choral* movements, the composer may have decided that another was unnecessary in this work; the extreme length of the *Variations* already gives sufficient focus to that theme that a whole other movement—setting it plainly—was “gilding the lily.”

⁵³⁷ One will remember that—in its final form—Symphony I also has seven movements, but that was after the *Marche pontificale* and *Méditation* were added in the 1887 revision.

⁵³⁸ Near, “Introduction” to Widor, *Symphonie VIII*, xii.

Table 5.8.6: VIII.4 *Variations*: Variations+Sonata-form

Theme	Variation 1	Variation 2	Variation 3
m.1	14	22	33 41 45
Pab	Pab	Pab	Pa Pb T
d: i	i	i	i V - V/V
Exposition			
Variation 4	Closing	↓	↓
53 63	88 98	118 145 157	180 190
Pab T _p	K _p T*	Pa T _{1,Pa} Pa	Pab Coda*
v V/III - V/vi	i	IV VIII v III - V	i I
(cont'd)		Development	Recapitulation

The movement takes a unique place, not only in the symphonies of Widor, but also in the entire organ repertoire of the French Romantic.⁵³⁹

With the possible exception of Symphony V's first movement—a piece with close affinity to this one—this is Widor's most ambitious, expansive movement for organ yet. Requiring roughly twelve minutes to perform, it will only be exceeded in length by the finale of the *Symphonie gothique*, another variation set. Unlike any other movement in Widor's *oeuvre* for organ, however, this work is cast as a *passacaglia*, its variations unfolding over a repeated bass-line, even set in the form's typical triple meter—realized as a slow 6/8. While the variation set was always a favorite form for keyboardists—starting with the fantasias and variations of the 16th-century,⁵⁴⁰ and continuing through the likes of Mozart, Beethoven, Mendelssohn, and Liszt—the *passacaglia* had waxed in popularity, perhaps having reached its apogee with the famous one in C-minor by Bach (BWV 582). It resurged again in the late 19th-century in the hands of devotees of Bach's music, with numerous beloved examples for both the organ—like those of Rheinberger and Reger—and symphonic

⁵³⁹ Van Oosten, 546.

⁵⁴⁰ Beginning with the works of Spanish organist Antonio de Cabezón. See Robert Parkins, "Spain and Portugal," in *Keyboard Music Before 1700*, 312–358, ed. Alexander Silbiger, New York: Routledge, 2004.

repertoires—such as Brahms’ famous conclusion to the Fourth Symphony. Why Widor’s *passacaglia* hasn’t resurfaced remains a mystery, perhaps only explained by the overall neglect of Symphony VIII, which remains almost entirely unknown to both audiences and organists alike.

Having returned to the tonic of B-minor in the *scherzo*, the *Variations* continues in the mediant—the optional *Prélude* serving as a large preparatory dominant—an upward trend that will continue with subsequent movements. Akin to Bach’s *Passacaglia* in C-minor, the theme is stated plainly in the bass, registered for foundations of 32-, 16-, 8-, and 4-feet: massive and profound. Unlike the *Prélude*, which divides the theme into three phrases,⁵⁴¹ Widor divides the theme more-or-less in half for the *Variations*.⁵⁴² The first half concludes with 5 in m.4, followed by a paraphrase of the opening motive, but beginning on 3. This second phrase’s conclusion varies from variation to variation. In this plain statement, it lands on 4—then 5—in m.8, and eventually falls by step down to 1. Each variation will omit this extended 5-4-3-2-1 extension, but later sections, tellingly, will not. This extension adds three-voice accompaniment above the theme, including an off-beat falling theme reminiscent of 3.Sa⁵⁴³

The first variation continues the four-voice counterpoint of the introduction, retaining the theme in the pedal. The second transfers the theme to the soprano and thins the texture to just two voices over a tonic pedal-point. The third variation is preceded by a brief transition introducing

⁵⁴¹ The first ending on A in m.2; the second ending on 5 in measure 5; the third ending inconclusively in m.8 on 4.

⁵⁴² This could also be a reference to Bach, whose theme reaches 5 half way through, then returns to 1. It has been argued that Bach derived this theme from two different motives by André Raison, combining them for the *Passacaglia*. This discovery was first put forth by Guilmant and Pirro in 1899, but Guilmant could have pointed this out to Widor sooner (?). Whether Widor was aware of this is hard to know, but Bach’s symmetrical construction is quite plain. See Williams, 183-184.

⁵⁴³ This off-beat accompaniment is somewhat reminiscent of the first variation of Buxtehude’s *Passacaglia* in D-minor, BuxWV 161. There are a handful of other elements in the Symphony that are similar to Buxtehude’s work, such as the written out trills in the third movement, but Widor is never recorded as having ever performed Buxtehude’s organ works. He may have known them, however, as they seem to have become sufficiently popular that Tournemire produced an edition of the organ works—including this piece—for Senart in 1923.

more florid accompaniment in the left-hand, which continues as the theme appears in m.33. It disappears, however, before it can state the second half—Pb—and the scalar figuration takes over. The second phrase appears in m.41, the accompaniment shifting again to a rocking figure in the pedal, echoed in the left-hand, that recalls the rhythm of 1.Sa, and is somewhat reminiscent of Bach's ninth variation.

Yet another transition separates this variation from the next, here serving to prolong the dominant and prepare its greater exploration in the following section. The fourth variation also bears some resemblance to Bach, namely the eighth variation, with its *suspirans* figures and parallel counterpoint. This statement marries Pa and b as in the beginning, but again yields to a transition that quickly takes us from the dominant to the recurrent C-major as a preparation to F-major/-minor. We pivot instead, however, via C-minor, toward B-flat-minor, which is achieved in m.78 as the number of voices and figuration increases before a sweeping flurry of notes takes us to F₅ at the top of the compass. Instead of returning to B-flat, however, this common tone pivots back to D-minor and a broad statement of Pab in block-chords on the full organ. Whereas each of the variations had modified or truncated the theme's ending, K_p includes the original extension. Following this peroration, a single 3/8 measure links us to a transition. Over a long tonic pedal-point, the performer is instructed to gradually remove the reeds. The material is unrelated to the P theme, but could be a recollection of the m.8 extension material and, thus, 1.Sb.

This grand *diminuendo* closes the variations; one could simply stop playing now. The movement, however, continues with development of the first half of the *passacaglia* subject. A double-bar follows the transition, but the beginning of the development is tied over it. This is quite similar to Bach's *Passacaglia*, in which the twentieth variation is followed by a fugue based upon the first half of the theme, the subject beginning on the last beat of the preceding variation and continuing over the double-bar. Widor avoids fugal treatment, however, turning instead to a sort of

pastorale texture, scored for *hautbois* and *flûte*. The development begins in G-major—the major-mode subdominant—and prepares the dominant in m.134, but is subsumed by C-major instead. The *pastorale* concludes in m.148 with the arrival of the delayed dominant. The gentle bucolic character is exchanged for the reeds as a more contrapuntal exploration of the theme begins. A fleeting example of 1.Pa's head motive appears in m.164, as the material transitions again, shifting to F-major. The figuration once again ramps up, now in a *toccata*, preparing the return of the dominant.

Pa returns furiously in m.180, the theme thundering in the pedal beneath an even more fleet-fingered *toccata* figuration. Pb finally resurfaces after its hiatus in the development, moving to the soprano in m.184. As in K_p, the extension is heard in full, confirming this to be a recapitulation of the original P material. Instead of ending triumphantly, however, Widor returns to the T* material from earlier, now as a coda—a sort of *denouement* to the powerful climax heard in m.180.. Measures 98–115 are repeated exactly, but with a four-measure extension. With the reeds suppressed, this final coda brings the work to an introspective close; its final, chromatic bars more akin to some of Bach's preludes and fugues than the youthful and exuberant finale to the *Passacaglia*.⁵⁴⁴

⁵⁴⁴ See the conclusion of the Prelude and Fugue in G-minor, BWV 535, for example, which ends with an inexplicable appearance of the chromatic tetrachord following a virtuosic flourish for both the manuals and pedals. It is the author's opinion that this work likely also served as a model for Brahms' own Prelude and Fugue in G-minor, for organ, which also has unexpected chromatic twists in its final bars.

Table 5.8.7: VIII.5 *Adagio*: Sonata-form

Exposition	Development	Recapitulation
m.1 8 33 45	52 58 66 72 82	88 102
O P S T _{P/S}	P S T P T	P Coda
F#: V I - V vi V/vi	bVI i - V/bVI V #vii V/bV	I - V V/bV - I

[...] perhaps nowhere in [Widor's] conception more broadly orchestral [...] the main theme is surrounded in a tapestry of accompanimental counterpoint drawn from the theme itself.⁵⁴⁵

Following the massive *Variations*—surely the work's apogee, and perhaps “the greatest movement of the symphonies”⁵⁴⁶—Widor withdraws to a seemingly simple three-part form, steeped in flowing counterpoint. It is, however, a cleverly disguised sonata-form that ventures into unexpected tonal areas. Like the second movement, it exudes a quartet-/quintet-like texture, complete with throbbing articulated bass. Van Oosten deservedly declares it “the most beautiful slow movement in Widor's organ symphonies.”⁵⁴⁷

The transitional introductory idea from the second movement is expanded here. The first three notes feel more at home in D-major than in the movement's F-sharp-major, but the leading-tone is finally introduced in m.5. P is initially heard in what appears to be five-voice counterpoint, but the number of voices waxes and wanes as voices sometimes double up or simply drop out. P is repeated in m.18, but deviates in m.23 to tonicize the dominant. A short transition in m.32 takes us to the submediant, but notated as E-flat-major. The chromaticism of the S subject makes it difficult to classify as one mode or the other. S appears, marked *un poco agitato*—akin to the minuet/trio of Symphony VII—but is canonic, like so many of Widor's contrasting sections. A transition begins in m.45, derived from P, as the agitated music of S1 continues as accompaniment.

⁵⁴⁵ Near, “Introduction” to Widor, *Symphonie VIII*, xiii.

⁵⁴⁶ Ibid, xii.

⁵⁴⁷ Van Oosten, 549.

These motives are then developed—starting with P in m.52—in D-major. As in Symphony VII, the juxtaposition of mediants—major/minor, raised/flatted—continues. Whereas the second movement—in E-major—was tied to the major-mode opening, this penultimate movement exchanges D-sharp for D-natural to prepare the minor-mode *Finale*. Figurations pile up in the development: P appears first with a pedal octave motive, S follows in F-sharp-minor with P moved to the pedal with octaves of its own, as well as a new left-hand theme, which recalls 1.Sb. D-major moves through its own dominant, but eventually returns to C-sharp-major. The figuration switches to embellished *arpeggios* in sextuplets, but the dynamic reduces considerably to just *voix celestes* and a single *flûte*.

With the arpeggios signifying V⁷, we expect that the tonic and, likely, the opening material will follow. Our expectations are thwarted, however, as the P theme is further developed in the unexpected key of B-flat-minor. The initial notes of the soprano theme and the D-flat pedal-point would lead us to believe this could be a continuation of the D-flat-(C-sharp) dominant, but the harmonies prove otherwise. A transition in m.82 pivots to C-major,⁵⁴⁸ as though tonicizing B-flat's dominant, but our expectations are frustrated once again as this acts as a German-augmented-sixth chord, pushing us down to F-sharp-major. With this, P is repeated in the tonic—an embellished repeat of mm.8–21. S does not return. Instead, a free coda follows the arrival of the tonic, much in the same chromatic, chordal style of the coda to the *Variations*. Similar to that movement, the *Adagio* ends with a subdued dynamic, albeit with ample harmonic charge, including an initial tonicization of C-major, resolved—again—via German-augmented-sixth.

⁵⁴⁸ This contrast of C-major as a central foil to the home key of F-sharp-major is—in addition to continuing the frequent diversions to C-major of this symphony—is a very Lisztian device. In his *Fantasia and Fugue on Ad nos ad salutarem* in C-minor, the work's central *adagio* is in F-sharp-major, a key Liszt identified with divinity. Widor must have been aware of this work, given that his friend Saint-Saëns gave the French premiere of the work at the Trocadero in 1878. Some consider this to be the first organ symphony, although it is somewhat more in the form of a tone poem than anything else. See James Dale Holoway, "Performance Convention and Registrational Practice in the Weimar Organ Works of Franz Liszt," DMA dissertation, University of Washington, 1998.

Table 5.8.8: VIII.6 *Finale*: Sonata-rondo

Exposition	Development	Recapitulation
m.1 3 36 53 77	100 112 144 164	182 215 238 257
O Pabcd T _{S1} S1 T _P	Pabc T _{Pd} S2 _P T _P	P S1 T _P Coda _P
b: V i - V - i V V/ii - V/bII V/III	iii vi #vi - bii V/bii - V	i - V - i bII V/V - V i - I

Albert Riemenschneider [...] referred to it as “a movement of almost barbaric splendor and exuberance. [...] It rushes on with irresistible sway and shows the Master in one of his finest rhythmic moods.”⁵⁴⁹

Even if this movement had its detractors among Widor’s supporters, the *Finale* is a necessary counterweight to the meandering first movement. Whereas the opening *allegro risoluto* took a rather *laissez-faire* attitude—allowing its themes to manifest over time, revealing their primacy only when explored in the development—this movement couldn’t be any less *risoluto*, its incisive main theme bursting forth and asserting itself throughout the work. Like the first movement, the *Finale* opens with a brief introduction on the *Grand choeur*, but just simple octaves arpeggiating down on F-sharp.

Like the third movement, P is constructed of short two-bar motivic cells. When taken as pairs, they create a typical four-square period four+four+four+four. The first two phrases perpetuate the tonic, but the third immediately turns to the Neapolitan, which uses G-major as a German-augmented-sixth to slip to the dominant—much in the manner of the previous movement. This last phrase—Pd—closes on the tonic, leaving it tonally open, which is followed by a repeat of the P material. A final figure is introduced, similar to 1.Pc, which closes the initial primary section.

A transition begins in m.36, extending the dominant with *arpeggio* figuration. S1 appears in m.53, immediately tonicizing the supertonic, but continuing the *arpeggios*. The tonality slips further in m.61, returning to C-major. A final slip occurs in m.77 as a transition based on P begins, falling to C-sharp and tonicizing D-major. Fragments of P in the bass climb by a fourth against falling figures in the upper voices, echoing similar motion accompanying 1.Sb. With the arrival of an

⁵⁴⁹ Near, “Introduction” to Widor, *Symphonie VIII*, xiv.

E-major-seventh chord in m.94, we assume that A-major will follow, but are met, instead, with D-minor in m.100. This begins the development, first by setting Pa in the soprano against a continuation of the preceding scale figure. Pb and c follow as usual, the latter tonicizing the Neapolitan of D-minor. Pd is elaborated in a transition, touching upon F-major and B-flat-major on either side of the current key, but moves to G-minor instead. G acts as a common tone, allowing us to pivot to the unexpected A-flat-minor for S2.

S2 derived from Pa, but more harmonically stagnant, characterized by a variety of figurations on top of one another, requiring four staves to accommodate them all. A leaping figure in the right hand is played by thumbing down to the *Grand orgue*, reminiscent of a similar passage in the first movement's m.125. C-minor is briefly tonicized in m.159, but shifts instead to C-sharp-minor. The bass-line rocks back and forth from G to F-sharp in m.164, making our harmonic destination unclear, as the chords above suggest dominants of C or B. This uncertainty persists until m.176 when F-sharp gains primacy, signalling the return of B-minor, which arrives with the return of P in m.182.

The recapitulation begins with the return of both the tonic and *Grand choeur*, expanded sonically by a new free pedal-line. With the exception of this addition, and some thickened chords, it is an exact repeat of the original P material. As in the exposition, the *arpeggios* of S1 begin immediately after the cadence to B-minor in m.215. Now, however, the S1 material loses stature being truncated, losing the preceding transition based upon it, but it does return to the Neapolitan, just as in the exposition. A transition returns us to the dominant, however, in m.249, before the coda—also based upon P—in the tonic. One final blast of Wagnerianism appears in m.266 with a fragment of the “yearning” motive of *Tristan*, resolving—one last time—to C-major, before the final tonic cadence .

Diagram 5.8: Weight Distribution of Symphony VIII

		5. <i>Variations</i> , d	
		Variations+sonata	
	3. b	Passacaglia-like hybrid form	
	Compound three-part	Longest movement	
	<i>allegro</i>	Substantial theme, but all material derived from it	
	Motivically driven themes	C-major transition in development	
	C-major in P2 and S		
	2. E	6. <i>Adagio</i> , F#	
	Three-part	Sonata-form	
	Flute vs. strings	Flute/fonds vs. strings	
	Qrt./qnt. texture	Qrt./qnt. texture	
	Double-pedal	Double-pedal	
	bVI opens S section	bVI opens development section	
	4. <i>Prélude</i> , A		
	Through-composed		
	<i>adagio</i> , fonds		
	Prepares <i>Variations</i>		
1. B		7. <i>Finale</i> , b	
Sonata-form		Sonata-rondo	
<i>allegro risoluto</i>		<i>Tempo giusto</i>	
Motivically driven themes		Motivically driven themes	
Four stave writing in development		Four stave writing in development	
Simple arpeggiated opening		Simple octave opening	
C-major T		C-major S1; C-minor S2	

Table 5.8.10: Cyclical elements of Symphony VIII

1.	2.	3.	[4.] <i>Prélude</i>	4. <i>Variations</i>	5. <i>Adagio</i>	6. <i>Finale</i>
m.1 arp. intro m.3 two bar cells m.15 Pc descending line m.52 C trans.; arpeggiated T m.56 Sa rhythm m.58 Sb ascent; descending 4ths m.125 4 staves m.149 #VII P m.218 <i>pp</i> coda	m.1 trans. intro m.2 dbl.-pedal m.40 C S-section m.50 #VII m.64 fig. changes before P returns m.98 soft coda	m.1 two bar cells; P der. from 1.Pa m.1 canonic P m.32 C S repeat m.76 trill figure m.106 Sa descending line; Sb der. from 1.Pa m.199 desc. 4ths m.241 <i>sempre dim.</i>	 m.1 descending line in bass m.2 P1 descending 4th m.27 <i>p</i> coda	m.1 key prepared by previous coda m.8 descending line ctr.-melody m.41 1.Sa rhythm m.108 <i>sempre dim</i> m.145 T _{1.Pa} in C m.153 1.Sa rhyth. m.184 desc. line m.192 <i>dim.</i>	m.1 trans. Intro m.8 dbl.-pedal m.33 canonic S m.64 bVI dev. m.66 fig. changes before P returns m.105 <i>pp</i> coda	m.1 arp. intro m.3 two bar cells m.7 Pb descends m.11 Pc in C m.36 arp. T/S1 m.77 ascend. 4ths m.112 trill figure m.144 4 staves

Opuses 70 & 73

In the 1890s, after he had established himself as one of the leading musicians of France, Widor returned to the organ symphony after claiming he was done with the organ in 1892.⁵⁵⁰ Evidence suggests, however, that he was already working on his ninth organ symphony as early as 1890 when he dedicated the Cavallé-Coll organ at Saint-Ouen in Rouen.⁵⁵¹ For this concert, he concluded by improvising a series of variations upon the *Magnificat*, which must have been the genesis of Symphony IX, although a different chant would eventually take its place. It was one of Cavallé-Coll's very best, leading Widor to remark, "There is some Michelangelo in that organ."⁵⁵²

Inspired by this instrument, Widor composed his Symphony IX and dedicated it to the church of Saint-Ouen. Out of deference to Beethoven, he avoided titling it by number, rather according to the monumental architecture of the church: *Symphonie gothique*.⁵⁵³ He followed with the *Symphonie romane*, inspired by Cavallé-Coll's next great instrument, that of Saint-Sernin in Toulouse, which received the dedication. Whereas the former work is prickly and foreboding with its harsh chromaticism and stark counterpoint, Widor sought to capture the whimsy of Romanesque architecture with music "as elusive as a bird's song."⁵⁵⁴

While both symphonies take Gregorian plainsong as their basis,⁵⁵⁵ they are novel for other reasons. Widor's early symphonies were loosely constructed, relying on motivic connections to unify them. This technique was proved in the crucible of Op.42 in which the scope of individual movements was expanded while motivic procedures between them were intensified. Of them, however, only Symphony VII founded itself upon a single theme, and—even there—that theme was

⁵⁵⁰ Near, *Widor*, 182.

⁵⁵¹ See *ibid*, 521n12.

⁵⁵² *Ibid*, 228.

⁵⁵³ Near, "Introduction" to Widor, *Symphonie gothique*, ed. John Near. Madison, WI: A-R Editions, 1996, ix.

⁵⁵⁴ Widor, *Avant-propos* in *Symphonie romane*, see Appendix 3.

⁵⁵⁵ Most analyses of these works focus on their use of chant, so this study will avoid discussion of these tunes except in the context of the form of the symphonies.

reformed over the course of the work. These last two symphonies explore thematic cyclicalism more deeply by exploiting the chant themes across movements. While the *Gothique* incorporates the chant in two of its movements, the *Romane* manipulates its theme across three.

Besides motivic unity, these works are remarkable for their tonal coherence. Beginning with the F-minor symphonies—IV and V—Widor appears to have become more attentive to key relationships between movements; one often sees movements reference tonal areas in adjacent movements in Op.42. This awareness is particularly apparent in Symphonies VII and VIII,⁵⁵⁶ and is further expanded in *Gothique* and *Romane* to the point where the latter can be considered as a single piece in D-major.⁵⁵⁷ Despite their condensed structures—reduced down to four movements each, the fewest of the ten—Widor’s last two symphonies represent a renewed commitment to cyclical construction, forming works of ingenious consistent composition, despite the various complexities on the surface.⁵⁵⁸

⁵⁵⁶ Symphony VII’s conflict between A-minor and -major, exemplified in the first two movements, is played out across the whole work. Symphony VIII continually returns to C-major although the work is in B-major/-minor, likely a conscious reference to the completion of the tonal cycle of the symphonies.

⁵⁵⁷ See Table 5.10.6.

⁵⁵⁸ Widor was occasionally referred to as “a brother of Bruckner.” Lawrence Archbold invokes this moniker in his analysis of the *Symphonie Romane Final*, especially the chorale-like climax in C-major, outside the tonic of D-major. See Archbold, 269. Others have used the nickname to refer to Widor’s penchant to endlessly revise his works. A more fitting comparison, in light of the last two organ symphonies, might be Gustav Mahler. These works incorporate a remarkable amount of depth through the blurring of genres, tonal schemes, and forms that are best understood through multiple levels of analysis. While his organ symphonies may never reach the level of complexity offered by Mahler’s orchestral works, they are perhaps the organ works most similar to them with the possible exclusion of Kaikhosru Sorabji’s impossibly enormous works.

Symphony gothique [IX] in C-minor

Table 5.9.1: Op.70 Overview

1.	2.	3.	4.
<p>Moderato c ; Common time Sonata-form Largely monothematic. Densely chromatic, short themes occasionally emerge, but are abandoned. Ends tranquilly. Possible Lisztian influence in key schemes; thematic transformation?</p>	<p>Andante sostenuto Eb ; common time Three-part Monothematic, lyrical piece with middle section on the dominant, varied accomp. in each section. Chromaticism at transitions and varied repetitions give it an improvisatory flavor.</p>	<p>Allegro g ; 6/8 Chorale fugue Fugue with added melody Starts as standard fugue, later introduces first phrase of “Puer natus est,” leaving fugal subject. Later combines two themes in final entry.</p>	<p>Moderato C ; cut time Variations+Sonata-form Arch-form Treats “Puer natus est” and a secondary theme (similar to fugue subject) to variation. Later combines them. Gentle choral-style final peroration.</p>

This symphony may well have been Widor’s personal favorite. We know of at least eleven instances when he performed the complete work, including several organ dedications and other high-profile engagements, including the rededication of the Notre-Dame Cathedral organ in 1932.⁵⁵⁹ He gave it primacy of place by performing the finale every year for the midnight Mass on Christmas Eve—the highest and holiest occasion of the liturgical year with the exception of Easter Sunday—and the first movement on All Saints’ Day.⁵⁶⁰ Despite its composer’s ardor, many found the work difficult to comprehend, baffled by copious contrapuntal procedures explored throughout.⁵⁶¹

⁵⁵⁹ See Appendix 1.

⁵⁶⁰ Near, “Introduction” to Widor, *Symphonie gothique*, ix.

⁵⁶¹ Near, *Widor*, 229–230.

Table 5.9.2: IX.1: Sonata-form

Exposition	Development	Recapitulation
m.1 21 37 42	52	71 92 106 110
Pab S _p T _{Pab} K _{Pabc}	Pac	Pac K _{Pabc} T Coda _{Pab}
c: i - V V/iv - V/V v	IV #iv - vii ⁰⁷ /V	i - V i - #IV #VI i - I

Intensely serious throughout, this music is as monolithic as the edifice to which it is dedicated. The melodic character of the movement seems to portray the sharply angular lines of the pure Gothic exterior adorned with its hunch-postured gargoyles; nowhere is Widor's voice leading more chromatic and his harmonic language more dissonant.⁵⁶²

The turbulent opening movement is built upon three motives. Although ultimately employing the plainsong *Puer natus est nobis* in its last two movements, it can hardly be thought of as a “Christmas symphony”; the tortured affect of this movement hardly feels at home on that otherwise jubilant feast. Two themes form the initial basis for the piece, Pa and b. They are repeated in m.12 following a chromatically charged line, which will reappear in various guises throughout the work. A short transition takes us to S—derived from P—which tonicizes the subdominant. Its music is subsequently repeated up a step in m.31, preparing the dominant, which is extended in a derived transition. The closing section begins in m.42 and adds a third motive—Pc—characterized by its pulsing rhythm.⁵⁶³ The three primary motives are combined in this short section, which concludes with a chromatic descent in the pedal tonicizing the subdominant.

Pa and c appear alone in the fleeting development. A chromatic passage between mm.57–65 shifts to F-sharp-minor and ultimately tonicizes the dominant. The recapitulation arrives with the *Grand choeur* in m.71, once again omitting Pb. Both the subdominant and dominant are tonicized, the latter taking precedence in a transition in m.88, preparing K. Pb returns, now in the pedals, in this closing section, which exhibits all three primary motives. A pedal flourish leads to the distant key of

⁵⁶²Ibid, xii.

⁵⁶³ Van Oosten points out that, curiously, this is the same rhythm Widor had used extensively in both the *Finale* to Symphony II and the *Toccata* of Symphony V. Van Oosten, 561.

A-major in m.104, signalling a transition to the coda: a final statement of Pa and b in the tonic with an embellished leaping octave bass.

Table 5.9.3: IX.2: Sonata-form

Exposition		Development	Recapitulation	
m.1	17	21 31	33	42
P	T	P T	P	Coda
Eb: I - V - bIII - i bIII - V ⁺ /V		V ii ^o - iv	I - V I	

Contrasting dramatically with the minor mode chromaticism of the previous movement, the major mode diatonic cast of the second movement contributes to the sense of repose, perhaps never surpassed by its composer, that aptly mirrors the serenity of the church's breathtaking interior. The melody soars havenward as if seeking to identify with the upwardly pointing vaulting.⁵⁶⁴

None of Widor's organ pieces are a "close second" to the *Toccata's* popularity, but if any were this *andante sostenuto* would be. A favorite of performers, it is one of Widor's most successful slow movements. He may have found inspiration for the work in Lemmens' Sonata No.2. Like the *Gothique*, some of its movements are based on plainsong, but not its *Cantabile*, which opens with a rocking accompanimental figure in the left hand, undergirding an enchanting flute solo above.

Example 6: Lemmens Sonata No. 2 "O Filii," *Cantabile*⁵⁶⁵

⁵⁶⁴ Near, "Introduction" to Widor, *Symphonie gothique*, xiv.

⁵⁶⁵ Jacques-Nicolas Lemmens, *Trois Sonates pour Orgue*, London, U.K.: Novello, Ewer & Co., 1875, 33.

Like his teacher's work, Widor's opens with broken chords, but above a tonic pedal-point. Its freely composed melody soars above, colored by frequent ornamental figures prefaced in the final transition of the previous movement. Voices pile up as P is restated in the dominant and additional voices enter: a second melodic voice in m.5, and an additional accompanimental voice in the pedals in m.8. G-flat-major is tonicized starting in m.11 and carries until a transition takes over in m.17. P is extended in the alto, but the harmony shifts to an F-sharp-augmented chord, pivoting from the dominant of the previous key, now preparing B-flat.

P is developed in the dominant—moved down to the pedals—with a thickened six-voice texture. The melody returns to the soprano in m.25 once again with double-pedal. The tonality slowly shifts towards C-minor, preparing a pivot back to E-flat-major. Chromaticism builds before an F-half-diminished-chord in m.30 concludes the development. A short transition flirts towards F-sharp once again, but leads instead to A-flat-minor as the minor-mode subdominant.

The P material is repeated starting in m.33, now with an E-flat pedal-point to prevent modulation. The oscillating broken-chord accompaniment is exchanged for an off-beat repeated note, but the melody remains high above on the flute.⁵⁶⁶ A chromatic descending line is introduced in m.39—both in the left-hand and pedal—as a final preparation of the dominant. The concluding codetta prolongs the tonic, arpeggiating through the tonic chord.

⁵⁶⁶ Taken up and switched around by Vierne for his *Clair de lune* of the *Pièces de fantaisie*, op.53.

Table 5.9.4: IX.3: Chorale fugue

Exposition	Episode	Entry	Episode
m.1 8 17 24	31	45	52
P1 P2 P1 P2	free	P1	free
g: i	V/V - V - i -V/iv	iv	V/iv - V
Chant	Entry	Episode	Chant
69	86	93	101
S	P1	free	S
III - V/III	vi	v/vi	III/vi
Episode	Entry		Coda
117	130	136	168
free	P1	P2/S	free
VI - V	i	v - V - Ger ⁺⁶	V/iv

The contrapuntal lines of the fugally oriented movement interlace in a tracery that one might imagine begin played out visually in the intricate wheel windows of the nave and transepts of Saint-Ouen.⁵⁶⁷

Widor's first formal fugue since the Op.13 symphonies, this movement emulates the great chorale fugues of Bach by setting a seemingly free subject in counterpoint above a *cantus firmus*. In this case, Widor derives his subject from what will become the finale's second theme, while employing the plainsong *Puer natus est nobis*—later 4.P—as his *cantus*. Ingeniously, the movement further ties together the symphony through its tonal areas. The movement is set in G-minor—the dominant of the symphony's key—reached by arpeggiating up through E-flat-major in the previous movement. It harkens back to the *andante sostenuto* by touching upon keys related to E-flat in the center of the piece. Conversely, the coda looks ahead to the ensuing variations by shifting to the major-mode, essentially tonicizing C-major.

⁵⁶⁷ Near, "Introduction" to Widor, *Symphonie gothique*, xiv.

The fugue begins conventionally with the soprano and tenor offering the subject, followed by alto and bass in a tonal answer. The swift, leaping subject and 6/8 meter give the impression of a “jig fugue,” but the tonality and affect remain serious.⁵⁶⁸ There is no concrete countersubject; a leaping fifth figure introduced in m.9—derived from the chant’s head motive—becomes a recurring gesture, but only in the exposition. The first episode is the most extensive. A linear intervallic pattern in m.38 leads to the next entry in m.45 in C-minor, followed by the next episode, derived from the answer. Remarkably, although G-minor is prepared in m.68, the ensuing section—which introduces the *cantus* in the pedal as S—is not in the tonic, but the mediant. The chant theme is heard twice against free accompaniment in the manuals.

After the appearance of *Puer natus*, the fugue subject returns in m.86. The tonality shifts to E-flat-minor, preparing a series of keys already heard in the previous movement. The subject returns in the tonic one last time in m.129, now in canon at the octave. S enters as well in m.136, accompanied by the answer, tonicizing the dominant. With the conclusion of the plainsong in m.150, S’s leaping head motive—previously heard in the exposition—reappears. A dominant pedal-point leads to tonicization of the Neapolitan in m.162, which ultimately becomes a German-augmented-sixth chord of C-major/-minor, preparing the tonality of the next movement. A transitional monody derived from P2 leads to a free coda, which continues the tonicization of C, ending with a G-major chord. With the change from 12/8 to common-time and the slowing tempo, one is almost shocked to not see an *attacca* to the next movement.

⁵⁶⁸ If anything, this work finds a predecessor in Bach’s forceful fugal setting of the Advent chorale *Nun komm der Heiden Heiland*, BWV 661, also in G-minor.

Table 5.9.5: IX.4: Variations+Sonata-form

Theme - chant tune	Var. 1 - accomp. melody	Variation 2 - contrapuntal
m.1	19	46
Pab	Pab/S S	Pab/S S
C: I - V - I	I - V - I V	I - V - I V
Exposition - <i>exordium narratio</i>		
Variation 3 - fugato	Choral - slow movement	Variation 4 - trio
94	122	150
S	Pc	Pa P'
V - bvi - V	I - IV - V/vi	I - V - V/iii V/V
Development - <i>divisio</i> (opposing argument) <i>divisio</i> cont'd		
Variation 5 - <i>toccata</i>	Development	
174	215	246
S	P/S	T
vi - VI - I - bIII	I - II - III - V/VI	V/bII
<i>confutatio</i>		
Recapitulation - climax	denouement	resolution
254	277	295
Pab	S	Coda _{ps}
I - V - I	I - V/IV	IV - I
Recapitulation - <i>peroratio</i>		

The *Gothique's* finale is Widor's largest movement for organ. With over three-hundred measures, it requires nearly a quarter-hour to perform. Built upon two themes, it unfolds as a series of variations, manipulating the chant and its derived countermelody in a variety of styles: canon, *choral*, trio, and *toccata*. Like the composer's other variations sets, it does not constrain itself to one strict form. Rather, its ten sections fulfill a variety of functions, incorporating elements of rhetoric,

dramatic form, the suite, arch- and sonata-forms. Like the first movement of Symphony V and the *Variations* of Symphony VIII, the beginning of the work unfolds much like a conventional series of variations, but takes on greater significance as the work progresses, with each subsequent section seeming to fulfill a different function. A final “variation” combines the two themes in multiple keys, satisfying the sonata-form requisite for development. A grand peroration brings the work to its climax, but—like its counterpart in Symphony VIII—the denouement closes the work pensively with a reserve rarely seen in Widor’s finales.

Given without title, this *moderato* begins unostentatiously: a simple setting of the *Puer natus est nobis* chant like a four-voice chorale, its “inherent tonality [...] ‘so natural that one thinks of Mozart listening to it.’”⁵⁶⁹ Its harmonization is surprisingly simple for Widor—who so often introduces secondary dominants in the very first bar of a composition—never wandering far from the tonic. With brief additions of B-flat—a gesture towards the subdominant—the first phrase takes us to the dominant, while the second brings us back to C-major. The former is a quotation of the first line of the chant, while the latter quotes the second line, “*et filius datus est nobis.*”

Following this plain statement of the piece’s “argument,” the first variation begins. Unknown to the listener, the countermelody introduced in m.19 will become the secondary theme. This incipit is repeated after the P material is completed, bringing us to the dominant. The second variation is a canonic treatment of P in the soprano and bass against rocking sixths in the inner voices, resembling an exercise in third-species counterpoint. Just as the previous section, there is no deviation from the theme’s initial closed harmonic scheme, albeit for a chromatically inflected extension beginning in m.83. The S theme fragment intervenes once again, reminiscent of Mussorgsky’s “promenade” that provides “travelling music” between portraits in *Pictures at an Exhibition*.⁵⁷⁰

⁵⁶⁹ Widor, quoted in Near, “Introduction” to Widor, *Symphonie gothique*, xv.

⁵⁷⁰ Mussorgsky’s famous work was published posthumously by his student Rimsky-Korsakov in 1886. It is difficult to determine how well the work was known in France, but given the strong Franco-Russian relationship since the time of the Second Empire and the stream of Russian pianists

Similar to his own Symphony V variations—itsself perhaps influenced by Mendelssohn’s sixth organ sonata—these two conservative elaborations give way to far more imaginative transformations. Whereas the first two retained the slow cut-time and tonality of the P theme, the tempo now becomes *allegro*, the time signature 12/8, the key G-major, and the theme S. Remarkably, despite the affectual differences between this variation and the preceding, the technique is similar: canonic imitation at the octave. Here, however, it feels more like a sprightly *fugato* than a contrapuntal study, its harmonic rhythm accelerated, and the variety of keys sampled wider. Rather than turning toward the appropriate dominant, this section tonicizes A-flat-minor—briefly touching on E-minor, also a major-third away from the original C—before returning to G-major.

Returning to the opening key and texture, a secondary “argument” is put forth. Although notated in common time—as opposed to the cut-time of mm.1–93—this section is typically performed in *tempo primo*. Although it sets the third phrase of the chant, “*cuius imperium*,” the style is very different from the simple harmonization of the first section, with copious tonal and contrapuntal embellishment.⁵⁷¹ As such, it is perhaps more fruitful to consider this a contrasting episode—in Widor’s *choral* style—than a continuation of the P theme. Unlike the previous sections, this ends tonally open, initially turning to the subdominant—influenced by the flatted seventh of the chant—but closes by tonicizing A-minor.

The subsequent variation, however, ignores that secondary dominant, returning immediately to the tonic. Pa returns and is treated without the chant’s second phrase. Again treating the theme

that came to Paris, it’s not unlikely that Widor could have heard the piece. Widor is not known to have ever performed any of Mussorgsky’s music, however, nor did he include any of it in his orchestration treatise (*Pictures* is, of course, a piano work, however, and was not orchestrated until much later, and Widor is not known to have ever publicly performed solo piano works that were not his own. The most famous orchestration was, however, made by a Frenchman: Maurice Ravel.) The treatment of the S motive and the “Promenade” bear an interesting resemblance, however, regardless of Widor’s knowledge. See Appendices 1 & 2.

⁵⁷¹ It feels much more at home with the *piu lento* of Symphony V’s first movement, than the preceding music.

canonically—now in three voices, all at the octave—the tune takes on a *pastorale* character, set in 9/8 time as a wind trio. Like previous variations, the first phrase takes us to the dominant. It deviates from there, however, by utilizing a new derivation of Pa instead of Pb tonicizing E-minor. Like the first and second variations, there is a monodic extension on the *Clarinetto* stop, but with a variant of Pa replacing S. Curiously, this transition negates the D-sharp of m.170, becoming more modal, preparing the return of the modal chant theme.

The initial notes of m.174 might indicate to us that we have returned to C-major, the ensuing *toccata* acting as a sort of finale to the variations—similar to Mendelssohn’s sixth organ sonata. The outermost notes of the figurations in m.174, however, reveal B-E moving to E-A: dominant to tonic motion in A-major/-minor. The submediant—prepared by the cadence in 149, ending the *choral* section—is the key for this section, but is approached modally. The tonality is finally confirmed with the appearance of S in m.186, conclusively in A-major. It is then repeated and elaborated in the unexpected key of E-flat-major—echoing the *fugato* variation—tonicizing keys a minor-third on either side of C. The *toccata* stalls harmonically owing to the persistent E-flat pedal-point; it falls in m.214, allowing a return to the tonic and for development.

It is ironic that the development begins in the tonic, but we shall see later that this satisfies another level of construction when considering the movement as an arch. The tonic doesn’t last long, however: following a statement of Pa—with the rise to the flat seventh of Pc tacked on the end—S enters in the soprano as the tonality shifts to D-major. P is restated in this new key followed by another step up with the reentrance of S. E-major is extended in m.231, the arrival of P in that key delayed until 237, but in imitative fragments between the soprano and bass. Another imaginative transition begins in m.246, injecting Wagnerian flair as sweeping arpeggios get faster and faster. C-sharp-minor is tonicized over an E pedal-point—a common tone with the previous section—but another common tone modulation reasserts the tonic.

Accompanied by persistent *arpeggios*, the recapitulation begins with the bold return of P as both phrases are stated in the pedal, complete with thirty-two-foot stops. The conclusion of P is immediately followed by S—now in the same guise as was heard in the *toccata* variation—assuming its proper place as the true secondary theme within the sonata-form. With both themes concluded, Widor indicates that the *Grand orgue* and *Positif* reeds should be retired and a brief transition injects heightened chromaticism, the pedal echoing the serpentine bass-line of 1.Pa. An arresting pregnant tonicization of the subdominant in m.293 prepares the coda. Returning to the simple four-voice texture of the theme, “motivic remembrances” of P and S are heard,⁵⁷² the whole section acting as drawn out “Amen,” bringing the work to a tranquil and reverent resolution.

This is Widor’s most complex single-movement form, a fittingly elevated vessel for rumination on a simple, but beloved Christmas theme. As explored above, this treatment closely conforms with the variation+sonata hybrid form first explored in Symphony V. The *Variations* of Symphony VIII expanded this form further—albeit shedding the double-function elements of the earlier *allegro vivace*—by incorporating a recurring section that changes the affect, perhaps owing to the idea of *denouement* from dramatic structure, allowing the movement to end softly, mirroring the opening. *Symphonie gothique*’s finale takes all of these elements and layers them further. One can see the piece’s structure reflected in classic rhetorical principles—shown in Table 5.9.5—by dividing up the variations with the first two acting as a sort of confirmation of the music put forth in the theme, the subsequent variations as the various supporting and contrasting arguments. The recapitulation is surely a peroration if ever there was one; d’Indy used such language, commenting that “a peroration in chorale style—the final apotheosis of the ‘victorious’ cyclic motive” was essential to any symphonic finale.⁵⁷³

⁵⁷² Near, “Introduction” to Widor, *Symphonie gothique*, xvi.

⁵⁷³ See d’Indy’s precepts for the symphony, as defined in his composition treatise, in Hart, “The symphony in theory and practice,” 86–89.

A final way to consider this movement is as an arch-form. It may seem megalomaniacal to ascribe so many different formal procedures to just one piece, but it seems apt in this case. It also shows Widor's particular genius. Although he was perhaps unique among his contemporaries in his consistent application of hybrid forms—nor was he emulated in this regard by his students, who favored simpler, more conventional ones—it was his unique talent, one that has perennially been overlooked. The pairing of opposing sections can be seen in the following diagram; the first half is dominated by cut-time and *moderato*, the second half by common-time and *allegro*, returning to the original tempo in the coda. Variation 3 brings us to the dominant, whereas Variation 5 tonicizes keys a major-third from the tonic. The Pc returns to the tonic, but—likewise—tonicizes a minor-third below the tonic; Variation 4 covers the tonic and a minor-third above it. These two sections are unique in the work, the former as the only instance of the “*cuius imperium*” phrase, the latter as the only in triple-meter, and incorporating three voice canon.

Diagram 5.9: Arch-form of Symphony IX finale

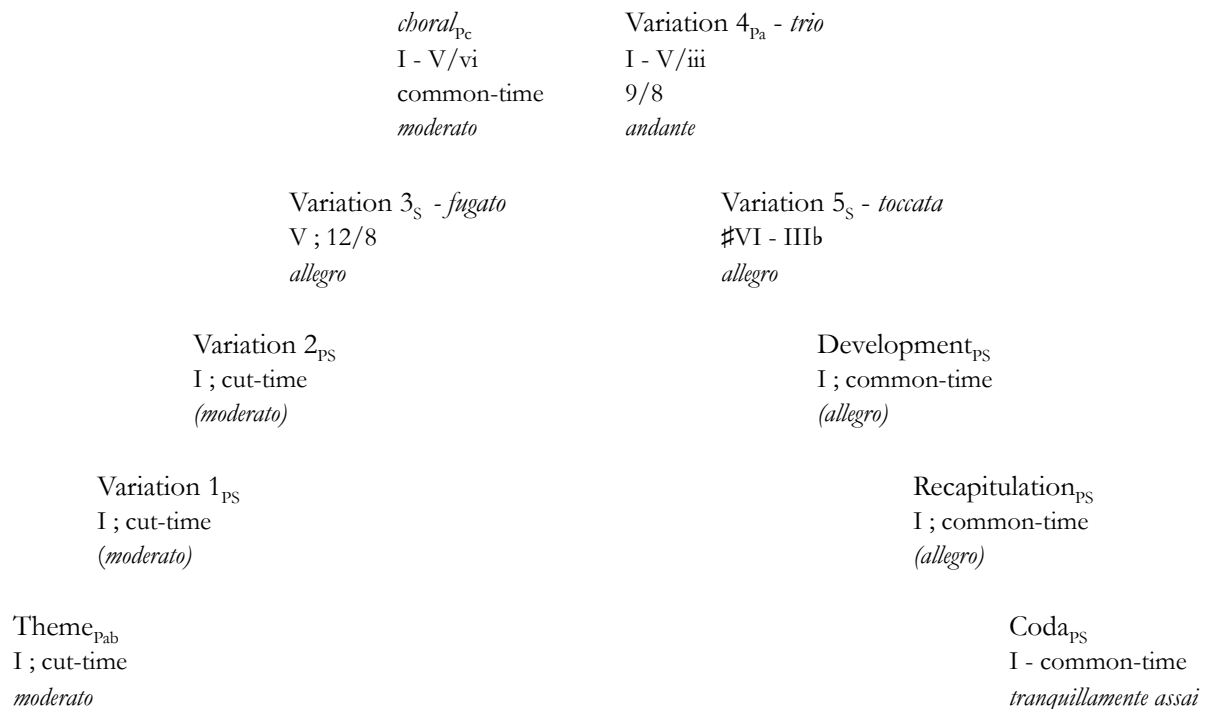


Table 5.9.6: Cyclical Elements of Symphony IX

1.	2.	3.	4.
<p>m.6 chromatic descent in soprano, m.9 in bass</p> <p>m.21 harmonically static thirds in soprano, chromatic left-hand</p> <p>m.46 parallel chromatic descent in exposition codetta</p> <p>m.53 development introduces new theme</p> <p>m.93 chromatic ascent before final transition</p> <p>m.104 transition introduces new ornamentation for next mvt.</p> <p>m.110 thematic transformation and change of affect in coda</p>	<p>m.2 turn figure introduced in previous mvt transition</p> <p>m.29 chromatic ascent in bass-line before transition to final sect.</p> <p>m.39 parallel chromatic descent preceding codetta</p>	<p>m.1 subject: 2-5-3-2 head-motive</p> <p>m.93 chromatic descent before introduction of chant tune</p> <p>m.130 fugue sub. and chant combined in final entry</p> <p>m.158 parallel chromatic descent before transition to coda</p> <p>m.167 tonicization of ^bII leading into coda</p> <p>m.172 change of affect, tempo, and meter in coda</p> <p>m.176 cadential trill with V⁴⁻³</p>	<p>m.1 P theme introduced in previous movement</p> <p>m.19 S theme: 5-1-6-5 motive</p> <p>m.84 chromatic descent at end of “antiquated” variations</p> <p>m.123 NP introduces variation of main theme</p> <p>m.215 alternation of P & S subjects in development</p> <p>m.231 harmonically static thirds in soprano, chromatic left-hand</p> <p>m.286 chromatic descent precedes transition to coda</p> <p>m.293 tonicization of IV leading into coda</p> <p>m.295 change of affect and tempo in coda</p> <p>m.308 cadential trill, followed by I⁴⁻³</p>

Symphonie romane [X] in D-minor

Table 5.10.1: Op.73 Overview

1.	2. <i>Choral</i>	3. <i>Cantilène</i>	4. <i>Final</i>
<p>Moderato b/D ; 12/8 Arch-form/sonata-form Initially unclear key and flexible form; some argue sonata-form. Based upon <i>Haec dies</i> chant for Easter, but just first two phrases. <i>Arabesque</i> accompanimental figure returns throughout the symphony; pedal <i>ostinato</i> idea also reappears in later mvts.</p>	<p>Adagio F ; common time Three-part Four-voice setting of first two phrases of <i>Haec dies</i> chant, elaborated in S section. Pedal reintroduces <i>arabesque</i> and <i>ostinati</i>. T_s perpetuates D/b dichotomy.</p>	<p>Lento a/C ; 9/8 Two-part/sonata-form Key dichotomy echoes juxtaposition of first movement. Secondary theme(?) <i>Victimae paschali laudes</i> chant, also from feast of Easter, elaborated in development?</p>	<p>Allegro D ; 12/8 Sonata-form Completes arch-form of symphony, returning to 1.O_p. Sonata-form with expanded coda, Beethovenian? Combines <i>Haec dies</i> as both thematic and accompanimental figure, especially in recapitulation.</p>

Symphonie romane is generally considered to be Widor’s masterpiece. From the first, listeners were transfixed by its enchanting musical language:

The *Symphonie romane*, in its spiritual depth and transcendent beauty, leaves a powerful impression upon the listener. In this masterpiece, Widor achieved the apogee of his art. Those heard him play articulated impressions that seem to describe aptly what one feels upon hearing this symphony: ‘He seems to pour out a marvelous shower of light, from the organ loft down onto our heads!’ ‘He stirs the soul to the depths, he transports it into the regions of the infinite, and cast it, transfixed, into the world beyond.’⁵⁷⁴

Unlike the *Gothique*, criticized for its reliance on contrapuntal mastery—deemed overly academic and turgid—the *Romane* was praised for its lofty conception, elegant construction, and its depiction of the sublime. As with Symphony VIII, Widor declared this would be his final work for organ—“his ultimate contribution to the solo repertoire of his instrument”⁵⁷⁵—a promise he again would not keep, continuing with his *Suite latine* and *Trois pièces nouvelles*. He would not, however, write any more symphonies, this being his last testament to the genre he had created.

⁵⁷⁴ Near, “Introduction” to Widor, *Symphonie romane*, xix. The reviews quoted belong to Maurice Dumesnil and *Le Ménestral*, respectively.

⁵⁷⁵ Near, *Widor*, 264.

With this work, Widor continued his investigation of plainsong with increased vigor. Whereas in the *Symphonie gothique*, “Widor had sought to bring his organ art into the realm of sacred art by including plainsong in two movements. With the *Symphonie romane*, he turned wholeheartedly to this endeavor; sacred melody became the very fabric of the symphony’s structure.”⁵⁷⁶ As in his earlier symphonies—although notably not the *Gothique*—Widor felt the need to justify himself with an *avant propos*. In it, he identifies the *Haec dies* chant as the primary theme of the work.⁵⁷⁷ He does not, however, note that the third movement omits it in favor of another, which has led a number of analysts to ignore its presence altogether.⁵⁷⁸

Unlike Widor’s other symphonies, *Symphonie romane* has received special analytical attention. Whereas Near focuses on salient formal elements that show the sectional layout of certain movements, and Van Oosten is largely concerned with motivic interconnectivity, Lawrence Archbold gives the entire symphony detailed consideration, entertaining form, harmony, thematic construction, and more. As such, we will use his analysis as a jumping-off point.⁵⁷⁹

⁵⁷⁶ Near, “Introduction” to Widor, *Symphonie romane*, vii.

⁵⁷⁷ The gradual for Easter Sunday.

⁵⁷⁸ Archbold, 262.

⁵⁷⁹ The present analysis will not, however, consider Widor’s use of alternate versions of these chants from those in the *Liber Usualis*, his rhythmic transformations of them, Wagnerian influences, or possible predecessors for this particular work, as they are already detailed by Archbold.

Table 5.10.2: X.1: Arch-form (sonata-form?)⁵⁸⁰

Exposition					Development		Climax	Denouement		Resolution	
m.1	12	17	24	31	38	41	47	54	65	75	
O* _p	P*	T _O	S _p	T _O	T*	P	(P)	T*	S _p	Coda _p *	
b: i	V/VI	v - V/V	V/III	V	iv - V/III	bII	i	III			
D: vi	V/IV	iii - V/iii	V	V/vi	ii - V	bVII	vi	I			
Exposition					Development					Recapitulation	

In a work clothed in sacred garb, as it were, the *Tristan und Isolde* “Isolde” motive (mm.75-76)—sometimes characterized as “full of sensuous yearning”—stands out.

Other Tristanesque references strike the ear later in the symphony.⁵⁸¹

From its very first bar, Widor signals this is going to be an organ symphony like no other.

The work is commonly understood to be in D-major, but its first two pitches—F-sharp and B—and the ensuing *arabesque* would lead one to believe that the work will be in B-minor, reverting back to the key of Symphony VIII.⁵⁸² An F-sharp₅ pedal-point in m.2 would seem to confirm this assumption, but G-sharps are added in m.4, further muddying the tonal waters. *Arabesques* alternate with phrases of the chant: *Haec dies / quam fecit*. The two-voice texture is finally broken up in m.12 with more counterpoint fully establishing the theme and shifting the tonic to D-major. The continued inclusion of G-sharps and the addition of C-naturals, however, keeps us in a sort of tonal limbo, seeming to tonicize G-major.

This juxtaposition of B-minor and D-major reflects a contemporaneous debate over the mode of this chant. Dom Joseph Pothier of Solemnes—whom Widor admired—opined that the chant “has only an accidental similarity to the second Gregorian mode [the chant beginning on the fifth scale-degree]. Its true mode, without ending on its final, is the fifth [mode, in which it would

⁵⁸⁰ * = appearances of the *arabesque* figure

⁵⁸¹ Near, “Introduction” to Widor, *Symphonie romane*, xiv.

⁵⁸² Similar to the relation between Symphonies VI (G-minor) and V (F-minor).

begin on the third scale-degree].”⁵⁸³ Widor’s unwillingness to conclusively settle on either of these keys represents this dichotomy perfectly and will continue in later movements.

The texture thins once again in m.17, returning to the affect of the opening, but in three voices. G-major continues to be tonicized, but slips to F-sharp-minor. A pedal ostinato begins, outlining a new dominant, and landing there on C-sharp-major in m.30. Archbold argues this section constitutes the secondary theme; a variant of the second word of the chant, *dies*, is heard in the tenor. The reappearance of the main theme—with both phrases of the chant—a fifth above the original statement “reinforces that interpretation.”⁵⁸⁴ Whether this section—of similar texture to the opening and the m.17 transition—is the beginning of the development or a closing section, is unclear. Regardless, it would confirm the material in m.38 to be developmental.

The reappearance of the *arabesque* in seems to confirm this, but the tonality snaps back from the A-major of the preceding section to F-sharp-major. This seems to mirror mm.12–16, which brought us from B-minor to D-major, now taking us in the other direction, followed by E-minor. This leads, in turn, to an attempt to tonicize A-major, seemingly to convince us that D-major is—in fact—the proper tonic. C-major, however, interrupts with a climactic statement of the full *Haec dies* phrase. This extraordinary tonal excursion seems to mimic Symphony VIII, in which C-major is a common foil to the work’s B-major/-minor tonic. A *diminuendo* immediately follows this statement, which takes us to a free section in m.55 that oscillates between B-minor and D-major, the former being confirmed by a long F-sharp pedal-point.

This, in turn, leads to a section in D-major in m.65, in which *dies* is heard again in the tenor. A new pedal ostinato echoes the one heard in m.23, confirming the secondary theme. Archbold hears this arrival as the recapitulation, but what of the theme? We haven’t heard *Haec* since the climax in C-major. No, this section seems to combine *dies* and *fecit* in a manner reminiscent of the

⁵⁸³ Quoted in Archbold, 254.

⁵⁸⁴ Ibid, 258.

section at m.41 in which *Haec* and *quam* were combined, thus more of a mirroring than a recapitulation. What, also, of the return of the *arabesque* figure in the B-minor transition of m.55? It will return again in m.80 as part of the coda, which is something of an extension of the section beginning in m.67, but without any chant tune.

Contemporary reports of Widor's improvising at Saint-Sulpice seem to bear a great resemblance to style of this piece:

At the end of the service Widor played a most masterly improvisation of considerable length, and I think that I was as much thrilled by it as anything I had heard in Paris. It was somewhat in the style of his later sonatas [sic]. ... The plainsong melody was finely developed; the piece was full of variety, yet devotional in atmosphere. It began and ended softly, and it left an impression after that beautiful service that I will long remember.⁵⁸⁵

While the sonata-form can certainly be improvised, a more common form—and one that has been a favorite of organists for centuries—is that of the chorale fantasia. While we have no proof that this piece began as an improvisation, it bears some resemblance to the recorded improvisations of Widor's student Charles Tournemire, especially the *Ave maris stella*, with which it shares its arch-form, similar to the description above.

When viewed in that light, terminology from dramatic structure is useful to describe the various elements. The opening section—exposition—introduces a number of “characters”: the *arabesque*, the plainsong phrases, and the *ostinato*, brief interludes separating other sections. The central “development” acts as rising action as the themes are manipulated and the conflict between the two primary keys plays out. The second “theme”—derived from the first and hardly enough to identify itself as distinct from it—is just a variant on the theme, and its *ostinato*, which also returns, acts as a counterbalance. There is a similar offsetting by the section of *Haec* and *quam* that immediately precedes the climax. This section in C-major in m.46 therefore, which reprises the *Haec*

⁵⁸⁵ Marshall Bidwell, quoted in Near, “Introduction” to Widor, *Symphonies romane*, xviii.

dies theme, distant from both of our primary tonal areas, can stand alone at the center of the work as its apogee. The *denouement*—“falling action” accompanied by a literal *diminuendo* in this case—takes us through both of our original keys and touches on previous sections, eventually giving way to the final resolution to D-major in m.75—prepared by a final statement of the *arabesque*⁵⁸⁶—when B-minor relinquishes its lingering influence.

Table 5.10.3: X.2 *Choral*: Three-part

P		S		P'		
m.1	11	18	29	41	53	60
P _{ab}	T* _{P_{ab}}	S _{P_{ab}}	T* _S	P	T* _P	Coda _{PS}
F: I - iii - V	I - V	V - V/IV	V/#iv - V/bii - Ger ⁺⁶	I - iii - V	V/ii - V	I

Following the expansive, fantasy-like, development of the *Haec dies* theme in the first movement, it is somewhat shocking that Widor continues it in the second movement. The theme is initially set in a plain four-voice harmonization—rather similar to the penultimate movement of Symphony VIII—but without any supporting pedal part. The key is F-major, as one would typically see in a chantbook.⁵⁸⁷ While remote to both B-minor and D-major, it fits within Widor’s common practice of using the mediant of the parallel-minor, here of the latter key.

Following the *quam fecit* melody and an echo of it, the *arabesque* is reintroduced, but in a different guise as a falling scale now in A-minor, continuing the climb by thirds. The chant phrases

⁵⁸⁶ A third consideration is to think of the piece in sonata-form, but with the *arabesque* as the first theme and *Haec dies* as the second, presented alongside each other in the first section. The reappearance of the *arabesque* in m.55, oscillating between B-minor and D-major, would seem to support this analysis, the appearance of *dies* and *fecit* in m.65 would truly be a return of the S theme, but in a modified form, which completes the shift to D-major. Thus, the reappearance of the *arabesque* before the coda takes on greater importance as a closing appearance of the P theme.

Either analysis, however, ignores the central tonal conflict being played out as that of b and D. Both attempt to assert their dominants in the development and both reappear in the recapitulation. That these both play out in subsequent movements seems to show that this movement has no clear victor and should, perhaps, be seen as a large exposition exploring both keys, but lacking any real tonal conclusion.

⁵⁸⁷ Archbold, 260.

are then repeated and elaborated in F-major, in a transition, further incorporating the falling Pb melody. A secondary section begins in m.18, its pedal ostinato derived from Pb, while the melody comes from Pa. The section centers around the dominant, despite the F-pedal point heard throughout. Following a slip to C-sharp in the bass in m.28, a transition spins out of S, tonicizing B-minor. In m.35 it falls further to F-sharp-major, touching on the first tonic and dominant of the preceding movement. The P section is then repeated with an elaborated accompaniment. A new transition in m.53—replete with Wagnerian chromaticism—yields to greater diatonicism and the dominant. S appears briefly as a coda, bringing back the *arabesque* figure, which had disappeared in the repeat of P.

Table 5.10.4: X.3 *Cantilène*: Two-part (sonata-form?)

P				P'	
m.1	11	19		26	35 43
P	Sab	T _s		P	Sab K _p
a:	III - i - V/iii - V	VII #VI		III - i - V/iii - V	I
Exposition		Development		Recapitulation	

As the title suggests, this movement is given over to pure lyrical expression—
 another kind of ‘vocalization as elusive as a bird’s song.’
 The Clarinette melody, infused with small warbling embellishments,
 seems more improvised than composed.⁵⁸⁸

The *Cantilène* takes a new chant, the *Victimae paschali laudes*, as its theme, but with even greater freedom than the preceding music. As in the first movement, both form and key remain ambiguous, caught between free development of the plainchant and conventional form, slipping back and forth between A-minor and its mediant. The movement begins in C-major, but from the first chord, the tonality is destabilized by inversion. The bass quickly climbs by half-step, reaching G-sharp and the dominant in m.3. Despite the prominent *clarinette* stop in the treble, the theme is ill-defined,

⁵⁸⁸ Near, “Introduction” to Widor, *Symphonie romane*, xiv.

seemingly just trying out the harmonies. The tonic arrives in m.4, but it quickly exchanged for the major-mode. C-major tries to assert itself once again with its dominant in m.7, but is replaced by E-major.

Victimae paschali laudes enters the fray in m.11, stating the first line of the chant, but with its opening note displaced by an octave. It adds the first three words of the second phrase, “*Agnus redemit oves*” in m.15. Archbold views these chant phrases as a second theme group, but they’re difficult to characterize. The arrival of the dominant in m.9 is essentially extended throughout S, if one can even consider it a separate section. While the chant is stated in E-minor—retaining its modal character—the harmonies act to extend the dominant. Thus, both the melody and harmony of the chant seem obscured.

Archbold sees the following section—beginning in m.19—“as a miniature development section,”⁵⁸⁹ owing to the combination of the second theme group motives: the *Victimae* tune in the tenor with the *Agnus* motive in the soprano. These six measures would be difficult to characterize as such, a single musical idea played in two keys, neither realizing the tonal dichotomy outlined in the exposition.⁵⁹⁰ More likely, this is a simple transition that recalls two keys that related to B-minor and D-major, the central tonal contest of the symphony. Following a tonal slip from F-sharp-minor to F-major in m.24, the opening music is repeated exactly. Thus, the transposition of the S material in m.35 doesn’t so much signal recapitulation, just that the section won’t modulate from the tonic. The coda, also derived from P, shifts the mode to major, preparing D-major in the final movement.

⁵⁸⁹ Ibid, 263.

⁵⁹⁰ We could consider the G-major of the central portion to be structural if we see C-major—the movement’s first key—as primary. However, the key of the chant theme is never explored, and thus the theme is divorced from its tonality. Whether you consider the movement in terms of thematic or tonal construction, it is difficult to really consider these six measures to be true development.

Table 5.10.5: X.4 *Final*: Sonata-form

Exposition		Development			Recap.	Coda					
m.1	25 33	44	54	64	72	97	102	112	130	134	144
P	T S	P	T _p	P	PS	T	P	P/2.T* K		T*	1.O* _p
D: I - V/VI - I v bIII		bIII - V V/bVII VII - V/IV			I - V/V	IV	I - V I		bVII - IV I	vi - V - I	

This brilliant movement fairly bristles with repetitions of the “Haec dies” material, either as vocalization or long-note cantus firmus; sometimes both forms appear concurrently.⁵⁹¹

Whereas the opening movement prefaced the *Haec dies* theme with an elegant and elusive *arabesque*—the theme waiting for a proper introduction before speaking for itself—the chant inaugurates the *Final* with gusto and abandon. No longer a sensuous *recitativo*, the cyclical theme has become a rapid-fire figuration “in French toccata-style.”⁵⁹² The intrusion of foreign accidentals obscures the key, just as in the first movement, including in the tonicization of B-minor/-major in m.13.⁵⁹³ The tonality is clarified in m.19, however, as P is repeated with chords to harmonize it conclusively in D-major.

Beginning in m.25, a transition pushes through various keys, eventually to F-major, recalling the tonality of the *Choral. Quam fecit*, the S theme, is heard in the pedal, eventually with fragments of *dies* in the soprano over an F pedal-point. Omitting a closing theme, this eventually leads to the return of P and the development in m.44, which soon rises to the dominant and a raucous *Grand choeur* transition in m.49, which extends it. At the arrival of *andante* in m.59, C-major makes a brief appearance, recalling the climactic statement in the first movement, but it is quickly replaced by the dominant again. Chromatic slipping takes us, however, to G-sharp-major, preparing a false

⁵⁹¹ Near, “Introduction” to Widor, *Symphonie romane*, xviii.

⁵⁹² Van Oosten, 587. Although, again, not in the classic sense of a monothematic, harmonically simple piece like Widor’s *Toccata* from Symphony V.

⁵⁹³ Surely a recollection of the tonal struggle in the first movement.

recapitulation in D-flat-major.⁵⁹⁴ As in the exposition, this is soon challenged by a third-related key, now F-minor. It doesn't last long, however, as D-major appears as a secondary-dominant.

The recapitulation erupts in m.72, omitting the expected subdominant, replacing it with the tonic. Archbold writes:

This second *fff* climax combines the figural version of “Haec dies” in the manuals with “Haec dies, quam fecit,” in florid cantus-firmus style in the pedal, both in D major (beginning in m.72). Such a dramatic superimposition strongly suggests that this passage performs a recapitulatory function. [...] (This technique is a sign of recapitulation in many progressive nineteenth-century compositions including the finale of Beethoven's Ninth Symphony and Wagner's overture to *Die Meistersinger*, as for French organ music, it is probably most notably associated with Franck, and can be found at the climaxes of the Fantasy in A Major and the *Choral* in B Minor, among other works.) As for the *Final* as a whole, however, this “recapitulation” is clearly a way station rather than the ultimate goal [...]: its approach is too indirect—and too sudden—to be a convincing climax for the *Final* at this point. Rather, it is better characterized as a recapitulatory gesture, a recapitulatory moment.⁵⁹⁵

The recapitulation concludes by tonicizing the dominant in m.84, the following music takes us through a variety of keys seen earlier in the symphony, including G-major, F-major, F-sharp-major, and B-minor. The latter's dominant acts as a German-augmented-sixth chord, taking us to back G-major in m.97. New figuration appears in m.99, leading to the tonic and the reappearance of P, but as a cantus-firmus in the soprano. It is repeated in m.112 on the *Grand choeur*, now in the alto, set in four-part harmony akin to the *Choral*. Accompanimental gestures seem to imitate the *arabesques* heard earlier in the work, heard more prominently in the pedal in m.125. Recalling the C-major climax of the first movement, the tune is heard as a closing statement in m.130 in that key, resolving back to the tonic via the subdominant. A final transition begins in m.134 as the reed stops are retired in a grand *diminuendo* over a tonic pedal-point. This free section yields to an unexpected return of 1.O in m.144, once again blurring the key towards B-minor. The work ends

⁵⁹⁴ As if to prepare the arrival of F-sharp-major as a dominant to B-minor/major?

⁵⁹⁵ Archbold, 266.

with solemn, static D-major chords, reminiscent of the conclusion of *Symphonie gothique*, “in an atmosphere of sublime calm.”⁵⁹⁶

Archbold’s assessment of this section is apt; the arrival of the tonic for both the figural P and cantus-firmus style S patently indicates that this is the return of the original material. His unwillingness to grant it full recapitulatory status reveals that there is more at play than what immediately meets the eye, although he can’t quite put words to it. His reasoning seems to lie in the fact that there is a significant amount of music yet to come after the recapitulation seems to end in m.84—seventy-one measures of it, in fact, almost exactly the same as came before the recapitulation. Archbold invokes the name of Beethoven—whom we already know Widor admired and whose works he knew well—but he should have been looking at another 19th-century titan.

Symphonie Romane is likely Widor’s only foray into double-function form in so large a keyboard work. His other notable attempts were the Third Symphony, op.69 of 1893 and *Sinfonia sacra*, op.81 of 1907. The former is divided into two movements, but reveals itself to be in three sections. The first theme appears in the introduction, but is waylaid until later in the work to reveal its primacy. *Sinfonia sacra* is even more reductive, built in just one expansive movement akin to Liszt’s Piano Sonata with internal divisions satisfying the different components of a four-movement symphony.⁵⁹⁷ The *Romane* stands between these two both temporally and formally. It is a standard sonata-form built over four movements,⁵⁹⁸ but its internal forms lose meaning without the larger work. It shows Widor’s progression from the Third Symphony—in which each of the three movements are, essentially, separate thematically related sonata-forms—to the wholly integrated monolithic *Sinfonia sacra*.

⁵⁹⁶ Van Oosten, 589.

⁵⁹⁷ Even incorporating a fugal third section as a stand-in for the *scherzo*, exactly as Liszt had done. See Hamilton, 45.

⁵⁹⁸ Even if it is missing the standard *scherzo* movement, one could argue that the incorporation of the foreign *Victimae paschali laudes* melody sufficiently sets it apart.

The first movement—which displays elements of sonata-form, but fails to resolve its tonal conflict—acts as a large exposition of two keys and three themes. The *Haec dies* theme explores B-minor, while the *arabesque* expands the investigation to D-major. A third theme—derived from *dies* of the chant—occupies F-sharp-major, but does little to separate itself from the original P theme. The startling appearance of C-major at the climax, too, signals that there is more going on tonally. After this outburst, both primary keys are reprised, leaving the tonal contest unresolved.

The *Choral*, however, settles the debate. The appearance of *Haec dies* in its “proper” key of F-major confirms that both phrases of the chant constitute the *whole* theme, confirmed in the elaboration of *both* of them in the central section. The appearance of F-major also explains the appearance of C-major in the previous movement as a preparation for the *Choral*. P also tonicizes A-minor, signalling the integral intervallic conflict posed by Pothier and the eventual rise to A as the dominant. As such, F-major asserts itself as the secondary key area, negating B-minor, but retaining *Haec dies* as the theme.⁵⁹⁹

The *Cantilène*, therefore, can be seen as a development. Although it avoids the cyclical theme, it provides a contrasting episode on the *Victimae paschali laudes* chant while exploring the D/F tonal conflict. Since the movement is in A-minor—not -major—its own mediant acts as a dominant to F-major, allowing both dominants to play out in this movement. The appearance of F-sharp-major in the six measure interlude can be seen as an attempt to reestablish B-minor, just as it had briefly reappeared in the m.29 of the *Choral*. The closing section in A-major, however, confirms the primacy of D, which immediately follows.

Although the D-major tonic is readily apparent in the first bar of the *Final*, tonal uncertainty hints at the previous keys. B-major/-minor is tonicized in m.13 and F-major returns in the *quam fecit*

⁵⁹⁹ Many Haydn sonatas, for example, similarly avoid a secondary theme, simply repeating the first in a new tonality. Schmidt-Beste, 70.

secondary theme in m.33.⁶⁰⁰ The latter key reappears in the development, and its dominant is a consistent presence in the recapitulation and coda,⁶⁰¹ especially in the apex at m.130.

Various aspects of this section of the *Final* suggest its interpretation as a coda, including the chorale-like transformation of the main melody of the movement and the concomitant disappearance of the figural “first” and florid cantus-firmus “second” themes. Moreover, the passage can be understood as an apotheosis [...] the crowning point of the work.⁶⁰²

This grand appearance of the *Haec dies* abrogates the thematic transformation of the themes in the last movement. With the slate wiped clean, we can return to the initial material. With this very last section—a coda to the coda, in which 1.O_p reappears—D-major is at last confirmed as the tonic. We can thus see the coda accomplishing more than concluding the movement, but the whole work and providing conclusive balance to the seemingly ineffable *moderato* and the tonal scheme worked out in the inner movements.

Table 5.10.6: Sonata-form of *Symphonie romane*

<i>moderato</i>	<i>Choral</i>	<i>Cantilène</i>	<i>Final</i>
P	S _p	N	P
D: vi iii V V/vi V/III I	bIII - v - V/bIII V/vi bIII - v - V/bIII	V/bIII - v - V/V V/vi V/bIII V	I vi bIII I V/V/bIII vi - I
Exposition	Second area	Development.	Recapitulation

⁶⁰⁰ This confirms the chant’s second phrase as the works’ second theme, further negating the view that the paraphrase of *dies* in the *moderato*’s m.22 is an independent theme.

⁶⁰¹ Especially through its own dominant—G-major—which opens the coda in m.97.

⁶⁰² Archbold, 266.

Table 5.10.7: Cyclical elements of Symphony X

1.	2. <i>Choral</i>	3. <i>Cantilène</i>	4. <i>Final</i>
<p>I/vi juxtaposition</p> <p>m.1 <i>arabesque</i> intro</p> <p>m.2 <i>Haec dies</i></p> <p>m.6 <i>quam fecit</i></p> <p>m.23 pedal ostinato</p> <p>m.38 <i>arabesque</i> developed</p> <p>m.47 <i>toccata</i> + pedal theme climax in C-major</p> <p>m.57 F# pedal-point</p> <p>m.65 D pedal-point</p> <p>m.80 final <i>arabesque</i></p> <p>m.81 <i>p</i> coda</p>	<p>m.1 <i>Haec dies</i></p> <p>m.3 <i>quam fecit</i> m.5 new <i>arabesque</i></p> <p>m.17 <i>arabesque</i> developed into pedal ostinato</p> <p>m.35 V/F# with pedal-point</p> <p>m.60 <i>arabesque</i> ostinato returns in <i>p</i> coda</p>	<p>i/III juxtaposition</p>	<p>m.1 <i>Haec dies</i> as figuration</p> <p>m.33 <i>quam fecit</i></p> <p>m.72 figuration + pedal recap. m.130 climax in C-major</p> <p>m.133 D pedal-point</p> <p>m.144 1.O <i>arabesque</i> & <i>Haec dies</i></p> <p>m.153 <i>p</i> coda</p>

VI Widor's Symphonic Legacy

In the history of French organ music, [Widor's music] occupies a place of prime importance by its newness, originality, and architectural and thematic richness. It's by this work, it seems, that the name of Widor will live in posterity.⁶⁰³

When Charles-Marie Widor died, he was mourned in the highest circles of French art, religion, and society.⁶⁰⁴ Notices of his death appeared internationally. Most famous outside of France as an organist—especially in America, thanks to his numerous pupils—many were quick to laud and lament the passing “from the organ world a man who quite generally has been acclaimed as its greatest present-day figure—great as a performer, great as a teacher, great as a composer.”⁶⁰⁵ While his “present-day” contributions were numerous and significant, others looked to the legacy he left to posterity. Unsurprisingly, it was the organ symphony—which he had created—to which eulogizers directed their attention:

[Widor's] most important contribution, however, is probably his ten organ symphonies. These have achieved wide popularity in spite of the extreme difficulty in portions of them which make great demands upon both the player and the instrument. His use of the term ‘symphony’ for an organ work has been criticized, but it is justified by his treating of the organ as a self-contained orchestra. He is also asserted to have had a definite influence on organ construction.⁶⁰⁶

In spite of efforts in nearly every avenue available to him, Widor's name would forever be linked to the organ. This was, in large part, thanks to the cadre of disciples that followed the Lemmens tradition established by Widor and Guilmant at the Paris Conservatoire. Although the latter was organ professor for more than twice as long as his predecessor, few of his students followed his conservative choice of writing organ sonatas. Instead, the organ symphony became the predominant genre of of the Franco-Belgian school throughout the 20th-century, spilling out into

⁶⁰³ George Favre, quoted in Near, *Widor*, 72.

⁶⁰⁴ *Ibid.*, 398.

⁶⁰⁵ “Widor passes at 92,” in *The Pacific Coast Musician*, Vol. 26 no. 8 (17 Apr 1937), 16.

⁶⁰⁶ “Charles-Marie Widor,” in *Musical America*, Vol. 57 no. 6 (25 Mar 1937), 32.

Great Britain,⁶⁰⁷ Germany,⁶⁰⁸ the Netherlands,⁶⁰⁹ Sweden,⁶¹⁰ Poland,⁶¹¹ the United States,⁶¹² and beyond.

In France and Belgium, the genre had its greatest flowering, especially in the hands of Widor's own students, the most revered being those of Marcel Dupré and Louis Vierne. The former is likely most famous for his improvised organ symphony at a concert in Philadelphia, which later became the *Symphonie-Passion*.⁶¹³ The six symphonies of Vierne are more often performed, especially the second and third. Unlike his teacher's works, they are formally conservative and embrace a more conventional use of sonata-form, albeit wrapped in a more progressive, highly chromatic harmonic language.⁶¹⁴ Numerous others of the Lemmens school tried their hands at the symphony, such as Barié, Bonnal, Bourdon, Cellier, Cochereau, Guillou, Hakim, Jacob, Maleingreau, Peeters, Quéf, Saint-Martin, Tombelle, Tournemire, and others.

Few who attempted the symphony after Widor, however, did so with his degree of freedom; his Promethean struggle to create the organ symphony did not yield successors who were willing to push the genre's limits to the same degree as their ancestor. None of these works—with the exception of Sorabji's gargantuan, hours-long, epics—match Widor's in terms of length, complexity, and formal daring. As such, he—like Mendelssohn and the organ sonata—must be considered the “start and the peak”⁶¹⁵ of the organ symphony.

⁶⁰⁷ Such as the organ symphonies of Lemare, Rowley, and Sorabji.

⁶⁰⁸ Such as Amann and Karg-Elert.

⁶⁰⁹ Such as Andriessen and Matthison-Hansen.

⁶¹⁰ Such as Andrée and Elgenmark.

⁶¹¹ Such as Nowowiejski.

⁶¹² Such as Barnes, Diamond, Dickinson, Middelschulte, Sowerby, and others.

⁶¹³ See Dupré, 80–82.

⁶¹⁴ Many, like Vierne, adapted their evolving harmonies to the forms of the 18th-century symphony. Others, like Dupré—as Widor had done before him—crafted sacred-inspired works derived from chant and other religious themes.

⁶¹⁵ Newman, 90. Newman was remarkably affirming of Widor's works in general, writing that “Although these [sonatas] have not attracted the interest of his important, variform “Symphonies”

We have seen that Widor’s works began from a “classical” model—deriving their freedom from the array of forms offered by Beethoven—and matured through the genre-expanding influence of Liszt and his imitators. As such, his music was seen through the 20th-century bias against the “romantic” excesses of the previous era. Widor’s ninety-three years spanned a period of immense artistic and political upheaval:

[He was] born three years before the death of Mendelssohn, five years before that of Chopin, and twelve before that of Schumann, Widor lived to know all the renowned nineteenth-century French musicians, and countless others as well—many were his close friends; yet, alas, he had seen them all pass from his sight.⁶¹⁶

Widor had known Liszt and had been present at the debut performances of Wagner’s *Ring* cycle. He had also outlived Debussy and died the same year as Ravel, Gershwin, and his student Vierne. Just three years after his death in 1937, Paris would fall to the Nazis and the end of World War II still lay within a decade of his passing. In 1952, Boulez would write, “Any musician who has not felt ... the necessity of the dodecaphonic language is OF NO USE,”⁶¹⁷ even though Schoenberg had written less than a few years earlier, probing, “Which form of life makes Romantic music inadequate? Is there no more romanticism in our time?”⁶¹⁸

Regardless of the polemics of post-Romanticism—and how Widor suffered for it—we can consider his music in light of what he sought to accomplish. Although many denigrated his efforts—“his work marks too much in his time period and he was wrong to make the organ a veritable symphonic instrument”⁶¹⁹—Widor’s music is best understood in the context of the

for organ, they too show, much as in Saint-Saëns, an expert craftsman, an eclectic able to draw at will on the past as far back as Bach, and a creative musician both subtle and imaginative.” Newman, 546.

⁶¹⁶ Near, *Widor*, 399.

⁶¹⁷ Quoted in G.W. Hopkins and Paul Griffiths “Boulez, Pierre,” *Grove Music Online*. Published in print: 20 January 2001, Published online: 2001, This version: 30 July 2020.

⁶¹⁸ Arnold Schoenberg, “New Music, Outmoded Music, Style and Idea,” in *Style and Idea: Selected Writings of Arnold Schoenberg*, 113–124, edited by Leonard Stein, translated by Leo Black, Berkeley, CA: University of California Press, 1984, 119.

⁶¹⁹ Georges Robert, quoted in Near, *Widor*, 71.

symphony. Again turning to the post-Beethovenian symphony, let us consider Bonds' areas for evaluation and examine how Widor addresses them:⁶²⁰

1. Form: intra- and inter-movement relationships. How to be innovative without being "incoherent."

Widor's approach to form is slippery, which is what makes it both exciting and challenging. Often, he operates on multiple levels, not only incorporating double-function form or hybrid forms, but both at the same time. Sometimes, as in the case of the finale to *Symphonie gothique*, one can analyze a movement through a variety of schema, each with an equally satisfying, yet incomplete, result. Most often, this is best understood by beginning from a sonata-form basis—just as in Beethoven or Liszt—and exploring how Widor frustrates it. As such, he can be seen through a similar lens as his younger contemporary Gustav Mahler, for whom "sonata form factored crucially into [his] creative vision from his earliest completed works. [... It gave him] a flexible plot-schema that could be adapted for any number of narrative/expressive scenarios—including those in which that resolution is never actually achieved."⁶²¹

While Widor does not generally manipulate tonal procedures to the extent of Mahler, he can be similarly crafty in his manipulation of motives. Outside his organ works, one can look to his Third Symphony, op.69, in which the work's primary theme begins as a simple introduction, ignored throughout the first movement, only to return gloriously in the finale. Similar devices occur throughout the organ symphonies, especially in the manipulation of secondary sections, which can recall or look ahead to other movements. One can also see tonal echoes throughout the symphonies, often as keys or tonal relationships that reappear throughout the work. An obvious example is Symphony VIII in B-major, in which C-major surprisingly occurs in most movements—perhaps itself a larger connection to Symphony I, since VIII was intended to be his last in the genre. Another

⁶²⁰ Bonds, *After Beethoven*, 20-21.

⁶²¹ Seth Monahan, *Mahler's Symphonic Sonatas*, New York: Oxford University Press, 2015, 4.

is the famous *andante sostenuto* of the *Symphonie gothique*, which finds a number of the keys it touches on repeated in the following fugal movement.

2. The role of text and voice. Does the Ninth end the symphonic genre? Or does it forge a new path? Does that path incorporate voices? Or does it find an instrumental way to respond to them?

Although Widor incorporated voices into his *Symphonie antique*—in what appears to be a clear allusion to Beethoven’s Ninth—he does not seem to have considered the same for any of his organ works. His few works for choir and organ—even the Mass, op.36—are of slender proportions, although of grand effect. Whether or not he considered his final two symphonies, *Gothique* and *Romane*, to be responding directly to Beethoven, they certainly incorporate vocal models while working “to create a work supremely worthy of the Church.”⁶²²

Of these two works, *Symphonie gothique* seems more likely to be a response to Beethoven and the question of voices.⁶²³ While Symphony VII had posed a *Choral* as the unifying theme of the work, it avoided allusions to Beethoven’s “choral symphony” by turning to Wagnerian mannerisms for its finale, evoking the brass themes and string gestures of *Tannhäuser*’s pilgrims rather than Beethoven’s *Freude*. Widor’s IX takes a different tack, however, and unreservedly explores a vocal tune without guile. Perhaps to abrogate Beethoven, Widor introduces the chant theme in the penultimate movement before so thoroughly exhausting it in the finale. A secondary theme accompanies the plainsong—but perhaps more Mussorgskian than à la Beethoven’s Ninth—and is developed alongside it. Widor never seems anxious about his theme, however, and this dialogue never seems adversarial. That he waited so long to really tackle the question of voices—as opposed to Brahms in his very First Symphony, or Berlioz in *Harold*, his second—shows that Widor must

⁶²² Near, *Widor*, 226.

⁶²³ “He pointed out that, he could not allow himself to write a “Ninth” and he had entitled it *gothique* out of respect for Beethoven. Ennemond Trillat, quoted in Near, “Introduction” to Widor, *Symphonie gothique*, ix.

have felt less oppressed by Beethoven's legacy. The conferral of the symphony to the organ seems to have been enough distance for Widor to evade his shadow.

3. The fusion of and blurring of genres.

Like Berlioz, Franck, Liszt, Saint-Saëns, and others who successfully navigated the symphonic crisis of the 19th-century, Widor took conventional forms and molded them into new guises. Without creating new genres—such as Liszt's symphonic poem or David's ode-symphony—he manipulated elements of extant large-scale forms like the suite, sonata, and symphony to further flesh out the re-emerging keyboard symphony as a response to symphony-/sonata-problem caused by Beethoven.

Beyond whole-work concerns, Widor borrowed formal innovations from contemporaries to create his own unique style of formal synthesis. Certain movements—such as Symphony V's *allegro vivace*—make clear use of double-function form. Here we can see a “symphony within a symphony,” just as Liszt's Sonata in B-minor devised a “sonata within a sonata.”⁶²⁴ This fusion appears most regularly in Widor's variation works, but they are also grounds for hybridization. In these pieces, Widor often grafts variations onto the beginning of a sonata-form, acting as an extended exposition. In other works, elements of sonata-form—particularly the development of a motive through repetition, fragmentation, and derivation—will appear in other forms, especially in the central section. What makes his works remarkable is his apparent abhorrence for convention;⁶²⁵ few of his forms conform to a simple exemplar, instead combining elements of a number of categories into one.

⁶²⁴ Even if the other three movements of the sonata never materialized.

⁶²⁵ Just as “Beethoven's significance lay in his rejection of anything tainted with routine.” Hamilton, *Liszt Sonata in B Minor*, 10.

4. Cyclical coherence. How do movements relate? The “manipulation of a single motive across multiple movements.” Complementarity of independent movements.

From the outset of Symphony I, Widor tackles the question of cyclical unity. Although “from the beginning, [the *Prélude*] shows Widor’s endeavor to again revive the true organ-style of J.S. Bach,”⁶²⁶ it displays the composer’s “eclectic” ability “to draw at will on the past”⁶²⁷ while still correctly using sonata-form to open the work. Within this antiquated veneer, Widor introduces motives that recur throughout the symphony, most notably in the concluding fugue. Other motives are introduced in later movements—such as the *Intermezzo*—that are also reprised, even in the movements that were newly composed for the 1887 revision, preserving the integral structure of the while expanding the breadth of its arch-form. Widor expands this practice in the Op.42 symphonies through more direct thematic foreshadowing and recall. Symphony V, for example, incorporates both motives and textures of subsequent movements into the opening *allegro vivace*.

Works gain even greater stability by carefully weighing movements according to a generally symmetrical plan. Whereas the conventional four movement symphony must inevitably be weighted toward the first or last movement, Widor’s expanded structure allows for a more evenly distributed weight. With the exception of Symphony V’s heavily weighted first movement and the *Gothique*’s massive finale, the remaining symphonies are evenly balanced. The Op.13 symphonies begin and end with similarly strong movements; all four begin with sonata-forms and conclude with a fugue, sonata-rondo, or another sonata-form, typically of similar heft. Symphonies VI–VIII are comparably built, often with their most thematically significant or emotionally dense music in the inner movements.⁶²⁸ The last two symphonies flip this formula with their outer movements as the most

⁶²⁶ Van Oosten, 410

⁶²⁷ Newman, *The Sonata Since Beethoven*, 546

⁶²⁸ Such as the choral movements of Symphony VII and the *Variations* of Symphony VIII. This does not, however, mean that the outer movements of these symphonies are insignificant or light, but rather are simply not the apex of the symphony.

significant; the *Gothique* finale supplants the arch-form of the rest of the symphony with its own, while the *Romane* imposes the cyclical theme from the outset of the first movement, patently reprising it at the conclusion of the whole work.

5. The role of the finale. Is it a culmination? Or is it a capstone, following weightier first or slow movements?

As with Beethoven, there is no one work that is the proto-typical “Widor symphony.” Each of his ten works solve this problem differently and—as we saw with Symphony III—he seemed to deliberately avoid repeating himself. Most often, there is some sort of motivic parallel between the first and last movements. We see this most clearly in Symphonies I and X in which the codas directly quote from the beginning of the work. Since Widor added this recall of the former’s opening in the 1901 revision⁶²⁹—contemporaneous with the *Romane*—we can assume it was intentionally congruous.

Other symphonies intentionally avoid similarity between the outer movements. Symphony V is heavily weighted toward its opening, whereas *Symphonie gothique* towards its finale. In both cases, there are textural comparisons to be made: both movements of the former are essentially contrapuntal, the latter’s are homophonic. Both pairs, however, seem to grapple with different conundra. Symphony V contrasts the decidedly symphonic character of the opening against the stubbornly keyboard-oriented *Toccata*. By contrast, the *Gothique* begins in a thoroughly keyboard bearing, whereas the quasi-choral finale juxtaposes contrapuntal keyboard forms against a vocal subject.

If Vierne could accurately decry the “ostracism that banishes Widor’s music from performances of all kinds” in 1937,⁶³⁰ the 21st-century should offer his devotees some hope. While

⁶²⁹ See Near, “Critical Commentary” to Widor, *Symphonie I*, xxix.

⁶³⁰ Quotes in Near, *Widor*, 399.

still largely avoided in scholarly publications, public interest in his music—and that of his contemporaries—appears to be on the rise. Figures of the *fin du siècle* and first half of the 20th-century—such as Reger, Parry, Korngold, and Vaughan Williams to name a few—are receiving renewed attention. The endeavors of recording firms have brought many obscure composers, or ones pigeonholed like Widor, to greater public light.⁶³¹

With this slow reemergence of forgotten music, one could be forgiven for having hope that Widor's non-organ works might enjoy a similar discovery. Similarly, we could see renewed attention given to those figures often lauded as “both subtle and imaginative,”⁶³² but consigned to the dustbin of scholastic history. Although Widor's complex and highly individual works did little to attract direct emulators, they did spawn a new school of influential organ composition. If performers have—until now—been largely remiss in their comprehension of these works, one can hope that a broader understanding of them will not only invite deeper examination, but also a desire to hear them played.

⁶³¹ Such as Hyperion's Romantic Concerto series.

⁶³² Newman, *The Sonata Since Beethoven*, 90.

Appendix 1: Concert Programs of Widor

One of the most active musicians in France, Widor enjoyed a busy concert schedule. His documented performance career lasted some seventy-one years, ending in 1934 when he was ninety years old. This list includes programs listed in contemporary music reviews from his lifetime. When possible, programs have been included to show the variety of pieces. Widor frequently shared the stage with other musicians and reviewers were not always careful to note which performer played each piece. On shared programs, the reader should assume that Widor played only the works of his own composition unless otherwise noted. Programs are listed by the date the review appeared, not of the concert itself. This list should not be considered exhaustive or complete, as it was compiled only using the resources available through RIPM Retrospective Index to Music Periodicals Full Text due to the lack of accessibility to other resources due to the COVID-19 pandemic of 2020.

1863

August 2—organ performance at St. Sulpice [Paris debut?]

Lemmens: Fanfare, Prière, “grand choeur final”

Handel: an allegro

Works of Bach and Hesse

Le Ménestrel, Vol. 30 no. 35 (2 Aug 1863): 283

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1202520>

Also mentioned in *La Revue et Gazette musicale de Paris* 30, no. 31, (2 août 1863): 246

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/1140894>

and *Neue Berliner Musikzeitung*, Siebenzehnter Jahrgang no. 33 (12 Aug 1863): 263

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1310399>

1864

January 17—inauguration of Cavaillé-Coll organ at Sainte-Perpétue, Nîmes

Bach: Prelude and Fugue in E [minor? BWV 533?]

Widor: improvisation on the jeux de fonds

Handel: a finale

La France musicale, Vol. 28 no. 3 (17 Jan 1864): 22

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1388469>

May 8—inauguration of Merklin organ at Chartreux church, Lyons

[just mentions “M. Widor,” which could be Charles-Marie or his father]

Le Ménestrel, Vol. 31 no. 23 (8 May 1864): 184

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1202847>

1865

May 7—solo pedal-piano performance at Salle Pleyel

Works of Bach and Widor

[also mentions a performance at “chez Cavaillé-Coll” on a “grand orgue”]

Le Ménestrel, Le, Vol. 32 no. 23 (7 May 1865): 183

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1203268>

July 2—engaged as organist for Portugal Exposition in Porto

La France musicale, Vol. 29 no. 27 (2 Jul 1865): 211

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1389070>

Was decorated with the Order of Christ for his service.

Le Ménestrel, Vol. 33 no. 18 (1 Apr 1866): 142

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1203657>

1866

July 21—inauguration of Cavaillé-Coll organ at Carmelite Church, Kensington, England with

Guilmant and Strebelle (resident organist)

Works of Diabelli, Gounod, Girschner, Guilmant, Weber, Hermann, Widor, Archer, Mozart

The Orchestra, Vol. 6 no. 147 (21 Jul 1866): 262

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1428913>

1867

May 5—premiere of an organ concerto [probably suppressed, at unnamed venue] in Lyon

Le Ménestrel, Vol. 34 no. 23 (5 May 1867): 183

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1204122>

1868

February 23—inauguration of Cavaillé-Coll organ at Notre-Dame, Paris with Saint-Saëns,

Franck, Sargent (*titulaire*), Durand, Chauvet, and Loret

Bach: a prelude and fugue (Loret, organ)

Chauvet: a noel

Saint-Saëns: “cantata for the Exposition,” march

La Revue et Gazette musicale de Paris 35, no. 11, (15 mars 1868): 85

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/1147761>

May 31—inauguration of Cavaillé-Coll choir-organ at Toulouse Cathedral

La France musicale, Vol. 32 no. 22 (31 May 1868): 172

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1390287>

1869

March 14—inauguration of Cavaillé-Coll organ at Trinité, Paris with Saint-Saëns, Franck, Durand,

Fissot, and Chauvet (*titulaire*)

Fissot: *Méditation religieuse*

Widor: scherzo; andante (Widor, organ)

Saint-Saëns: *Benediction nuptiale* (Saint-Saëns, organ)

Durand: *Fantaisie pastorale*

Franck: improvisation

Chauvet: *Sortie en forme de marche*

La Revue et Gazette musicale de Paris 36, no. 12, (21 mars 1869): 101

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/1928093>

April 17—reception at Gustave Doré studio

Duos for organ and piano performed by Saint-Saëns and Widor [unclear as to which composer's, as both composed for that combination. Widor is misidentified as “a young German composer and organist of immense talent.”]

New York Weekly Review, Vol. 20 no. 16 (17 Apr 1869): 6
[Permalink broken]

May 21—reception for the Count de Nieuwderkerke

Rossini: *La Cenerentola*, excerpts

Donizetti: *Lucrezia*, excerpts

Widor: Cantabile, Serenade, and Variations for organ and piano (Lavingac, piano; Widor, organ) [op.3?]

—performance of new works by Widor at Salle Pleyel with Saint-Saëns and others

Widor: Piano Quintet [op.7]

Widor: Concert allegro for two pianos [?]

Le Ménestrel, Vol. 36 no. 16 (21 Mar 1869): 120-121

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1363932>

December 12—inauguration of the Cavallé-Coll organ at Notre-Dame, Epernay, with Chauvet

Le Ménestrel, Vol. 37 no. 2 (12 Dec 1869): 16

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205264>

1870

January 16—Widor announced as organist of Saint-Sulpice; first Sunday to take place on the patronal feast of the parish

Le Ménestrel, Vol. 37 no. 7 (16 Jan 1870): 55

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205581>

Also mentioned in publications abroad:

The Musical Independent II, no. 17, (Chicago, March, 1870): 42

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/2348238>

New York Weekly Review, Vol. 21 no. 7 (12 February 1870): 6 [Permalink broken]

Signale für die musikalische Welt, Vol. 28 no. 6 (21 Jan 1870): 88 [Permalink broken]

February 13—inauguration of Cavallé-Coll organ at Jesuit church, Villefranche, Reuchsel and Lema [titulaire?]

Le Ménestrel, Vol. 37 no. 11 (13 February 1870): 87

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205297>

March 6—performance at Salle Erard of Widor's works

Widor: *Airs de ballet* [op.4]

Widor: waltz; “cabriolet” [excerpts from *Pages intimes*, op.2?]

Widor: Serenade for piano and instruments [op.10]

La Revue et Gazette musicale de Paris 37, no. 11, (13 mars 1870): 83-84

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/1156160>

March 13—performance with Saint-Saëns at chez Cavallé-Coll

Le Ménestrel, Vol. 37 no. 15 (13 Mar 1870): 120

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205332>

March 27—performance with chamber ensemble at chez Cavailé-Coll

Widor: Duos for harmonium and piano [op.3]

Saint-Saëns: Duos for harmonium and piano

Handel: Organ concerto in F

Widor: a “*fantaisie pastorale*” [from Symphony II?]

Bach: Chaconne for violin (and accompanied on the organ[!])

Gounod: *Faust*, church scene

Widor: Serenade [op.10]

Le Ménestrel, Vol. 37 no. 17 (27 Mar 1870): 135-136

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205347>

May 1—salon performance with chamber ensemble at Josephine Martin’s

Heller: piano works

Vocal music by Chopin, Audran, Nadaud, Lhuillier [Widor accompanying?]

Le Ménestrel, Vol. 37 no. 22 (1 May 1870): 181

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205387>

May 8—inauguration of Cavaillé-Coll organ at St.-Pierre-lès-Calais

Le Ménestrel, Vol. 37 no. 23 (8 May 1870): 189

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205395>

1871

[none]

1872

March 3—salon performance at chez Klein & inauguration of Cavaillé-Coll organ at Bonsecours chapel, Rouen

Le Ménestrel, Vol. 38 no. 14 (3 Mar 1872): 112

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205762>

March 17—salon performance with chamber ensemble at Chevalier van Elewyck’s in Louvain, Belgium

Widor: Piano Quintet [op.7?]

Widor: Serenade [op.10?]

Songs of de Bériot, Mathieu, and Jouret

Beethoven: Trio for violin, viola, and flute

Widor: “Variations et fantaisie de ballet” [op.1 & 4?]

Mendelssohn: string quartet

Le Guide musical, Vol. 18 no. 12 (21 Mar 1872): 93-94

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1146504>

April 7—performance for Institute of Education with Saint-Saëns, Viardot, and Mme. Trélat

Le Ménestrel, Vol. 38 no. 19 (7 Apr 1872): 151

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205801>

April 18—performance with cellist Fischer at Salle Pleyel

Works of Servais, Lafont, de Beriot, Diémer, Léonard, and Widor

Le Guide musical, Vol. 18 no. 16 (18 Apr 1872): 125

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1146536>

April 28—inauguration of Merklin-Schutze organ at *Les Pères Passionistes* church, Paris, with Guilmant

Le Ménestrel, Vol. 38 no. 22 (28 Apr 1872): 182
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205824>

May 1—concert at Conservatoire in celebration of the end of the Franco Prussian War and Paris Commune, in support of war orphans

Works of Léonard, Mozart, Weber, Liszt, Bocherini, Campana, and Gounod
Songs of Widor, Bizet, de Bériot

Le Ménestrel, Vol. 38 no. 23 (1 May 1872): 191
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205834>

June 9—inauguration of Cavallé-Coll organ at Saint-Jean-Baptiste, Chaumont

Le Ménestrel, Vol. 38 no. 28 (9 Jun 1872): 232
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1205874>

1873

February 23—inauguration of Cavallé-Coll organ at Royal Chapel, Versailles with Saint-Saëns, Renaud, and Lambert

Le Ménestrel, Vol. 39 no. 13 (23 February 1873): 102
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206164>

March 23—salon performance at Comte d'Osmond's

Delahaye: *Finale hongroise* for two pianos

Bach/Gounod: *Ave Maria*

Beethoven: polonaise

Mendelssohn: *Paulus*, excerpts

Widor: Serenade [op.10]

Le Ménestrel, Vol. 39 no. 17 (23 Mar 1873): 135-136
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206198>

March 23—salon performance at chez Legouvé

Mendelssohn: *Paulus*, excerpts

Widor: Serenade [op.10]

Mozart: *The Magic Flute*, overture (arr. piano)

Rameau: keyboard works

Le Ménestrel, Vol. 39 no. 17 (23 Mar 1873): 136
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206198>

May 4—demonstration of Sheffield town hall organ with Saint-Saëns at chez Cavallé-Coll

Le Ménestrel, Vol. 39 no. 23 (4 May 1873): 183
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206245>

May 18—encore demo of Sheffield town hall organ with Mailly at chez Cavallé-Coll

Le Ménestrel, Vol. 39 no. 25 (18 May 1873): 199
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206261>

May 25—second concert on new Cavallé-Coll organ at Trinité, Paris

Mendelssohn: *Paulus*, excerpts

Gordigiani: *Sancta Vergine*

Mozart: Andante for flute

Le Ménestrel, Vol. 39 no. 26 (25 May 1873): 207

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206269>

November 27—inauguration of Cavallé-Coll house organ for Comte Limminghe, Gesmes près Namur with Mailly

Le Guide musical, Vol. 19 no. 48 (27 Nov 1873): 314

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1147121>

1874

February 1—performance with Edma Breton and others at Salle Herz

Le Ménestrel, Le, Vol. 40 no. 9 (1 February 1874): 71

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206931>

March 8—performances in England at Royal Albert Hall and Sheffield Town Hall

Le Ménestrel, Vol. 40 no. 14 (8 Mar 1874): 109

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206583>

March 29—salon performance at the Trélat's with Bizet, Saint-Saëns, Delibes, and others

Widor: Serenade [op.10]

Widor: *Nuit d'étoiles*

Mendelssohn: *Paulus*, excerpts

Gordigiani: *Sancta Vergine*

Schubert: vocal duet

Beethoven: romance for violin

Bach: solo cello pieces

Le Ménestrel, Vol. 40 no. 17 (29 Mar 1874): 135

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206609>

May 10—demonstration of Sainte-Anne, Morbihan, organ at chez Cavallé-Coll

—concert at the Salle de la Société d'Horticulture

Opera excerpts from Rossini, Kücken, and Gounod

Widor: Serenade [op.10]

Le Ménestrel, Vol. 40 no. 23 (10 May 1874): 183-184

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1206658>

1875

February 28—salon performance at the Comte d'Osmond's with violinist Remenyi and others

Le Ménestrel, Vol. 41 no. 13 (28 February 1875): 102

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207002>

March 14—vocal recital with Blanche Peudefer, and others at Salle Herz

Le Ménestrel, Vol. 41 no. 15 (14 Mar 1875): 119

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207019>

March 28—charity chamber performance organized by Marie Dumas
Works of Beethoven, Pergolesi, Handel, Rossini, Bach, Gounod, Reber, and Stradella
Widor: duos for harmonium and piano [op.3]
Le Ménestrel, Vol. 41 no. 17 (28 Mar 1875): 136
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207036>

April 4—recital at Salle Herz
Widor: piano pieces
Widor: piano trio [op.19?]
Songs of Widor, Gounod, Handel, Auber, Dessauer
Le Ménestrel, Vol. 41 no. 18 (4 Apr 1875): 143
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207043>

April 25—two demonstrations of Amsterdam Palais de l'Industrie organ at chez Cavaillé-Coll
Le Ménestrel, Vol. 41 no. 21 (25 Apr 1875): 166
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207066>

July 25—salon performance with chamber ensemble at Klein's in Rouen
Le Ménestrel, Vol. 41 no. 34 (25 Jul 1875): 272
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207172>

1876

January 30—chamber performance with Marsick, Delsart, Saint-Saëns, Diémer, and others
Le Ménestrel, Vol. 42 no. 9 (30 Jan 1876): 72
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207789>

February 20—salon performance at Trélats
Songs of Widor, Rossini, Schubert, and J. Fauré
Verdi: *Rigoletto*, quartet
Le Ménestrel, Vol. 42 no. 12 (20 February 1876): 95
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207428>

1877

February 4—inauguration of Cavaillé-Coll organ at Saint-Joseph chapel, Lyon
Le Ménestrel, Vol. 43 no. 10 (4 February 1877): 79
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207841>

March 18—inauguration of Cavaillé-Coll organ at Notre-Dame-des-Champs with
Andlauer (*titulaire*)
Le Ménestrel, Vol. 43 no. 16 (18 Mar 1877): 127
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207889>

March 25—inauguration of Cavaillé-Coll organ in Bologna with Guilmant
[venue unlisted]
Le Ménestrel, Vol. 43 no. 17 (25 Mar 1877): 135
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207897>

April 8—charity concert with choir at Orléans Cathedral
Widor: *Ave Maria* (premiere)
[remainder of program unlisted]
Le Ménestrel, Vol. 43 no. 19 (8 Apr 1877): 150
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1207912>

December 23—inauguration of new John Abbey organ at Saint-Georges, with Leavy (*titulaire?*)
Le Ménestrel, Vol. 44 no. 4 (23 Dec 1877): 30
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1208248>

December 30—inauguration of new Cavallé-Coll organ at chapel of Saint-Paul
Bach: a concerto; a fugue
Stradella: “celebrated aria”
[unlisted] choral works
Widor: improvisations
Le Ménestrel, Vol. 44 no. 5 (30 Dec 1877): 38
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1208256>

1878

March 10—Widor conducts concert of his works at Salle Erard with Colonne orchestra
Widor: Piano Concerto [No. 1, op.39] (Diémer, piano)
Cello Concerto [op.41] (Delsart, cello)
songs (Mme. Trélat, voice)
La Revue et Gazette musicale de Paris 45, no. 10, (10 mars 1878): 78
<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/1169347>

April 7—demonstration of Trocadéro organ at chez Cavallé-Coll
Le Ménestrel, Vol. 44 no. 19 (7 Apr 1878): 150
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1208336>

April 21—second demonstration of Trocadéro organ at chez Cavallé-Coll
Le Ménestrel, Vol. 44 no. 21 (21 Apr 1878): 164
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1208350>

June 23—chamber performance at the Trocadéro
Cherubini: first string quartet
Widor: Trio in B-flat [op.19] (Widor, piano)
Morel: string quartet in D-minor
Le Ménestrel, Vol. 44 no. 30 (23 Jun 1878): 239
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1208425>

August 18—performance at Trocadéro⁶³³

Widor: Symphony V (premiere) [what would become VI once published]

Mendelssohn: Andante

Lemmens: Fanfare

Widor: Pastorale [from Symphony II?]

Bach: Fugue in D [BWV 532?]

Widor: Allegretto (transcription⁶³⁴); Finale to Third Symphony

Le Ménestrel, Vol. 44 no. 38 (18 Aug 1878): 305

[http://elib.ripmfulltext.org/eLibrary/Permalinks/1208495\](http://elib.ripmfulltext.org/eLibrary/Permalinks/1208495)

1879

February 23—inauguration of new [Fermis] organ at St-Francois-Xavier with Franck, Gigout, and Renaud (*titulaire*)

Le Ménestrel, Vol. 45 no. 13 (23 February 1879): 103

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1208730>

March 2—Benefit concert at Salle Erard with Griset, Fuchs, Hasselmans, and others

Piano works by Damcke, Chopin, Rubenstein, and Liszt

Brahms: *Wiegenlied*

Meyerbeer: *Le Pardon de Ploërmel*, excerpts

Rossini: *Stabat mater*, excerpts (Widor, conductor)

Gounod: *La Gailla* (Widor, conductor)

Philemon et Baucis

Weckerlin: *Poemes de la mer* (Widor, conductor)

Widor: songs; cello pieces

Harp pieces by Oberthur and Godefroid (Hasselmans)

La Revue et Gazette musicale de Paris 46, no. 9, (2 mars 1879): 70

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/1168659>

June 1—inauguration of new Cavallé-Coll organ at Notre-de-Dame-des Bon-Secours with

Fleury (*titulaire*)

Le Ménestrel, Vol. 45 no. 27 (1 Jun 1879): 215

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1208843>

July 20—performance at the Trocadéro

Songs of Widor and Handel (with Mme. Trélat)

Widor: “new symphonies for organ” [probably V & VI]

Le Ménestrel, Vol. 45 no. 34 (20 Jul 1879): 270

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1208898>

⁶³³ The review indicates that the program may have been rather hastily constructed, containing at least one error. It points out that the “Andante” of Mendelssohn was, in fact, the Adagio of Sonata I in F-minor. Another likely error is the concluding piece on the program: “*Finale de la 3^e Symphonie*.” In 1878, the final movement of Symphony III would have been its Fugue—not a showstopper by any stretch of the imagination. It is more likely the “Finale” to Symphony II: the review describes the “quite brusque” modulations—Near’s translation—which certainly fit that piece. Quoted in Near, *Widor*, 114.

⁶³⁴ Another review indicates that this was originally a duo for piano and harmonium. It was likely the Allegro Cantabile, no. 2, from Six Duos for Piano and Harmonium, op.3. See *La Revue et Gazette musicale de Paris* 45, no. 36, (8 septembre 1878) 285-86, <https://www.ripmfulltext.org/RIPM/Source/ImageLinks/1168659>

October 19—chamber performance at Trocadéro with Taffanel and others

Le Ménestrel, Vol. 45 no. 47 (19 Oct 1879): 376
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209008>

October 26—performance at Trocadero with Taffanel and others

Widor: “Fifth Symphony” [G-minor or F-minor?]
Widor: Serenade [op.10]
Works of Saint-Saëns, Mozart, Handel, Fauré, Chopin, and Verdi
Le Ménestrel, Vol. 45 no. 48 (26 Oct 1879): 384
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209018>

December 14—inauguration of new Cavaillé-Coll organ in Vitry-le-Français [sic]

Le Ménestrel, Vol. 46 no. 2 (14 Dec 1879): 15
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209107>

1880

February 29—Widor conducts orchestral performance at Palazzo-Brancovan

Works of Chopin, Bach, Beethoven
Mendelssohn: Concerto in G-minor for piano
Le Ménestrel, Vol. 46 no. 13 (29 February 1880): 103
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209147>

April 4—Concordia Society founded with Widor as director

Le Ménestrel, Vol. 46 no. 18 (4 Apr 1880): 142
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209188>

May 2—salon performance at Trélat with Saint-Saëns, Delibes, Delsart, Taffanel, etc.

Saint-Saëns: romance
Reyer: *Sigurd*, excerpts
Delibes: *Jeanne de Nivelle*, excerpts
Le Ménestrel, Vol. 46 no. 22 (2 May 1880): 175
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209225>

May 18—Widor conducts Concordia Society at Salle du Conservatoire

Massenet: First part of *l'Ève*
Widor: Cello Concerto [op.41] (Delsart, soloist)
Saint-Saëns: *Ave Verum*
Beethoven: Piano Fantasy (L. Diemer, soloist)
Handel: Song of the Nightingale (Mme. Fuchs, soloist; Paul Taffanel, flute)
Schumann: The Bohemians Chorus
Le Ménestrel, Vol. 46 no. 23 (9 May 1880): 184
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209234>

May 23—Salon performance at Baron Erlanger's

Mozart: Excerpts from *Don Giovanni* and *The Magic Flute*
Delibes: *Jeanne de Nivelle*, excerpts
J. Fauré: *Femme et Fleur*
Le Ménestrel, Vol. 46 no. 25 (23 May 1880): 200
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209250>

May 30—Salon performance at the chez Trélat

Reyer: *Sigurd*, excerpts

Verdi: *Rigoletto*, quartet

Songs of Gluck, Schubert, and Widor

Le Ménestrel, Vol. 46 no. 26 (30 May 1880): 207

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209257>

December 26—inauguration of Cavallé-Coll organ at Saint-François-de-Sales, Lyon, with brother

Paul Widor (*titulaire*)

Widor: an organ symphony (Ch.-M., organ)

Beethoven: *The Ruins of Athens* (Paul, voice; Ch.-M., organ)

“An *Ave Maria* and a *Tantum ergo*”

Le Ménestrel, Vol. 47 no. 4 (26 Dec 1880): 30-31

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209540>

1881

January 13—inauguration of [Cavallé-Coll] organ at Paris Conservatoire

Works of Widor and Bach

Beethoven: Ninth Symphony (second half, after organ inauguration)

Le Guide musical, Vol. 27 no. 3 (20 Jan 1881): 20

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1149898>

January 23—performance with orchestra at Brussels Conservatory

Widor: Prélude [Symphony I, II, or III?]

Widor: Symphony in F [V, most likely]

Bach: Fugue in D [BWV 532?]

Beethoven: symphony with choirs [No. 9?]

Le Ménestrel, Vol. 47 no. 8 (23 Jan 1881): 63

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209927>

Fully reviewed with a bio of Widor: *Le Guide musical*, Vol. 27 no. 5 (3 February 1881): 33-35

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1150015>

January 30—Widor conducts Concordia Society at Salle Erard

Palestrina: *Gloria Patri* for double choir

Gounod: *Philémon et Baucis*

Le Ménestrel, Vol. 47 no. 9 (30 Jan 1881): 71

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209935>

March 6—Widor conducts Concordia Society at Salle Erard

Palestrina: *Vinea mea electa*

Excerpts from:

Gluck: *Armide*

Weber: *Oberon*

Thomas: *Psychè*

Mozart: *Così fan tutte* & *The Magic Flute*

Waelrand: *Adieu mon frère*

Bach/Gounod: *Ave Maria*

Brahms: Lullaby

Tartini: *Didone abbandonata Sonata*

Chopin: mazurka

Rameau: *Rappel des oiseaux*

Liszt: rhapsody

Le Ménestrel, Vol. 47 no. 14 (6 Mar 1881): 111

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209583>

March 20—performance in Lille with amateur orchestra and Delsart

Beethoven: Symphony

Widor: Cello concerto

Widor: Serenade [op.10]

Widor: *La Korrigane*, suite (Widor, conductor)

Le Ménestrel, Vol. 47 no. 16 (20 Mar 1881): 127

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209599>

April 3—Widor conducts all Rameau concert at *l'Hotel Continental*, Concordia Society with Taffanel, Saint-Saëns, and Delsart

Rameau: excerpts from:

Festes d'Hébé

Dardanus

Hippolyte et Aricie

Keyboard works

Trios

Le Ménestrel, Vol. 47 no. 18 (3 Apr 1881): 144

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209618>

Also mentioned in *Musikalisches Wochenblatt*, Vol. 12 no. 18 (28 Apr 1881): 220

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1442481>

April 17—Widor conducts *La Concordia instrumentale* [at unidentified venue]

Mozart: a symphony

Rameau/Gevaert: *Le Dance*

Le Ménestrel, Vol. 47 no. 20 (17 Apr 1881): 160

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209634>

May 8—inauguration of Cavallé-Coll organ in Martinique

Widor: Symphony No. 5

Bach: Prelude and Fugue in D [BWV 532?]

Lemmens: Fanfare

Le Ménestrel, Vol. 47 no. 23 (8 May 1881): 183

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209657>

May 29—Widor conducts Concordia Society benefit concert at Grand-Hotel

Widor: *le Chant séculaire* [op.49] (written for Concordia, premiere)

—Widor conducts Concordia Society at Grand-Hotel

Mozart: Requiem, extracts

Saint-Saëns: *Ave verum*

Widor: *le Chant séculaire* [op.49]

Le Ménestrel, Vol. 47 no. 26 (29 May 1881): 208

<http://elib.ripmfulltext.org/eLibrary/Permalinks/120968>

June 5—benefit concert for Russian Jews

Gounod: *Gallia* (Gounod, conductor; Widor, organ)

Widor: *La Korrigane*, suite (Widor, conductor)

—salon performance at the Trélats with Gounod, Delsart, Taffanel, and others

Songs of Widor and Gounod

Rameau: *Prometheus*, excerpts

Le Ménestrel, Vol. 47 no. 27 (5 Jun 1881): 215-216

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209693>

June 12—grand festival at Trocadéro organized by *le Gallois*, conducted by Gounod and Widor

Gounod: *marche religieuse* (Gounod, conductor)

Wienawski: *Légende* for violin

Widor: *le Chant séculaire*

Diaz: *la Coupe de roi de Thulé*

Verdi: *I Lombardi*

Beethoven: The Ruins of Athens

Liszt: “piano and orchestra”

Excerpts from operas:

Rossini: *William Tell*

Meyerbeer: *The Prophet*

Auber: *La muette de portici*

Gounod: *Gailla*

Molière: *l'Ecole de maris*

Verdi: *Nabucco*

Haléve: *La Juive*

Audran: *la Mascott*

Rubenstein: romance

Liszt: *Rackoczy March*

“Finale grand orgue, M. Widor”

Le Ménestrel, Vol. 47 no. 28 (12 Jun 1881): 220

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209698>

1882

January 15—Widor conducts Concordia Society at Salle Erard

Le Ménestrel, Vol. 48 no. 7 (15 Jan 1882): 56

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210342>

February 5—Widor conducts Concordia Society at Salle Herz

Choir [and orchestra?] works of Haydn, Grétry, Widor, Lefebure, Hignard, etc.

Le Ménestrel, Vol. 48 no. 10 (5 February 1882): 78

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209978>

- February 12—Widor conducts Concordia Society at Salle Pleyel
 Beethoven: *Egmont* overture
 Rameau: dances
 Widor: excerpts from *La Korrigane*, cello concerto, and songs
 Gounod: *Mireille*; overture
 Godard: trios; songs
 —Salon performance chez Trélat with Helen Sherrington-Lemmens and others with Widor
 “at the piano all evening”
 Handel: excerpts from the oratorios
 Widor: an Italian song; a dance from *La Korrigane*
 Mozart: *Così fan tutte*, quintet
 Flotow: *Martha*, quartet
Le Ménestrel, Vol. 48 no. 11 (12 February 1882): 86
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209986>
- February 19—performance at Salle Pleyel with string quartet
 String quartets of Beethoven and Schumann
 Widor: Violin sonata [op.50] (Widor, piano)
Le Ménestrel, Vol. 48 no. 12 (19 February 1882): 95
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1209995>
- February 23—orchestra performance at Cirque d’été, dir. Broustet
 Hummel: Serenade
 Canisy: Funeral march
 Massenet: *La Vierge*, excerpts
 Widor: *La Korrigane* suite (Widor, conductor)
 Bach: Aria (arr. cello, Popper)
 Popper: *The Harlequin*
 Kerveguen: a song
 Meyerbeer: *L’Africaine*, excerpts
 Deslandres: Andantino
 Mendelssohn: *Midsummer Night’s Dream*, march
Le Guide musical, Vol. 28 no. 8 (23 February 1882): 62
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1150404>
- March 5—Widor conducts benefit concert with Concordia Society at the Grand-Hotel
 Widor: *le Chant séculaire* [op.49]
Le Ménestrel, Vol. 48 no. 14 (5 Mar 1882): 110
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210010>
- April 2—Widor conducts *La Concordia instrumentale* at Salle Erard
 Beethoven: *Egmont* overture
 Wormser: intermezzo
 Joncières: Hungarian march
 Widor: a serenade [op.10?]
 Gounod: *Faust*, “Jewel song”; excerpts from *I Lombardi* and *Gallia*
Le Ménestrel, Vol. 48 no. 18 (2 Apr 1882): 142
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210042>

- April 16—concert on the Cavallé-Coll organ in Martinique with Gigout
Le Ménestrel, Vol. 48 no. 20 (16 Apr 1882): 159
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210059>
- April 23—performance at the Trocadero with Faure, Mme. Franck-Duvernoy and orchestra,
 dir. Lointier
 Widor: Symphony for organ and orchestra⁶³⁵ [Widor, organist]
Le Ménestrel, Vol. 48 no. 21 (23 Apr 1882): 166
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210066>
 —Salon performance with Nadaud, Papin and others [Widor as pianist]
 Blanc: Piano quintet
 Widor: Piano Trio [op.????]
 Dancla: String quartet
Le Ménestrel, Vol. 48 no. 21 (23 Apr 1882): 167
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210067>
- May 7—Widor conducts Concordia Society at Salle du Conservatoire
 Haydn: *The Seasons*
Le Ménestrel, Vol. 48 no. 23 (7 May 1882): 183
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210085>
- May 20—performance with Royal Amateur Orchestra Society at Royal Albert Hall, London
 Widor: Symphony for organ and orchestra [op.42a]
The Musical Standard [Series 2 through 4], New Series no. 929 (20 May 1882): 318
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1505808>
- May 21—salon performance at chez Clément
 Widor: Serenade [op.10]
 Grisar: *Le Carillonneur de Bruges*, excerpts
 Gounod: *Vieux amis*
Le Ménestrel, Vol. 48 no. 25 (21 May 1882): 199
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210101>
- June 4—benefit concert at Royal Albert Hall with Duke of Edinburgh
 Gounod: *Ave Maria*
Le Ménestrel, Vol. 48 no. 27 (4 Jun 1882): 214
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210116>
- June 18—Widor conducts salon performance at Fuchs' with Saint-Saëns at piano
 Liszt: *Saint Elizabeth*, excerpts
 Gluck: *Orpheus*, excerpts
Le Ménestrel, Vol. 48 no. 29 (18 Jun 1882): 230
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210132>
- November 19—salon performance in Chantilly at Valdec's with Diémer, Fischer, and others
Le Ménestrel, Vol. 48 no. 51 (19 Nov 1882): 407
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210309>

⁶³⁵ Surely must be op.42a, which was cobbled together from arrangements of the Op. 13 and Op. 42 symphonies. See Near, *Widor*, 423.

December 31—Widor conducts Concordia Society at Salle Erard
Mendelssohn: choruses from *Athalie*
Mozart: concerto for two pianos
Delibes: *Les Norvégiennes*
Rameau: *Fetes des Hébés*
Brahms: Hungarian dances (arranged for two voices by Pauline Viardot)
Le Ménestrel, Vol. 49 no. 5 (31 Dec 1882): 39
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210403>

1883

February 25—benefit concert at Salle Erard
O'Kelly: “*un opera comique*”
Le Ménestrel, Vol. 49 no. 13 (25 February 1883): 103
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210437>

March 8—organ concert at Brussels Palace of Fine Arts
Le Guide musical, Vol. 29 no. 10 (8 Mar 1883): 75
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1150417>

March 25—salon performance at Mme. Erard's
Gounod: *La Rédemption* (Gounod, conductor; Widor, organ)
Le Ménestrel, Vol. 49 no. 17 (25 Mar 1883): 132-133
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210467>

May 27—Widor conducts Concordia Society at unnamed venue
Gounod: *Choeurs d'Ulysse*
Le Ménestrel, Vol. 49 no. 26 (27 May 1883): 207
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210541>

September 23—inauguration of Cavallé-Coll organ at Saint-Jean, Château-Gontier
Le Ménestrel, Vol. 49 no. 43 (23 Sep 1883): 343
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210677>

December 9—demonstration of San Francisco el Grande, Madrid, organ at chez Cavallé-Coll
Works of Widor
Le Ménestrel, Vol. 50 no. 2.1 (9 Dec 1883): 15
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210805>

1884

March 9—Widor conducts Concordia Society at Salle Herz
Mozart: *Thamos, König in Ägypten*
Lenepveu: *Valléda*
Piano pieces by Rubenstein, Heller, Chopin, Thomas (Mme. Montigny-Rémaury)
Le Ménestrel, Vol. 50 no. 15 (9 Mar 1884): 119
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210885>

- May 25—Widor conducts Concordia Society at Salle Erard
 Excerpts from:
 Lenepveu: *Valléda*
 Gounod: *La Rédemption* (Gounod, conductor)
 Widor: *Ave Maria* (premiere)
Le Ménestrel, Vol. 50 no. 26 (25 May 1884): 206
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210980>
- April 13—inauguration of Cavaillé-Coll organ at Saint-Godard, Rouen
Le Ménestrel, Vol. 50 no. 20 (13 Apr 1884): 158
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210932>
 —Widor conducts Concordia Society at Salle Albert-le-Grand with Taffanel, Delsart, and others
 Handel: *Ode to Saint Cecilia*
 Bach: *Actus tragicus*; a solo cello gavotte
 Rossini: *Stabat Mater*, excerpts
Le Ménestrel, Vol. 50 no. 20 (13 Apr 1884): 159
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210933>
- May 11—salon performance at chez Marchesi [Widor, accompanist]
 Rubenstein: a romance
 Boyer: *les Enfants*
Le Ménestrel, Vol. 50 no. 24 (11 May 1884): 192
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1210966>
- November 9—demonstration of organs at chez Cavaillé-Coll for the Vatican representative to France as part of bid for a new organ at St. Peter's Basilica, Rome
Le Ménestrel, Vol. 50 no. 50 (9 Nov 1884): 398
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211164>
- November 30—performance with orchestra at *Cirque d'hiver* (Godard, director)
 Widor: Symphony No. 2 [op.54] (Widor, conductor)
 Reyer: *Erosrate*, aria
 Ferroni: *Melodie*
 Haydn: 76th string quartet
 Godard: *Aurore*
 Saint-Saëns: Concerto in G-minor (Jaell, soloist)
 Gounod: *Sapho*, excerpts
 Lisz: *Jeux d'eaux à la villa d'este* (Jaell, soloist)
 Schumann: *Toccata* (Jaell, soloist)
 Wagner: *Tannhauser*, march
Le Ménestrel, Vol. 50 no. 52.1 (30 Nov 1884): 420
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211178>
- December 7—inauguration of Cavaillé-Coll organ at Notre-Dame-d'Auteil
 Works and improvisations of Widor
Le Ménestrel, Vol. 51 no. 1 (7 Dec 1884): 7
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211229>
- December 11—inauguration of Schyven organ at Saint-Sacrement with Dallier and Carvallo
Le Guide musical, Vol. 30 no. 50 (11 Dec 1884): 351
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1151101>

1885

February 8—Widor conducts Concordia Society at Salle Pleyel

Excerpts from:

Mendelssohn: *Athalie*

Schumann: *Paradis und die Peri*

Lenepveu: *Laudate*

Le Ménestrel, Vol. 51 no. 10 (8 February 1885): 80

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211302>

April 5—performance with *Société du quatuor français* at Salle Pleyel

Works of Berlioz, F. David, Grandval, Hérold, Ritter, and Widor

Le Ménestrel, Vol. 51 no. 18 (5 Apr 1885): 144

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211366>

April 12—Widor conducts Concordia Society at Salle Pleyel; Bach anniversary concert

Bach: *Magnificat*

Bach: *Le roi de Cieux nous défend* (BWV 186?)

Bach: instrumental works (Saint-Saëns, Taffanel, Delsart, Rémy)

Bach/Gounod: *Ave Maria*

Le Ménestrel, Vol. 51 no. 19 (12 Apr 1885): 150

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211372>

April 19—Widor conducts concert at Salle Albert-le-Grand

Thomas: *Hamlet*, excerpts

Gluck: *Iphigénie*, excerpts

Chopin: *Rondeau* for two pianos

Bizet: *Pêcheurs de perles*, excerpts

Mozart: The Magic Flute, excerpts

Gallois: *La Fiancée*, excerpts

Bemberg: *Rachel*, excerpts

Le Ménestrel, Vol. 51 no. 20 (19 Apr 1885): 159

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211381>

April 26—Widor Concordia Society at Salle du Conservatoire; Bach anniversary concert

Bach: *Magnificat*

Bach: “la cantate sur le choral de Luther” (*Ein feste Burg*?, Cantata 80?)

Bach: Sonata for flute and keyboard in G-minor (Taffanel; Diémer)

Bach: excerpts from solo cello sonatas (Delsart)

Bach: Prelude in A-minor for organ (Guilmant; BWV 543?)

Le Ménestrel, Vol. 51 no. 21 (26 Apr 1885): 167

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211389>

May 17—Widor conducts Concordia Society at Salle Albert-le-Grand; organ recital by Gigout,

Widor directing works with choir

Gigout: *Ave Verum*

Gluck: *Armide*, aria and chorus

Handel: Cantata for Saint Cecilia, finale

Boellman: *Ave Maria* for violin, harp, and organ

Saint-Saëns: *Le Déluge*, prelude

Le Ménestrel, Vol. 51 no. 24 (17 May 1885): 191

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211413>

1886

January 24—Widor conducts Concordia Society at Salle Erard

Gluck: *Alceste*, excerpts

Saint-Saëns: Christmas Oratorio, excerpts

Delibes: *Les Nymphes des Bois*

Le Ménestrel, Vol. 52 no. 8 (24 Jan 1886): 63

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212065>

February 21—*Société nationale* at Salle Pleyel with de Bériot, Taffanel, and others

Chevillard: Quintet

Villain: scherzo

String quartets by de Bériot and Dolmetsch

Widor: Suite for flute and piano [op.34]

Le Ménestrel, Vol. 52 no. 15 (14 Mar 1886): 120

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211726>

June 13—salon performance at chez Laborde

Wormser: *Acis*, excerpts

Fauré: *Alleluia d'Amour*

Widor: *Maitre Ambros* [n.op], excerpts (Widor, accompanist)

Mendelssohn: *Midsummer Night's Dream*, excerpts

Le Ménestrel, Vol. 52 no. 28 (13 Jun 1886): 227

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211833>

July 4—demonstration of organs at chez Cavaillé-Coll for the Roman prelates as part of bid for a new organ at St. Peter's Basilica, Rome

Le Ménestrel, Vol. 52 no. 31 (4 Jul 1886): 251

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1211857>

1887

January 27—Widor Concordia Society [at unidentified venue]

Wagner: *Parsifal*, flower maiden chorus

Schumann: *Faust*, excerpts

Le Guide musical, Vol. 33 no. 4 (27 Jan 1887): 28

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1152258>

March 13—concert with Taffanel and others

Widor: Suite for flute and piano [op.34] (Widor, piano)

Le Ménestrel, Vol. 53 no. 15 (13 Mar 1887): 119

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212173>

March 27—Widor conducts Concordia Society at Versailles Palace Chapel

Gounod: *Miserere* (Gounod, conductor)

[Bach?]: “la cantate de l'Ascension”

Schumann: *Chant du soir* (Remy, violin)

Bach: an aria (Remy violin)

Widor: [unnamed works/improvisations] on Cavaillé-Coll organ

Le Ménestrel, Vol. 53 no. 17 (27 Mar 1887): 135

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212189>

May 1—Widor conducts orchestral concert at Salle Erard with Delsart

Widor: Symphony in A [op.54]

Widor: *Maitre Ambros* [n.op], suite

Songs of Widor and Schubert

Le Ménestrel, Vol. 53 no. 22 (1 May 1887): 176

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212232>

September 18—demonstration of organs at chez Cavallé-Coll for the Vatican nuncio as part of bid for a new organ at St. Peter's Basilica, Rome, with Gigout

Le Ménestrel, Vol. 53 no. 38 (18 Sep 1887): 304

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212362>

December 1—Widor conducts Concordia Society at unnamed venue

Bach: *St. Matthew Passion*

Le Guide musical, Vol. 33 no. 48 (1 Dec 1887): 309

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1152243>

1888

January 19—Widor conducts Concordia Society at unnamed venue

Saint-Saëns: *Proserpine*, act 2; *Chanson a boire*

Wagner: *Parsifal*, flower maiden chorus

Godard: *Tasse*, excerpts

Vidal: *Baiser*

Le Guide musical, Vol. 34 no. 3 (19 Jan 1888): 21

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1152523>

February 18—chamber performance with Nadaud's ensemble

[no program given, but likely either a piano trio, quintet, or the Serenade must have been played, if Widor was listed as assisting on the program]

—orchestral concert at Salle Erard

Widor: Piano Concerto [No. 1, op.39] (Isidor Philipp, soloist)

Liszt: Hungarian rhapsody

Bernard: Fantasy for piano and orchestra

Le Ménestrel, Vol. 54 no. 8 (19 February 1888): 64

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212920>

April 14—The Philharmonic Society of London

Widor: *Nuit de Walpurgis* (Widor, conductor)

Field: Piano Concerto

MacFarran: Romeo and Juliet overture

Beethoven: Symphony No. 7

The Musical Standard [Series 2 through 4], New Series no. 1237 (14 Apr 1888): 237

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1510701>

April 29—Widor conducts Concordia Society at Salle du Conservatoire

Bach: St. Matthew Passion

Le Ménestrel, Vol. 54 no. 18 (29 Apr 1888): 143

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212581>

- May 6—orchestral performance at Hotel-Continental
 Mozart: Marriage of Figaro, overture
 Chabrier: *Le roi malgré lui*, excerpts
 Gounod: Faust, excerpts
 Widor: *La Korrigane*, excerpts (Widor, conductor)
 —chamber performance at Salle Erard with Diémer, Delsart, Taffanel, and others
 Rameau: works for flute, cello, and piano
 Piano works by Couperin, Daquin, and Handel
 Widor: Serenade [op.10]
 Songs of Diémer, Albanèse, and Martini
Le Ménestrel, Vol. 54 no. 19 (6 May 1888): 151–152
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212589>
- May 27—performance at the Théâtre du Gymnase
 Massé: *Noces de Jeannette*, excerpts; *Galathée*, excerpts
 Widor: *Maitre Ambros* [n.op], excerpts (Widor, accompanist)
 Isaac: *Romeo et Juliette*, waltz
 Fauré: *Alleluia d'Amour, les Enfants*
 Gounod: *Mireille*, excerpts
 Offenbach: *la Chanson de Fortunio*
Le Ménestrel, Vol. 54 no. 22 (27 May 1888): 176
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212614>
- July 8—inauguration of Cavaillé-Coll organ at Saint-Michel du Havre
Le Ménestrel, Vol. 54 no. 28 (8 Jul 1888): 223
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212661>
- October 21—Widor conducts performance of his works at Barcelona Palace of Fine Arts
 Widor: Piano Concerto [No.1, op.39] (Philipp, soloist)
 Suite from *La Korrigane*
 Symphony for organ and orchestra [op.42a; Widor, organist?]
 Serenade [op.10]
 a symphony for organ (Widor, organist)
Le Ménestrel, Vol. 54 no. 43 (21 Oct 1888): 343 |
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212797>
- November 18—Widor conducts performance of his works in Lyon at Théâtre Valette
 Widor: Cello Concerto [op.41] (Casella, soloist)
 Serenade [op.10]
Maitre Ambros [n.op], excerpt
Le Ménestrel, Vol. 54 no. 47 (18 Nov 1888): 376
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212830>
- December 2—inauguration of Puget organ at Notre-Dame-de-la-Dalbade, Toulouse
 Widor: two organ symphonies
Le Ménestrel, Vol. 54 no. 49 (2 Dec 1888): 391
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212845>

December 16—concert of Widor’s works for Artistic Association of Angers

Widor: *la Nuit de Walpurgis* [op.60] (French premiere)

Piano Concerto [No.1, op.39] (Philipp, soloist)

Serenade [op.10]

Maitre Ambros [n.op], excerpts

organ works

Perillhou: Fantasy for piano and orchestra (Philipp, soloist)

Le Ménestrel, Vol. 54 no. 52 (23 Dec 1888): 415

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1212881>

1889

January 20—Widor conducts Concordia Society at Salle Erard

Chabrier: *Gwendoline*, excerpts

Schumann: *Faust*, excerpts

Berlioz: *Mort d'Ophélie*; *Les Troyens*, septet

Lully: *Isis*, excerpts

Fauré: *Madrigal*

Delibes: *Romance hongroise* (Staub, pianist)

Diémer: *Chant de Nautonnier* (Staub, pianist)

Le Ménestrel, Vol. 55 no. 3 (20 Jan 1889): 23

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213197>

February 3—performance of music “ancient and modern” at Salle Erard

Lenepveu: *Jeune captive*

Delsart: Arrangements for cello and piano (Delsart, cello; Widor, piano)

Widor: waltzes, adagio, and finale for cello and piano (Delsart, cello; Widor, piano)

Lalo: piano trio

Rameau: works for flute, cello, and keyboard (Taffanel, Delsart, Diémer)

Keyboard works by Daquin and Couperin (Diémer, piano)

Anon.: “an old Norman song”

Le Ménestrel, Vol. 55 no. 5 (3 February 1889): 39

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213317>

February 17—Widor conducts concert of his works at Salle Erard with Colonne orchestra, Delsart,

Lepine, Philipp, and Taffanel

Widor: Fantasy for piano and orchestra [op.62]

Le Ménestrel, Vol. 55 no. 7 (17 February 1889): 56

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213340>

March—Widor conducts Concordia Society at unnamed venue

Excerpts from:

Chabrier: *Gwendoline*

Schumann: *Faust*

Berlioz: *Les Troyens*

Fauré: *Isis of Lully*

Bach: *St. Matthew Passion*

The Musical Herald X, no. 3, (March 1889): 70

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/2064260>

- May 5—Widor conducts Concordia Society at Salle Erard with Paderewski and others
 Zelenski: *Konrad Wallanrod*, excerpts
 [other works for piano, voice, etc. are mentioned, but no titles given]
Le Ménestrel, Vol. 55 no. 18 (5 May 1889): 144
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213004>
- June 2—Widor conducts Concordia Society at Trocadéro
 Gounod: *Ulysse*, excerpts
 [Bach?]: “*la Passion*”, excerpts
 Handel: *Alexander’s Feast*
Le Ménestrel, Vol. 55 no. 22 (2 Jun 1889): 175
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213045>
- June 30—performance at Trocadéro with Delsart
 Widor: Symphonies VIII (unpublished [premiere?]) and V
 Bach: Aria and Sarabande for cello [unaccompanied suites?]
 Toccata and Fugue [BWV 565?]
Le Ménestrel, Vol. 55 no. 26 (30 Jun 1889): 207
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213077>
- August—Widor conducts Concordia Society at the Trocadero
 [program unclear, but may have been:
 Guilmant:
 Symphony No. 1 for organ and orchestra
 Meditations on the Stabat Mater for organ and orchestra
 Handel: Concerto in G minor for organ]
The Musical Herald X, no. 8, (August 1889): 188
<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/2064670>
- November 10—salon performance with Diémer, Delsart, and Taffanel at chez Tirard
 Widor: “a highly applauded work” (Widor, pianist) [unclear what work this might be]
Le Ménestrel, Vol. 55 no. 45 (10 Nov 1889): 360
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213246>
- November 24—inauguration of Marie Antoinette’s organ at St. Sulpice chapel, with cellist and sopranos of the choir
 Mozart: “the celebrated *larghetto*”
 Gluck: a few pieces for cello and organ
 Widor: pieces for organ and cello
 - one from the Seventh Symphony for organ [!]⁶³⁶
 - one from Three Pieces for Cello [op.21?]
Le Guide musical, XXXV no. 47 (24 Nov 1889): 296
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1152930>

⁶³⁶ In another review, the symphony excerpt heard is the Eighth Organ Symphony, and is claimed to have been previously heard “under the fingers of M. Delsart at Salle Erard.” *Le Ménestrel*, Vol. 55 no. 47 (24 Nov 1889): 376, <http://elib.ripmfulltext.org/eLibrary/Permalinks/1213262>.

1890

January 26—salon performance at chez Mendel

Widor: Waltz and Adagio for cello [must be excerpts from different works]

“seductive little trios for piano, violin, and cello”

[likely the 4 Pièces en Trio, n.op.]

—Pontifical Mass with music of Widor

Widor: Mass for choir and two organs [op.36] (Widor, *grand-orgue*)

Symphony V, first movement

Le Ménestrel, Vol. 56 no. 4 (26 Jan 1890): 30, 32

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213719>

February 16—chamber concert at Salle Erard with Bloch Diémer, Casella, and others

Le Ménestrel, Vol. 56 no. 7 (16 February 1890): 56

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213768>

March 9—inauguration of Schyven organ at Brussels Conservatory with Maily

Widor: a symphony for organ⁶³⁷

“[orchestral] repertoire ancient and modern, under the direction of M. Théodore Radoux”

—Salon performance at chez Ziégler-Alboni with Delsart, Diémer, Durand, and others

Le Ménestrel, Le, Vol. 56 no. 10 (9 Mar 1890): 78, 80

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213366>

March 20—organ concert at Lüttich Conservatory

Musikalisches Wochenblatt, Vol. 21 no. 13 (20 Mar 1890): 163

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1448291>

March 22—The Philharmonic Society of London at St. James Hall, conducted by Blauwaert and Cowen

Weber: *The Ruler of Spirits*, overture

Grétry: *Céphale et Procris*, orchestral suite

Bach: dances

Widor: Fantasy for piano and orchestra [op.62] (Philipp, soloist; Widor, conductor)

Wagner: *Die Walküre*, *Wotans Abscheid*

Mendelssohn: Scottish Symphony

The Musical Standard [Series 2 through 4], New Series no. 1338 (22 Mar 1890): 265

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1512739>

March 23—Widor conducts concert of his works in Lille

Widor: Fantasy for piano and orchestra [op.62] (Philipp, soloist)

Symphony in A [No. 2, op.54]

Maitre Ambros [n.op], excerpts

Le Ménestrel, Vol. 56 no. 12 (23 Mar 1890): 95

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213383>

⁶³⁷ A report from a Belgian paper, quoted immediately below *Le Ménestrel's* notice, claims that Widor played “with orchestra his sixth symphony,” likely Symphony for Organ and Orchestra, op.42a, which was arranged from two organ symphonies, including the Sixth. *Le Ménestrel*, Vol. 56 no. 10 (9 Mar 1890): 78.
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213366>

- March 30—performance at the Hamptead Conservatory in London
 Widor: Organ symphonies V & VII
 Duos for organ and piano (Philipp, piano) [op.3]
 Piano Concerto [No. 1, op.39], andante (Philipp, piano)⁶³⁸
Le Ménestrel, Vol. 56 no. 13 (30 Mar 1890): 102
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213390>
- April 6—performance at Salle de Géographie, Brussels, by Lafort Quartet
 Mendelssohn: First String Quartet
 C. Schumann: Piano Quintet
 Widor: Suite for flute and piano (Taffanel, flute; Widor, piano)
 Two pieces for cello (Casella, soloist; Widor piano) [from ?]
Le Guide musical, Le, XXXVIe Année no. 14 (6 Apr 1890): 107
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1153058>
- April 27—inauguration of Cavallé-Coll organ at Saint-Ouen, Rouen
 Widor: *Marche Pontificale* [Symphony I]
 Verses on the Magnificat [most likely an improvisation]
Le Guide musical, XXXVIe Année no. 17 (27 Apr 1890): 135
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1153086>
- May 4—chamber performance with Lepine and others
 Widor: *Maitre Ambros* [n.op], excerpts (Widor, accompanist)
 Lenormand: *l'Oiseaux léger*
 Schubert: *Marguerite*
Le Ménestrel, Vol. 56 no. 18 (4 May 1890): 144
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213432>
- May 11—performance with Delsart, Krauss, and Diémer
 Saint-Saëns: Cello Concerto
 Widor: three pieces for cello: Andante, allegro, and waltz
 Chopin: Cello Sonata
 Daquin: *The Cuckoo*
 Diémer: *une orientale*
 Godard: a waltz
 Songs of Widor and Lefebvre
 Wagner: “a transcription of *Lohengrin* for eight cellos”
Le Ménestrel, Vol. 56 no. 19 (11 May 1890): 152
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213440>
- May 18—salon performance at chez Delsart with Taffanel and Rémy
 Works of Beethoven, Schumann, Massenet, Widor, Fauré, Diaz, and Leclair
Le Ménestrel, Vol. 56 no. 20 (18 May 1890): 159-160
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213456>

⁶³⁸ It is unclear as to which concerto this refers. The Symphony for Organ and Orchestra, op.42a, has an Andante, so Philipp could have played the orchestral parts on the piano with Widor as soloist on the organ. More likely, however, this was the First Piano Concerto, op.39, *Andante religioso*, which Philipp admired and hoped to bring to greater light. See Near, *Widor*, 110..

1891

January 25—inauguration of Cavaillé-Coll organ at Charenton

Widor: improvisations

Fauré: *le Crucifix*; *Sancta Maria*

[?]: *l'hymne aux astres*

Le Ménestrel, Vol. 57 no. 4 (25 Jan 1891): 32

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214144>

March 29—Philipp at Angers Artistic Association [Widor, conductor?]

Widor: Fantasy for piano and orchestra [op.62]

Bernard: Fantasy

Widor: Second Symphony [in A, op.54]

Le Ménestrel, Vol. 57 no. 13 (29 Mar 1891): 104

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213820>

April 19—chamber performance with Lafort Quartet, Philipp, and others

Widor: Piano quartet [op.66?]

Songs of Widor and Bizet

Chopin: piano pieces (Philipp)

Widor: Duos for piano and harmonium [op.3]

Le Ménestrel, Vol. 57 no. 16 (19 Apr 1891): 127

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213843>

May 10—salon performance at chez Delsart with Krauss, Paderewski, and others

Songs of Schumann, Schubert, and Grandval (Krauss, soloist)

Schumann: *Carnaval* (Paderewski, pianist)

Chopin: a nocturne, and a Hungarian dance [perhaps actually a polonaise?]
(Paderewski, pianist)

Rubenstein: Cello Sonata (Delsart, cello; Paderewski, piano)

[Lalo, Thomas, and Widor are among them many listed as “*assistance*,” more likely meaning they were in the audience, and not performers]

Le Ménestrel, Vol. 57 no. 19 (10 May 1891): 151

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213867>

May 17—inauguration of Cavaillé-Coll organ at Saint-Jean-Baptiste, Roubaix, with Delsart

Widor: Symphony V

Chopin: nocturne

Handel: cello concerto, excerpt

Le Ménestrel, Vol. 57 no. 20 (17 May 1891): 159

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213885>

May 31—organ recital at Newcastle Cathedral, England

Works of Widor, Bach, Mendelssohn [?], and Beethoven [??]

Le Ménestrel, Vol. 57 no. 22 (31 May 1891): 174

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213900>

August 2—vocal recital by Laure Taconet (pupil of P. Viardot) in Versailles

Opera scenes of Chaminade, Dubois, Widor, and Lefebvre (Widor accompanying his own music)

Le Ménestrel, Vol. 57 no. 31 (2 Aug 1891): 248

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1213982>

November 15—inauguration of Cavallé-Coll organ at Pentemont church, Paris, with Delsart
Le Ménestrel, Vol. 57 no. 46 (15 Nov 1891): 368
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214110>

December 27—inauguration of the Schyven organ at Antwerp Cathedral with Mailly and Callaerts
—salon concert at chez Serres
Widor: *Conte d'Avril*, arr. for two pianos
Le Ménestrel, Vol. 57 no. 52 (27 Dec 1891): 414-415
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214166>

1892

January 24—chamber performance at Salle du Géographie with Delsart, Rémy, and others
Schumann: First String Quartet
Popper: Requiem for Three Cellos
Widor: Piano Quartet (Widor, pianist)
Le Ménestrel, Vol. 58 no. 4 (24 Jan 1892): 31
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214569>

February 14—salon performance at chez Franqueville with Philipp, Rémy, and Loeb
Widor: *Conte d'Avril*, arr. for two pianos (Widor & Philipp, pianists)
Pieces for piano, violin, and cello [*4 Pièces en Trio*, n.op.?
Le Ménestrel, Vol. 58 no. 7 (14 February 1892): 55
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214619>

March 20—concert at Salle Erard with Philipp and Taffanel
Widor: Piano Concerto (Philipp, pianist; Widor, conductor)
: *Conte d'Avril*, romance (Taffanel, flute; Widor, piano)
: Suite for Flute and Piano, Scherzo (Taffanel, flute; Widor, piano)
Bernard: Concertstück (Philipp, pianist)
Perillhou: Fantasy for piano and orchestra (Philipp, pianist)
—inauguration of Stoltz organ at Saint-Germain-des-Prés with Delsart
Bach: Passacaglia
Prelude and Fugue in E [minor? BWV 533?]
Widor: movements from the Symphonies
Bach: Aria in D (Delsart, cello)
Handel: Largo (Delsart, cello)
Le Ménestrel, Vol. 58 no. 12 (20 Mar 1892): 93, 95
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214233>

April 10—salon performance at chez Fischhof with Popper, Marsick, Forster, and others
Songs of Saint-Saëns, Widor, Fischhof, and Gounod
Delibes: *Lakme*, duet
Widor: *Conte d'Avril*, arr. for two pianos, excerpts
Le Ménestrel, Vol. 58 no. 15 (10 Apr 1892): 119
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214261>

- April 24—performance of Widor's works by students of Mme. Anna Fabre
 Widor: *Conte d'Avril*, arr. for two pianos, excerpts
La Korrigane, arr. for piano, excerpts
12 Feuilletts d'album, Op.31, *Marche américaine*
 Pieces for cello and piano (Loeb, cello; Widor, piano)
Le Ménestrel, Vol. 58 no. 17 (24 Apr 1892): 136
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214278>
- May 8—chamber performance with Philipp, Loeb, and others
 Hillier: a trio
 d'Indy: a string quartet
 Mathias: an adagio
 Widor: *Conte d'Avril*, arr. for two pianos [excerpts?] (Philipp & Widor, pianists)
Le Ménestrel, Vol. 58 no. 19 (8 May 1892): 152
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214294>
- May 25—salon concert by Campbell Clarke with Widor and Godard
 Songs and arias of de Lara, Hollman, and Wolff
The Musical Courier, Vol. 24 no. 21 (25 May 1892): 18
 [permalink broken]
- June 15—salon concert by voice students of Mme. Legrange
 Songs and arias of Massenet, Widor (Widor, pianist), Verdi, Meyerbeer, and Gounod
The Musical Courier, Vol. 24 no. 24 (15 Jun 1892): 13
 [permalink broken]
- June 18—concert at Royal Albert Hall, London, benefitting foreign musicians living in England.
 Performers included Widor, Sarasate, Delsart, and many others
The Musical Standard [Series 2 through 4], New Series no. 1455 (18 Jun 1892): 501
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1515227>
- December 18—Budapest premieres of *La Korrigane* and *Conte d'Avril*, Widor conducting
Le Ménestrel, Vol. 58 no. 51 (18 Dec 1892): 407
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214585>
- 1893**
- March 12—chamber performance at Vivienne Gallery
Le Ménestrel, Vol. 59 no. 11 (12 Mar 1893): 85
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214653>
- March 26—chamber performance with Philipp and others
 Lefebvre: String quintet
 Bernard: Suite for violin and piano
 Widor: *Conte d'Avril*, arr. for two pianos [excerpts?] (Philipp & Widor, pianists)
Le Ménestrel, Vol. 59 no. 13 (26 Mar 1893): 101
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214671>
- April 2—concert by Philipp with Conservatoire orchestra at Salle Erard, Tafanel conducting
 Saint-Saëns: Variations on a theme of Beethoven for two pianos
 (Delaborde, 2nd piano)
 Lefebvre: *Cortège villageois*
 Bernard: Fantasy for piano and orchestra

Widor: Fantasy for piano and orchestra (Widor, conductor)
Rubenstein: Piano Concerto, op.70
Le Guide musical, Vol. 39 no. 14 (2 Apr 1893): 165
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1154207>

April 9—chamber performance with Philipp, Taffanel, and others
Saint-Saëns: Trio in E-minor
Tchaikovsky: Quartet, op.11, andante
Laurens: lento
de Bériot: Sonata for flute and piano
Bernard: romance for flute and piano
Widor: *Conte d'Avril*, arr. for two pianos [excerpts?] (Philipp & Widor, pianists)
Le Ménestrel, Vol. 59 no. 15 (9 Apr 1893): 118
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214688>

April 16—concert of Widor's works at *Jardin d'Acclimatation*, conducted by Widor
Widor: *Suite pittoresque*⁶³⁹ (premiere)
 [First] Piano Concerto op.39 (Philipp, piano)
 Symphony II, Adagio (Tournemire, organ)
 Conte d'Avril, suite
Le Ménestrel, Vol. 59 no. 16 (16 Apr 1893): 125
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214695>

April 23—chamber performance with Mendels, Lefort, Taffanel, Delaborde, and Pregi
Mozart: Sonata for violin and piano
Widor: Suite for flute and piano (Taffanel, flute; [Widor, piano])
Le Ménestrel, Vol. 59 no. 17 (23 Apr 1893): 135
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214705>

May 21—salon performance of Widor's works at chez Margaillan (Widor at organ and piano)
Widor: *Maitre Ambros*, excerpts
 Songs
 Chamber pieces
 Serenade [op.10]
Le Ménestrel, Vol. 59 no. 21 (21 May 1893): 168
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1214746>

December 24—concert of Widor's works at Salle d'Harcourt, Widor conducting
Widor: *La Korrigane*, excerpts
 Piano Concerto in F-minor [op.39]
Le Ménestrel, Vol. 59 no. 52 (24 Dec 1893): 413
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215015>

⁶³⁹ Eventually just the first movement, *Ouverture Espagnole*, was kept and published separately.

1894

April 1—Chamber concert with White, Casella, and others

Widor: Piano quartet (Widor, piano)

Mendelssohn: *Canzonetta*

Popper: *Danse de Elfes*

Le Ménestrel, Vol. 60 no. 13 (1 Apr 1894): 102

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215106>

April 15—inauguration of Cavaillé-Coll organ at Saint-Vincent-de-Paul with Boellmann (*titulaire*), Dubois, Gigout, and Guilmant

Le Ménestrel, Vol. 60 no. 15 (15 Apr 1894): 120

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215124>

April 22—salon performance at chez Diémer with Kraus, Marsick, Delsart, and others

Works of Thomas, Massenet, Diémer, and Dubois

Massenet: *Thais*, Meditation (Marisck, violin; Widor, piano)

Le Ménestrel, Vol. 60 no. 16 (22 Apr 1894): 127

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215131>

May 20—chamber performance at St. James Hall, London, with J. Wolff, Delsart, and Waefelghem

Widor: Piano quartet (Widor, piano)

—concert at Salle Erard with Dimitri, Philipp, and others

Songs of Martini and Campagnole

Widor: *Conte d'Avril*, excerpts (Philipp & Widor, piano)

Maitre Ambros, excerpts [Widor, piano?]

Le Ménestrel, Vol. 60 no. 20 (20 May 1894): 157, 160

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215169>

July 29—inauguration of restored Cavaillé-Coll organ at Notre-Dame Cathedral, Paris with Gigout, Guilmant, and Sargent (*titulaire*)

Le Ménestrel, Vol. 60 no. 30 (29 Jul 1894): 240

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215260>

November 4—concert at *Jardin d'Acclimatation*

Widor: *La Korrigane*, suite (Widor, conductor)

Le Ménestrel, Vol. 60 no. 44 (4 Nov 1894): 348

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215376>

December 2—inauguration of Victoria Hall, Geneva

Smetana: *Prodana nevesta*, overture

Berlioz: *Symphonie funèbre et triomphale*

Schumann: The Bohemians

Halévy/Bizet: *Noé*, excerpts

Bach: Toccata and Fugue (Widor, organist)

Widor: Symphony No. 3 for organ and orchestra

(Widor, conductor [organist unnamed])

Le Ménestrel, Vol. 60 no. 48 (2 Dec 1894): 381-382

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215412>

December 16—salon performance by students of Henriette Thuillier at her home,
assisted by Widor and Delsart

Widor: a concerto [the cello concerto, Delsart as soloist?]

La Korrigane, excerpts

Conte d'Avril, excerpts

Le Ménestrel, Vol. 60 no. 50 (16 Dec 1894): 399

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215437>

1895

March 17—performance with the *Société de musique nouvelle* at Salle Erard

Widor: Piano quintet [op.68] (Widor, piano)

Songs of Lacroix, Desbrousse, and Eymieu

Tournemire: Suite for flute and piano

de Bériot: Sonata for two pianos

Delsart: cello transcriptions

Balbreck: Nocturne for viola and piano

Saint-Saëns: Marche héroïque

—Widor conducts concert of his works in Monte Carlo

Widor: Symphony in A [op.54]

Piano concerto (Philipp, soloist)

Serenade [op.10]

Conte d'Avril [suite]

Fantasy for piano and orchestra [op.62] (Philipp, soloist)

Marche nuptiale [from *Conte d'Avril*? Performed separately from suite?]

Le Guide musical, Vol. 41 no. 11 (17 Mar 1895): 257, 260-261

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1155799>

March 31—performance with Heermann Quartet at Museum-Gesellschaft, Frankfurt

Widor: Piano Quintet, op.70 [sic, op.68] (Widor, piano)

Le Ménestrel, Vol. 61 no. 13 (31 Mar 1895): 103

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215533>

April 28—chamber performance with Philipp and others

Fauré: piano quartet

Bach: cello sonata

Widor: *Conte d'Avril*, suite (Philipp & Widor, piano)

Le Ménestrel, Vol. 61 no. 17 (28 Apr 1895): 133

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215563>

May 5—organ performance at Saint-Ouen, Rouen

Widor: *Symphonie gothique* [op.70, premiere]

Le Ménestrel, Vol. 61 no. 18 (5 May 1895): 143-144

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215573>

- May 12—orchestral concert at *Jardin d'acclimatation*
 Mathias: *Mazèppa*, overture
 Handel: Largo
 Widor: Piano concerto (Philipp, soloist; Widor conductor)
 Massenet: *Scènes alsaciennes*
 Liszt: Hungarian fantasy for piano and orchestra (Philipp, soloist)
 Widor: Serenade [op.10; Widor, organist?]
 Rubenstein: *Marche nuptiale*
Le Ménestrel, Vol. 61 no. 19 (12 May 1895): 152
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215582>
- May 19—performance with the *Société de musique de chambre* at Salle de Géographie
 Beethoven: String quartet in C-minor
 Philipp: *Caprice*
 Bernard: Suite for violin and piano
 Widor: *Conte d'Avril*, suite (Philipp & Widor, pianists)
 Saint-Saëns: Piano quartet
Le Guide musical, Vol. 41 no. 20 (19 May 1895): 474-475
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1156040>
- May 26—chamber performance
 Widor: Violin sonata [op.50] (Rémy, violin; Widor, piano)
 Toccata [from Symphony V, arr. 2 pianos Philipp] (Philipp & Widor, piano)
 Songs of Bernard, Bordier, and Lacombe
 Saint-Saëns: *Souvenir d'Ismailia*, barcarolle
 Bernard: Piano trio
 String works of Lacombe and Godard
Le Ménestrel, Vol. 61 no. 21 (26 May 1895): 167
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215605>
- June 9—salon performance at chez Widor
 Widor: Piano quintet [op.68] (Widor, piano with Lefort Quartet)
 Songs (sung by Eustus, Mollino, & Trélat)
 Symphonie gothique [op.70]
Le Guide musical, Vol. 41 no. 23 (9 Jun 1895): 517-518
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1156084>
- July 28—Widor conducts concert of his works in Ostend, Belgium
 Widor: Symphony No. 3 for organ and orchestra, op.69
 La Korrigane, suite
 Conte d'Avril, suite
 Symphony for organ and orchestra [op.42a], first movement
 Songs
Le Ménestrel, Vol. 61 no. 30 (28 Jul 1895): 239
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215685>

September 1—organ performance at Apostle-Paulus-Kirche, Berlin (Sauer organ)
[part of Rubenstein Competition]
Le Ménestrel, Vol. 61 no. 35 (1 Sep 1895): 278
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215724>

December 15—concert at the Paris Opera
Widor: Symphony No. 3 for organ and orchestra [op.69]
(Widor, conductor; Vierne, organist)
Beethoven: *Fidelio*, excerpts
Erlanger: *Saint Julien d'Hospitalier*, excerpts
Dances by Lacoste, Paladilhe, Gluck, and Rameau
Opera arias of Lully and Gluck
Auber: *Muette de Porcini*, excerpts
Le Guide musical, Vol. 41 no. 50 (15 Dec 1895): 977
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1156622>

1896

February 2—chamber performance with the *Société de musique nouvelles* at Salle Erard with Diémer, Dubois, Lefort, Delsart, Libert, and Pierné
Dubois: *Xaviér*, excerpts
Widor: Three pieces for cello and piano [op.21?] (Delsart, cello; Widor, piano)
Eymieu: pieces for violin
Pierné: Concerto for two pianos; *La riense*
Piano pieces by Stoyowski, Moskowski, and Widor
Diémer: Piano trio
Le Ménestrel, Vol. 62 no. 5 (2 February 1896): 38
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216314>

March 8—concert with *Société d'art*
Lacombe: *Esquisses et Souvenirs*
Philipp: *Clair de lune, Feux follets*
Laurens: *Lieder-valsés*
Widor: *Maitre Ambros*, excerpts
Piano Trio [op.19?] (Widor, pianist)
Bernard: *Scène de Mai*
Mathias: *Adieux à la Mer*
Le Ménestrel, Vol. 62 no. 10 (8 Mar 1896): 77
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215931>

March 12—chamber performance with the *Société d'instrument à vent et à cordes* with Philipp, Rémy, Loeb, Delaborde, and others
Mozart: Quintet for piano and winds
Widor: serenade [op.10?; Widor, harmonium?]
Schumann: Quintet for two pianos, horn, and two cellos
Bernard: Sonata for cello and piano
Saint-Saëns: Septet with trumpet
Le Ménestrel, Vol. 62 no. 12 (12 Mar 1896): 93
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215947>

- March 15—performance at Brussels Conservatory
 Bach: Prelude and Fugue in D [BWV 532?]
 Widor: *Symphonie gothique* op.70
 Songs [Widor, accompanying]
Le Ménestrel, Vol. 62 no. 11 (15 Mar 1896): 86
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215940>
- April 26—performance with Lefort and others [at Brussels Conservatory?]
 Haydn: Symphony in B-flat
 Mandl: a quintet
 Widor: three pieces [for violin, cello, and piano; from *4 Pièces en trio?*]
 Handel: Largo
 [Gluck]: *Orfeo*, excerpts
 Schubert: songs
Le Guide musical, Vol. 42 no. 17 (26 Apr 1896): 328
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1156950>
 —performance with Philipp, Rémy, Loeb, and others
 Bach: Triple Concerto
 Schumann: pieces for oboe
 Lalo: Aubade
 Widor: Serenade [op.10]
 Saint-Saëns: Septet
Le Ménestrel, Vol. 62 no. 17 (26 Apr 1896): 136
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1215990>
- June 14—performance at the Trocadéro
 Widor: Symphony No. 3 for organ and orchestra [op.69] (Widor, conductor;
 Vierne, organist)
 Rimsky-Korsakoff: *Sadko*
 Saint-Saëns: Christmas Oratorio, trio
 [Piano] concerto in G-minor
 Mandl: *Griselidis*
 Borodin: *Prince Igor*, polonaise
Le Ménestrel, Vol. 62 no. 24 (14 Jun 1896): 189-190
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216053>
- June 28—Exposition festival in Rouen with Diémer, Delsart, Waefelghem, and others
 Widor: Symphony No. 3 for organ and orchestra [op.69] (Widor, organ)
 Early dances (with dancers in Louis XV costumes)
 Early music by Bach, Handel, Martini, Daquin, and others (performed by the Society for
 Ancient Instruments)
Le Ménestrel, Vol. 62 no. 26 (28 Jun 1896): 208
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216072>
- October 4—concerts in Moscow, including organ concert at Sts. Peter & Paul church
 Widor: Symphony in A (Widor conducting)
Le Guide musical, Vol. 42 no. 40 (4 Oct 1896): 636
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216529>

1897

January 10—performance with *Société de musique nouvelle* with Balbreck, Waefelghem, Libert and others

Widor: Suite for piano [op.58?]

Piano Quintet [op.68] (Widor, piano)

Songs of Saussine and Eymieu

Vierne: pieces for oboe

Lefebvre: Cello sonata

Le Ménestrel, Vol. 63 no. 2 (10 Jan 1897): 15

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216529>

January 31—performance with *Société de musique de chambre* with Philipp, Rémy, Loeb, and others

Mendelssohn: Octet

Mozart: Quintet for piano and winds

Works for piano and harmonium by Saint-Saëns and Widor (Philipp, piano; Widor, harmonium)

Godard: *Scènes écossaises*

Handel: concerto for piano, strings, and oboe

Le Ménestrel, Vol. 63 no. 5 (31 Jan 1897): 37

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216747>

February 14—performance with *Société de musique de chambre* with Philipp, Rémy, Loeb, Balbreck, Delaborde and others

Widor: Piano Quartet, op.66 [Widor, piano]

Rameau: Concerto for flute, cello, and piano

Bach: Solo violin sonata

Ehrhart: waltzes for flute, oboe, clarinette, and piano

Mozart: Concerto for three pianos [Philipp, Delaborde, & Widor, pianists]

Le Ménestrel, Vol. 63 no. 7 (14 February 1897): 54

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216764>

March 7—performance with *Société de musique de chambre* with Philipp, Rémy, Loeb, Delaborde and others

Bernard: Divertissement

Mozart: Concerto for three pianos [Philipp, Delaborde, & Widor, pianists]

Lefebvre: Intermezzo for winds

Saint-Saëns: trio

Dubois: *Suite miniature*

Le Ménestrel, Vol. 63 no. 10 (7 Mar 1897): 80

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216360>

April 4—concert with cellist, Hasselmans, at Salle Erard

Works of Pierné, Widor (Widor, conductor), and Boellmann

Le Guide musical, Vol. 43 no. 14 (4 Apr 1897): 270

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1157778>

May 2—concert of choir and orchestra at Salle Erard with Delsart, Diémer, and others

Bach: *Actus tragicus*; *Magnificat* (Widor, conductor)

Handel: Sonata for cello and piano

Le Ménestrel, Vol. 63 no. 18 (2 May 1897): 141

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216423>

June 6—inauguration of organ at Sts. Peter and Paul, Ostende, Belgium, with Vilain

Bach: Fantasy in C (Widor, organist)

Widor: Andante in B-flat

Allegretto in F-minor

Adagio in C-minor

Allegro with variations in F-minor

Symphonie gothique (Widor, organist)

Le Guide musical, Vol. 43 no. 23 (6 Jun 1897): 427

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1157955>

August 22—Widor conducts concert of his works in Dieppe, France

Widor: *Conte d'Avril*, suite

Romance for flute

Aubade for violin

Overture espagnole

Songs

Le Ménestrel, Vol. 63 no. 34 (22 Aug 1897): 272

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216574>

1898

January 30—chamber concert with Philipp, Rémy, Loeb, Delaborde and the

Société des instruments à vent

Schubert: Octet

Saint-Saëns: Sonata for violin and Piano

Pierné: Pastorale

Handel: Sonata for oboe and piano

Bach: Concerto for three pianos (Philipp, Delaborde, & Widor, piano)

Le Ménestrel, Vol. 64 no. 5 (30 Jan 1898): 37

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217168>

February 13—performance with Philipp and Orchestra Colonne

Lacombe: Suite

Bernard: *Concertstück*

Widor: Fantasy for piano and orchestra [op.62] (Widor, conductor)

Pierné: Piano concerto

Le Ménestrel, Vol. 64 no. 7 (13 February 1898): 54

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217185>

February 20—chamber performance with Tracol, Tournemire, and others

Violin pieces of Nardini, Pugin, Pugnani, Gaviniés,

Widor: Piano quartet op.66 (Widor, piano)

Pieces for piano and harmonium by Saint-Saëns and Widor (Tournemire & Widor)

Widor: two pieces for trio [from *4 Pièces en Trio?*]

Le Ménestrel, Vol. 64 no. 8 (20 February 1898): 61

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217192>

- February 12—Widor conducts and performs in a festival of his works with the
 Royal Academy of St. Cecilia, Rome
 Widor: *Overture espagnole*
 Bach: Choral; Toccata and Fugue (organ solo)
 Widor: Symphony No. 3 for organ and orchestra [op.69] (Widor, conductor)
 Organ Symphony V
Conte d'Avril, excerpts
Le Ménestrel, Vol. 64 no. 9 (27 February 1898): 70
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217201>
- March 20—chamber concert at Salle Erard with Mme. Roger-Miclos with Pierné and others
 Pierné: Concerto for two pianos
 Widor: Suite for piano in G-minor [op.58?]
 Falkenberg: *Impression matinale*
 Armingaud: *Vieille chanson*
 Massenet: *Marche et saltarelle*
 Marot: *l'Hermite*
 Marcotte: a noel
 Widor: Suite for flute and piano [op.34] (Widor, piano)
Le Guide musical, XLIV no. 12 (20 Mar 1898): 267
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1158634>
- May 1—concert with Hasselmans at Salle Erard, Widor conducting
 Widor: Cello concerto [op.41]
 Bernard: *Andante et rondo*
 Massenet: Fantasy for cello and orchestra (premiere)
Cid, excerpts
 Handel: a concerto
Le Guide musical, XLIV no. 18 (1 May 1898): 415
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1158782>
- May 22—Colonne concert at Nouvel-Theatre with Sarasate, Delsart, Diémer, and Risler, etc.
 Mozart: Sonata for two pianos
 Schumann: *Dichterliebe*
 Mendelssohn Violin Concerto
 Saint-Saëns: Trio in F
Rondo capriccioso
 Barcarolle for violin, cello, piano, and organ (premiere; Widor, organ)
Danse macabre
Le Ménestrel, Vol. 64 no. 21 (22 May 1898): 167
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216889>
- June 26—concert at Salle Erard with Dimitri, Libert, and others
 Widor: *Conte d'Avril*, excerpts (Libert & Widor, piano)
Maitre Ambros, excerpts (Widor, piano)
Le Ménestrel, Vol. 64 no. 26 (26 Jun 1898): 207
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1216929>

December 4—concert in Angers with Philipp, Widor conducting
Beethoven: Symphony No. 8
Bach: a concerto (Philipp, piano)
Philipp: *Reverie* and *Sérénade* (orch. Malherbe)
Widor: Fantasy for piano and orchestra [op.62] (Philipp, soloist)
Ouverture espagnole
Le Ménestrel, Vol. 64 no. 49 (4 Dec 1898): 391
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217129>

December 18—concert in Lyon with Delsart and others
Mendelssohn: *Reformation Symphony*
Humperdinck: *Hansel und Gretel*, prelude
Wagner: *Meistersinger*, overture
Saint-Saëns: *Suite Algérienne*, *Marche Française*
Widor: Cello Concerto (Delsart, soloist; Widor, conductor)
Bach: aria for cello
Fauré: Romance for cello
Popper: *Papillons* for cello
Mozart: *The Marriage of Figaro*, excerpts
Franck: *Procession*
Le Ménestrel, Vol. 64 no. 51 (18 Dec 1898): 407
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217155>

1899

January 1—inauguration of Valette Theater, Marseilles, Widor conducting (Merklin organ)
Bach: Toccata and Fugue in D-minor [BWV 565?]
Widor: Symphony [No. 3] for organ and orchestra (Vierne, organ; Widor, conductor)
“Sonata” [sic] for organ [including a final Toccata, most likely No. 5]
Conte d’Avril, suite
Marche Triomphale [?]
Saint-Saëns: *Marche heroïque*
Wagner: *Tannhauser*, overture
Le Guide musical, XLV no. 1 (1 Jan 1899): 16
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1159850>

February 12—concert with Saint-Cécile Society, Bordeaux and organ recital at
Saint-Ferdinand
Widor: *La Korrigane*, excerpts (Widor, conductor)
Franck: Symphony in D-minor
[Reyer?]: *Sakuntala*, overture
[Wagner: *Siegfried*,] *Idyll*
Liszt: Second [Hungarian] Rhapsody
Le Ménestrel, Vol. 65 no. 7 (12 February 1899): 56
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217620>

- March 26—chamber performance of Widor's works with Nadaud and others
 Widor: Piano Quintet, op.68 (Widor, piano)
 Sonata for violin and piano, op.50 (Widor, piano)
 Piano Trio, op.19 (Widor, piano)
Le Guide musical, XLV no. 13 (26 Mar 1899): 298
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1159680>
- April 2—concert at Versailles with Bricqueville and others
 Bach: Sinfonia to Cantata 146
 Widor: Symphony for organ and orchestra [op?], Andante (Widor, conductor)
 Rousseau: Meditation
 Saint-Saëns: Fantasy for harp
 Widor: Psalm 83 for choir, organ and orchestra (Widor, conductor)
 Motets by Dubois, Rousseau, Fauré, and Fauchet [Widor, conductor?]
Le Ménestrel, Vol. 65 no. 14 (2 Apr 1899): 112
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217248>
- April 30—concert at Salle Erard with Cécile Larronde, cellist, Widor conducting
Le Ménestrel, Vol. 65 no. 18 (30 Apr 1899): 143
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217279>
- May 14—concert in Barmen-Elberfeld [Wuppertal] with Vierne
 Widor: Symphony No. 3 for organ and orchestra (Vierne, organ; Widor, conductor)
Le Ménestrel, Vol. 65 no. 20 (14 May 1899): 158
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217302>
- June 4—salon performance at chez Lafont
 Widor: *Conte d'Avril*, suite (Mme. de Serres & Widor, piano)
 Soirs d'été
 Thomas: two romances
 Mozart: Sonata in G for violin and piano
Le Ménestrel, Vol. 65 no. 23 (4 Jun 1899): 184
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217328>
- June 11—recital of voice students of Mme. Colonne, Widor accompanying [all?]
 Schubert: songs
 [Gounod]: *Philemon et Baucis*, excerpts
 Widor: *Soirs d'été*
 Massenet: *Poème d'Avril*
 Saint-Saëns: *Aimons nous*
 Dubois: *Notre Dame de Mer*, lamento
 Gluck: *Iphégenie*, excerpts
 Reyer: *Sigurd*
 Bruneau: *Messidor*
Le Guide musical, XLV no. 23 (11 et 18 Juin 1899): 487
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1159893>

October 22—concert with Gürzenich Orchestra, Cologne

R. Strauss: *Macbeth* (Strauss, conductor)

Widor: Symphony for organ and orchestra [op.69?] (Widor, conductor)

Neue musikalische Presse, Vol. 8 no. 43 (22 Oct 1899): 6

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1618882>

November 26—Colonne concert at Chatelet with Barette and others

Beethoven: *Coriolan Overture*

Widor: Cello concerto [op.41] (Widor, conductor)

G. Charpentier: *La Vie du Poète*

Weber-Berlioz: *Invitation à la valse*

Le Ménestrel, Vol. 65 no. 48 (26 Nov 1899): 381 |

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217543>

December 10—Widor conducts “popular concert” in Berlin with Philipp

Widor: Symphony for organ and orchestra [op.69?]

Conte d'Avril, suite

Ouverture espagnole

Bernard: *Béatrice*, overture

Widor: Piano concerto [op.?]; Fantasy for piano and orchestra [op.62]

(Philipp, soloist)

Bernard: Fantasy for piano and orchestra

(Widor also gives solo organ recital, and Philipp gives chamber concerts:

Trios of Lalo and Saint-Saëns

Piano quartets of Widor and Fauré

Bernard: Sonata for cello and piano

Saint-Saëns: Second Sonata for violin and piano

Le Ménestrel, Vol. 65 no. 50 (10 Dec 1899): 399

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217569>

December 17—concert with Gürzenich Orchestra, Cologne

Hauser: *Bachuszug*

Widor: Symphony for organ and orchestra, op.69 (Widor, conductor)

Scharwenka: Piano Concerto No. 3

Neue musikalische Presse, Vol. 8 no. 51 (17 Dec 1899): 6

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1618967>

December 24—organ concert in Strassbourg with Schweitzer and Munch

Widor: Symphony No. 3 for organ and orchestra [op.69] (Schweitzer, organist;

Widor, conductor)

Symphonie gothique [op.70] (Widor, organ)

Bach: Fantasy and fugue in G-minor [BWV 542] (Munch, organist)

Handel: Concerto in A-major (Schweitzer, organist)

Mozart: *Requiem*, excerpts

Mendelssohn: *Elijah*, excerpts

Le Guide musical, XLV no. 51 (24 Dec 1899): 997

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1160475>

1900

March 18—Concert at Salle Erard with Kinen and the Hasselmans, Widor conducting

Widor: *Ouverture espagnole*

Cello Concerto [op.41]

Schubert: *La Jeune religieuse*

Widor: *Choral et variations* for harp and orchestra [n.op]

Chopin-Glazunow: polonaise

Le Ménestrel, Vol. 66 no. 11 (18 Mar 1900): 86

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217654>

March 25—Salon performance for the Comtesse de Béarne, Widor conducting

Beethoven: *Fidelio*, overture

Widor: Symphony No. 3 for organ and orchestra

Mendelssohn: Piano Concerto

Saint-Saëns: *Lyre et la Harpe*, excerpts

—inauguration of Moscow Conservatory Concert Hall

Widor: *Symphonie gothique* [op.70]

Symphony V [op.42, no.1]

—Widor conducts festival of his works in Lille

Widor: *Ouverture espagnole*

Piano Concerto in F-minor [op.39]

Maitre Ambros, excerpts

Soirs d'été [op.63]

La Nuit de Walpurgis [op.60]

Le Guide musical, XLVI no. 12 (25 Mar 1900): 273, 278-279

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1160694>

April 22—inauguration of Puget organ at Lille Conservatory with Bruggeman (resident organ professor)

Widor: “Andante of the Second organ symphony with orchestra” [Must be referring to Symphony for organ and orchestra, op.42a, which includes an orchestration of the Andante from Symphony II, op.13, no.2] (Widor, organist)

Symphony V (Widor, organist)

Bach: Toccata and fugue in D-minor [BWV 565?] (Widor, organist)

Handel: an organ concerto

Franck: pieces for organ

Daquin: The Cuckoo

Bach: The Passion, excerpts [St. Matthew?]

Le Ménestrel, Vol. 66 no. 16 (22 Apr 1900): 127

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1217695>

November 11—inauguration of Cavallé-Coll organ at Saint-Pierre, Neuilly-sur-Seine with Guilmant, Gigout, and Letocart (*titulaire*)
 Widor: Symphony V, Allegro and variations (Widor, organist)
 Bach: Toccata and fugue in D-minor [BWV 565?] (Guilmant, organist)
 Guilmant: *Marche funèbre; Chant séraphique* (Guilmant, organist)
 Gigout: *Marche des Rogations; Toccata* (Gigout, organist)
 Boellmann: *Suite gothique: Prière a Notre-Dame, Final* [Toccata] (Gigout, organist)
 M. Haydn: *Magnificat* (with improvised versets by Gigout)
 Bach: Prelude and fugue in E-minor (Letocart, organist)
 Franck: *Finale* [Final, op.21?] (Letocart, organist)
 Motets of Haydn, Dubois, Snel, Handel, and Vervoitte
Le Guide musical, XLVI no. 45 (11 Nov 1900): 820
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1161309>

1900

February 3—performance with Bordeaux *Cercle philharmonique*, Planté, and others
 Widor: Fantasy for piano and orchestra [op.62]
 Perillou: Fantasy for piano and orchestra
 Saint-Saëns: *Wedding Cake*
 Bach: Concerto for three pianos (Planté, Thibaud, & Widor, piano)
 [Berlioz]: *La damnation de Faust*, excerpts
 [Gluck]: *Iphigénie en Tauride*, excerpts
 Delibes: *Myrto*
Le Ménestrel, Vol. 67 no. 5 (3 February 1901): 39
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1218446>

February 10—performance at Salle d'Agriculteurs with Lucien Caplet, violinist
 Beethoven: Violin Concerto (Widor, conductor)
Le Guide musical, XLVII no. 6 (10 February 1901): 130
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1162547>

February 24—performance with *Société de musique nouvelle* at Salle Erard
 Widor: Symphony VI, arr. for two pianos (Libert & Widor, piano)
 Songs of Rousseau and Eymieu
 Bernard: Suite for violin and piano
 Vinée: *Pièces dans le style ancien; Trois airs a danser*
 H. Fleury: Suite for piano
 —performance with the St. Cecilia Society of Bordeaux, with the Hasselmans
 Beethoven: Symphony in D [No. 2]
 Widor: *Choral et variations* for harp and orchestra [n.op] (Widor, conductor)
 Conte d'Avril, suite (Widor, conductor)
 Hasselmans: three pieces for harp
 Wagner: *Parsifal*: act one, scene two
Le Guide musical, XLVII no. 8 (24 February 1901): 178, 180-181
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1162595>

- March 3—chamber concert with Lefebvre and others
 Songs of Spontini, Caldara, Mozart, Cimarosa, and Verdi
 Chopin: Polonaise for cello and piano
 Widor: Piano Trio in B-flat, excerpts (Widor, piano)
 Lefebvre: Cantabile for viola
 Tchaikovsky: Quartet, op. 11, excerpts
 Beethoven: First quartet, excerpts
Le Guide musical, XLVII no. 9 (3 Mar 1901): 201
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1162618>
 —concert at Salle Erard with Mlle. Blanchard “with the assistance of M. Widor ... and Danbé”
 Works of Widor, Chopin, and Bach
Le Ménestrel, Vol. 67 no. 9 (3 Mar 1901): 72
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1218479>
- March 24—chamber performance with the Hasselmans, Loeb, Enesco, Waefelghem, Loeb, and others
 Castillon: Piano quartet
 Widor: Three pieces for cello [op.21? Widor, piano?]
 Piano pieces of Fauré, Widor, and Saint-Saëns
 Beethoven: Romance for violin
 Saint-Saëns: *Rondo capriccioso*
 Songs and arias of Handel, Theuriet, and d’Aurevilly
 Widor: *Choral et variations* for harp and orchestra [n.op] (Widor, piano reduction)
 [Bizet]: *l’Arlésienne*, minuet
 Saint-Quentin: *Carillon blancs et Carillon noirs*
 Hasselmans: harp pieces
Le Guide musical, XLVII no. 12 (24 Mar 1901): 274
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1161697>
- May 5—inauguration of [Cavaillé-Coll] organ at Moscow Conservatory
Le Ménestrel, Vol. 67 no. 18 (5 May 1901): 143
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1218134>
- July—benefit concert at Comtesse de Béarne’s for young artists to attend Bayreuth festival, Widor, conductor
 Bach: organ concerto
 Wagner: *Siegfried-Idyll*
 Gluck: *Alceste*, excerpts
Bayreuther Blätter, Vol. 24 no. 7 (Juli-September): 278
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1085693>
- November 24—Widor conducts concert of his music with Warsaw Philharmonic Society
 Widor: Third Symphony [for organ and orchestra, op.69]
Conte d’Avril, suite
Ouverture espagnole
 Symphony V
 Bach: Passacaglia [in C-minor, BWV 582]
Le Ménestrel, Vol. 67 no. 47 (24 Nov 1901): 375
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1218390>

1902

January 26—concert at Comtesse de Béarne's

Gernsheim: Third Symphony

Beethoven: Violin Concerto (Capet, soloist) [Widor, conductor?]

[Weber]: *Euryanthe*, overture (Widor, conductor)

Le Ménestrel, Vol. 68 no. 4 (26 Jan 1902): 32

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1218835>

May 25—concert with Planté and Colonne orchestra

Bach: Fifth Concerto for piano, violin, and flute

Mozart: Eighth Piano Concerto in D-minor

Widor: Fantasy for piano and orchestra [op.62] (Widor, conductor)

Piano pieces by Schumann and Chopin

Brahms: Hungarian Dances

—Chamber concert with Hollman and Pugno

Saint-Saëns: Cello Sonata

Boellmann: *Variations symphonique*

Grieg: Cello Sonata

Widor: three pieces for cello [op.21?; Widor, piano]

Le Guide musical, XLVIII no. 21 (25 Mai et 1 Juin 1902): 468, 471

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1162915>

December 14—*Association de Grands Concerts*

Widor: Symphony No. 3 for organ and orchestra [op.69] (Vierne, organ;

Widor, conductor)

Saint-Saëns: *Danse Macabre*; *Phaeton*

Berlioz: *Harold en Italie*

Le Guide musical, XLVIII no. 50 (14 Dec 1902): 919

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1163438>

December 28—Colonne concert at Chatelet

Beethoven: *Coriolan* overture

Widor: Symphony in A [op.54] (Widor, conductor)

Schubert: Erlkönig

Debussy: *La Damoiselle élue*

Gounod: *Sapho*, excerpts

Franck: *Rédemption*

Wagner: *Tristan und Isolde* [excerpts]

Le Guide musical, XLVIII no. 52 (28 Dec 1902): 972-973

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1163491>

1903

February 1—concert at Comtesse de Béarne's

Widor: *Pêcheurs de Saint-Jean*, excerpts (Widor, conductor)

[Massenet]: *Werther*, excerpts

Le Ménestrel, Vol. 69 no. 5 (1 February 1903): 40

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1219287>

February 15—inauguration of Cavaillé-Coll-Mutin organ at Saint-Philippe-du-Roule

Le Ménestrel, Vol. 69 no. 7 (15 February 1903): 56
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1219303>

February 22—concert at Salle Erard with Mlle. Robillard and others

Ménestrel, Le, Vol. 69 no. 8 (22 February 1903): 64

March 22—Widor conducts benefit concert at Comtesse de Béarne's

Schumann: *Manfred*, excerpts

Gluck: *Orfeo*, excerpts

Massenet: *Erinnyes*, excerpts

Widor: *Danse byzantine* [from?]

Mendelssohn: *Midsummer Night's Dream*, excerpts

Bizet: *Carmen*, excerpts

Le Ménestrel, Vol. 69 no. 12 (22 Mar 1903): 94

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1218925>

March 29—concert at Salle Erard with Philipp, Diémer, and Colonne orchestra

Mozart: Piano Concerto No. 23

Fauré: *Ballad*

Dubois: Toccata

Widor: Fantasy for piano and orchestra [op.62] (Widor, conductor)

Bernard: Nocturne; Scherzo

Liszt: Fantasy on *The Ruin of Athens*

Le Ménestrel, Vol. 69 no. 13 (29 Mar 1903): 101

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1218932>

April 5—concert at Salle Humbert de Romans with Vierne, Thalberg, and others

Widor: Symphony [No. 3] for organ and orchestra [op.69] (Vierne, organ;

Widor, conductor)

Vinée: symphonic suite

Rubenstein: Concerto in D-minor (Thalberg, soloist)

Le Guide musical, XLIX no. 14 (5 Apr 1903): 306

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1163736>

April 12—performance for Concerts Le Rey with Thalberg, Philipp, and others

Widor: Symphony [No. 3] for organ and orchestra [op.69] (Widor, conductor)

Rubenstein: Concerto in D-minor (Thalberg, soloist)

Mirande: *Marche solennelle*

Perillhou: Fantasy (Philipp, soloist)

Widor: Piano Concerto [No.1, op.39] (Philipp, soloist)

Le Ménestrel, Le, Vol. 69 no. 15 (12 Apr 1903): 117

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1218948>

May 31—inauguration of Cavaillé-Coll-Mutin organ in Poissy

Vocal works of Niedermeyer, Fauré, Franck, and Fauchey

Le Guide musical, XLIX no. 22 (31 Mai et 7 Juin 1903): 472

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1163922>

August 2—memorial mass at Notre-Dame for the late Pope Leo XIII

Organ works of Bach and Handel (Widor, organist)

Le Ménestrel, Vol. 69 no. 31 (2 Aug 1903): 246

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1219093>

August 23—inauguration of Cavaillé-Coll[-Mutin] organ at Notre-Dame, Metz

Le Ménestrel, Vol. 69 no. 34 (23 Aug 1903): 271-272

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1219118>

1904

January 17—Concert in Bordeaux with Saint Cecilia Society

Liszt: Faust Symphony

Widor: Cello Concerto [op.41] (Widor, conductor)

Saint-Saëns: Carnival of the Animals, *Le Cygne*

Handel: *Xerxes*, Largo

Franck *Rédemption*

Lalo: *Rhapsody norvégienne*, excerpts

Le Guide musical, L no. 3 (17 Jan 1904): 52-53

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1165155>

June 5—dedication of monument to Franck in front of Ste.-Clothilde. Possible organ concert of Franck's works by Guilmant, Widor, Gigout, Pierné and Widor. [Unclear as to whether this concert took place or if Widor actually assisted.]

Le Guide musical, L no. 23 (5 et 12 Juin 1904): 486

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1164909>

November 20—inauguration of restored Cavaillé-Coll-Mutin organ, St-Jean-Baptiste, Neuilly

Le Ménestrel, Vol. 70 no. 47 (20 Nov 1904): 376

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1219664>

December 11—concert at the Music Academy in Mannheim

Schillings: *Fete d'Eleusis*; *Hexenlied*

Widor: Symphony No. 3 for organ and orchestra [op.69; Widor, organist?]

Pieces for organ (Widor, organist)

Le Ménestrel, Vol. 70 no. 50 (11 Dec 1904): 396

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1219692>

1905

February—organ recital in Mannheim

Widor: Symphony III

organ works

The New Music Review and Church Music Review 4, no. 39, (February, 1905): 103

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/1988439>

February 12—*Matinée-Danbé* program at Theatre de l'Ambigu with Mme. Max, Diémer, etc.

Diémer: Second Trio

Handel: *Rinaldo*, aria

Weingartner: Quartet, Scherzo

Rameau: Gavotte for piano

Daquin: The Cuckoo for piano

Liszt: Second Rhapsody for piano

Hans-Sitt: Viola Concerto, Andante

Widor: Songs [Widor, piano?]

Diémer: pieces for two pianos

Beethoven: Second Quartet, Allegro molto

Le Ménestrel, Vol. 71 no. 7 (12 February 1905): 53

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1220167>

March 12—Widor conducts concert of his works at Salle Erard with Philipp and Mme. Max

Widor: Piano Concerto No. 2, op.39

Maitre Ambros, excerpts; other songs

Piano Concerto No. 2, op.77

Fantasy for piano and orchestra [op.62]

Le Ménestrel, Vol. 71 no. 11 (12 Mar 1905): 84

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1219768>

June 25—demonstration of [unidentified] organ “of 32 feet” at chez Cavallé-Coll-Mutin

Bach: “Tocatta, Aria, and Fugue in C-major” [sic; BWV 564]

Concerto in A-minor [BWV 593]

Widor: Symphony VIII, excerpts

Songs of Handel and Schumann (Mme. Max, soloist)

Widor: *Ave Maria*

Le Ménestrel, Vol. 71 no. 26 (25 Jun 1905): 208

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1219900>

1906

March 11—performance for Bordeaux Saint Cecilia Society with Planté

Widor: Piano Concerto [op.?] (Planté, piano; Widor, conductor)

Saint-Saëns: Septet

Schubert: Unfinished Symphony

Wagner: symphonic fragments

—organ performance at Saint-Ferdinand, Bordeaux

Bach: Fugue in D [BWV 532?]; Chorals

Widor: Toccata in F [from Symphony V]

Le Guide musical, Vol. 52 no. 10 (11 Mar 1906): 196

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1166884>

March 15—concert for the *Société J.-S. Bach* with Enesco and others

Bach: Prelude and Fugue in C-minor [BWV ?] (Widor, organ)

Violin Partita in E [BWV 1006], prelude, loure, gavotte

keyboard preludes and fugues [WTC]

Le Mercure musical 2, no. 6, (15 mars 1906): 263

<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/2253487>

April 15—inauguration of [unidentified] organ in Clichy
Widor: Symphony V
Bach: Toccata and Fugue [BWV 565?]
Saint-Saëns: *Le Déluge*, prelude
Widor: Cello Concerto [op.41], Andante
Gounod: *Ave Maria*
Le Guide musical, Vol. 52 no. 15 (15 Apr 1906): 296
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1167024>

June 24—salon performance at chez Diémer with the Hasselmans, Risler, and others
Schumann: Piano Trio; Variations for two pianos
Saint-Saëns: Scherzo for two pianos
Handel: Sonata in A
Fauré: Elegy for cello
Liszt: 2nd Polonaise
Songs of Diémer, Widor (Widor, piano), and Rubenstein
Reyer: *Sigurd*, excerpts (Widor, piano)
Schumann: *Dichterliebe*
Le Guide musical, Vol. 52 no. 25 (24 Juin et 1er Juillet 1906): 462
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1167291>

December 15—popular concert by de Léry
Widor: Fantasy for piano and orchestra [op.62] (Dumesnil, piano; Widor, conductor)
Suite for flute and piano (Widor, piano)
Schubert: Unfinished Symphony
[Beethoven]: *Fidelio*, overture
Saint-Saëns: *Timbre d'argent*, excerpts
Le Ménestrel, Vol. 72 no. 50 (15 Dec 1906): 392
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1220550>

December 23—performance of Widor's works at Salle Erard;
composer accompanied vocal selections
Le Guide musical, Vol. 52 no. 51 (23 Dec 1906): 823
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1167898>

December 30—performance with Paris Bach Society
Bach: *Brandenburg Concerto [No. 4]* [Widor, continuo?]
Passacaglia for organ [BWV 582] (Widor, organ)
Himmelskönig, sei willkommen [BWV 182; Widor, continuo?]
Coffee Cantata [BWV 211; Widor, continuo?]
Le Guide musical, Vol. 52 no. 52 (30 Dec 1906): 844
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1167927>

1907

January 26—performance of *Pêcheurs de Saint-Jean* in Rouen; Widor, conductor
Le Ménestrel, Vol. 73 no. 4 (26 Jan 1907): 31
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1220965>

- February 9—performance with *Lied Moderne*
 Songs of Widor (Widor, piano) and George Hue
Le Ménestrel, Vol. 73 no. 6 (9 February 1907): 48
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221006>
- March 31—salon performance of Widor's works at chez Max
 Widor: Violin Sonata [op.79] (Bilewski, violin; Widor, piano)
 Cello Sonata [op.80] (Loeb, violin; Widor, piano)
Le Guide musical, Vol. 53 no. 13 (31 Mar 1907): 258
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1168184>
- April 6—Widor conducts concert of his works in Pau, France
 Widor: *Conte d'Avril*, suite
Ouverture espagnole
Le Ménestrel, Vol. 73 no. 14 (6 Apr 1907): 112
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1220654>
- June 1—concert at Salle d'Agriculture with Colonne orchestra
 Ganaye: Symphony in E minor; Overture
 Fairchild: three pieces for cello; songs
 Widor: Piano Concerto No.2 [op.77]
Le Ménestrel, Vol. 73 no. 22 (1 Jun 1907): 176
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1220726>
- June 15—inauguration of Didier organ at Sacre-Coeur Basilica, Nancy
 Organ works new and old
Le Ménestrel, Vol. 73 no. 24 (15 Jun 1907): 191
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1220741>
- November 1—concert in Bern, Switzerland, with Emile Frey, pianist
 Schumann: Symphony in B-flat
 Widor: Piano Concerto No. 2[op.77] (Widor, conductor)
 Beethoven: 32 variations
 Liszt: *St. Francis Walking on the Waves*
 Raff: Overture
La Vie musicale, Vol. 1 no. 4 (1 Nov 1907): 63
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1491337>
- November 30—performance of *Pêcheurs de Saint-Jean* in Rouen; Widor conducts overture
Le Ménestrel, Vol. 73 no. 48 (30 Nov 1907): 383
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1220949>
- December 14—concert with de Léry
 Golestan: [unidentified piece]
 Widor: Fantasy for piano and orchestra [op.62] (Widor, conductor)
Le Ménestrel, Vol. 73 no. 50 (14 Dec 1907): 396
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1220970>
- December 22—performance at Salle Erard for *Société du musique nouvelle*
 Songs of Widor and others
Le Guide musical, Vol. 53 no. 51 (22 Dec 1907): 804
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1169067>

1908

January 18—Sechiari concert

Widor: *Sinfonia Sacra* [op.81] (premiere; Dupre, organ) [Widor, conductor?]

Wagner: *King Enzo*, overture

Handel: Organ Concerto in F (Widor, organ)

Songs of Sibelius and Moor

Le Ménestrel, Vol. 74 no. 3 (18 Jan 1908): 21

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221295>

February 2—Paris Bach Society concert at Salle Gaveau

Bach: *Brandenburg Concerto No. 2* [BWV 1047]

Tocatta and Fugue [in D-minor, BWV 565?] (Widor, organ)

“Sacred songs” [cantata excerpts?]

Concerto for four pianos [BWV 1065]

Le Guide musical, Vol. 54 no. 5 (2 February 1908): 106

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1170326>

February 22—concert at Zurich Tonhalle with Emile Frey

Widor: Piano Concerto No. 2 [op.77] (Frey, piano; Widor, conductor)

Le Ménestrel, Vol. 74 no. 8 (22 February 1908): 63

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221441>

March 28—concert of modern French works at Court Chapel, Stuttgart

G. Charpentier: *Impressions d'Italie*

Widor: *Conte d'Avril*, second suite [Widor, conductor?]

Opera arias of Massenet and Gounod

Widor: organ works (Widor, organ)

Symphony No. 3 for organ and orchestra [op.69] (Widor, conductor)

Le Ménestrel, Vol. 74 no. 13 (28 Mar 1908): 102

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221064>

April 11—cello concert at Salle Pleyel with Destombes, Saint-Saëns, and Dubois

Works of Saint-Saëns, Dubois, and Widor

Le Ménestrel, Vol. 74 no. 15 (11 Apr 1908): 119

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221081>

May 2—violin concert at Salle Erard with Bilewski and others

Bach: Violin concerto

Lalo: Violin concerto

Widor: Sonata for violin and piano [op.79?] (Widor, piano)

Wieniawski: *Airs russes*

Moret: *Berceuse pour un soir d'automne*

Le Ménestrel, Vol. 74 no. 18 (2 May 1908): 144

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221106>

June 13—salon performance at Chez Max

Widor: Cello sonata [op.80] (Hekking, cello; Widor, piano)

Songs (Widor, piano)

Le Ménestrel, Vol. 74 no. 24 (13 Jun 1908): 192

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221162>

August—concert at Luttich Conservatory

Widor: Symphony No. 3 for organ and orchestra [op.69] (G. Waitz, organ [Guy Weitz?];
Widor, conductor)

Symphony V, Toccata (Waitz, organ)

Beethoven: Piano Concerto in G (Backhaus, soloist)

Solo piano works (Backhaus, soloist)

Liszt: *Faust Symphony*

Die Musik, Vol. 7 no. 22 (II. Augustheft): 254

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1575387>

September 5—inauguration of Mutin-Cavaillé-Coll organ at Notre-Dame, Gebwiller

Bach: Fantasy in C-major [BWV 570?]

Widor: Symphony V

Bach: Concerto in A-minor [BWV 593]

Le Ménestrel, Vol. 74 no. 36 (5 Sep 1908): 287

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221265>

October 25—Widor conducts concert at the Comtesse de Béarn's

Piano concerti of Mozart and Beethoven (Saint-Saëns, piano)

Saint-Saëns: *Africa*, a psalm

Le Guide musical, Vol. 54 no. 43 (25 Oct 1908): 680-681

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1170008>

1909

May 1—Widor conducts concert of his works with pianist Olga Samaroff at Queen's Hall, London

Widor: Symphony No. 3 [for organ and orchestra, op.69]

Fantasy for piano and orchestra [op.62]

La Nuit de Walpurgis

Maitre Ambros, excerpts

—Widor conducts music of his *Jeanne d'Arc* at Orleans Cathedral

Le Ménestrel, Vol. 75 no. 18 (1 May 1909): 143

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221525>

May 22—concert with pianist Léon Delafosse at Théâtre Sarah-Bernhardt

Widor: Fantasy for piano and orchestra [op.62] (Widor, conductor)

[Verdi?]: *Otello*, excerpts

Mozart: Flute Concerto (Gaubert, flute)

Le Ménestrel, Vol. 75 no. 21 (22 May 1909): 168

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221558>

June 12—concert with violinist Boucherit at Salle Pleyel

Widor: Violin Sonata, op.79 (Widor, piano)

[Beethoven]: "Kreutzer" Sonata (Selva, piano)

Enesco: Violin Sonata (Enesco, piano)

Le Ménestrel, Vol. 75 no. 24 (12 Jun 1909): 192

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221582>

- July 10—inauguration of new concert hall in Strasbourg
 Widor: *Sinfonia sacra* [op.81] (Schweitzer, organ; Widor, conductor)
 Bach: works for organ (Schweitzer, organ)
Le Ménestrel, Vol. 75 no. 28 (10 Jul 1909): 224
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221614>
- November 13—performance of *Sinfonia Sacra* in Barcelona; Schweitzer, organ [Widor, conductor?]
Le Ménestrel, Vol. 75 no. 46 (13 Nov 1909): 367
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221773>
- November 20—inauguration of Mutin-Cavaillé-Coll organ at Sancta-Maria del Transtevere, Rome
Le Ménestrel, Vol. 75 no. 47 (20 Nov 1909): 374
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221780>
- November 27—concert with pianist Delaborde at Victory Hall, Geneva
 Piano works of Schumann, Chopin, Mendelssohn, and Rubenstein
 Widor: Fantasy for piano and orchestra [op.62] (Widor, conductor)
Le Ménestrel, Vol. 75 no. 48 (27 Nov 1909): 383
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221789>
- December 11—inauguration of Dalstein & Huerpfer organ at Maennergesangverein, Strasbourg
 Organ works of Bach and Widor
 Widor: *Sinfonia sacra* [op.81; Schweitzer, organ?] (Widor, conductor)
Le Ménestrel, Vol. 75 no. 50 (11 Dec 1909): 399
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221813>

1910

- February 5—Widor gives concerts in Berlin:
 with the Berlin Philharmonic
 Widor: Second Piano Concerto [op.77] (Frey, piano; Widor, conductor)
 chamber concert in Potsdam:
 Widor: Second Violin Sonata [op.79] (Widor, piano)
Le Ménestrel, Vol. 76 no. 6 (5 February 1910): 46
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222268>
- February 26—benefit concert with Mme. Max and others
 Halphen: Symphony
 Chausson: *Poème* for violin and orchestra
 Busser: Concert piece
 Hue: songs
 Widor: *Ouverture espagnole* (Widor, conductor)
Choral et variations for harp and orchestra (Widor, conductor)
 Songs
Conte d'Avril [suite] (Widor, conductor)
Le Ménestrel, Vol. 76 no. 9 (26 February 1910): 69
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222291>

June 4—concert at Salle Gaveau with Loewensohns (cello & piano)

Joutard-Loewensohn: Cello Concerto

Widor: Cello Sonata op.80 (Widor, piano)

Songs

Albeniz: two pieces

Gernsheim: Fantasy for piano

Le Ménestrel, Vol. 76 no. 23 (4 Jun 1910): 184

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1221994>

September—festival of French music in Munich by *Les Amis de la musique*⁶⁴⁰

First orchestra concert:

Bruneau: *Messidor*, prelude

d'Indy: First Symphony (Cortot, piano)

Franck: *La Procession*

Chabrier: *Gwendoline*, overture

Franck: *Symphonic Variations* (Cortot, piano)

Saint-Saëns: Third Symphony (Cortot, piano; Widor, organ)

First chamber concert:

Saint-Saëns: Second Cello Sonata (Saint-Saëns, piano)

Songs of Duparc and Chausson

Saint-Saëns: Second Trio (Saint-Saëns, piano)

Keyboard works of Rameau and F. Couperin (Landowska, harpsichord)

Saint-Saëns: Septet (Saint-Saëns, piano)

Second orchestra concert:

Franck: Symphony in D-minor

Fauré: *Requiem, Pie Jesu* (Fauré, conductor)

Lalo: *Norwegian Rhapsody*

Debussy: Two Nocturnes

Saint-Saëns: *Henry VIII*, aria

Le Pas d'armes du Roi Jean

Fauré: *Pelleas et Mélisande* (Fauré, conductor)

Ravel: Spanish Rhapsody

Second chamber concert:

Fauré: Sonata for violin and piano (Fauré, piano)

three songs (Fauré, piano)

Chabrier: three piano pieces (Cortot, piano)

Fauré: three songs (Fauré, piano)

Choral works by Jannequin, Costeley, Passereau, Sermisy, and Fauré

Fauré: First Piano Quartet (Fauré, piano)

⁶⁴⁰ The reader will note that Widor only personally participated in two of these performances: the first and last orchestral concerts. However, given that these were part of a festival celebrating his compatriots, taking place far from his home in Paris, it is assumed that he would have been present at all of these concerts. Given his presence and participation in the festival, which was conceived of and published as a whole, the programs to all five concerts are recorded here.

Third orchestra concert:

Dubois: *Friithjof*, overture

Widor: *Sinfonia sacra* [op.81] (Schweitzer, organ; Widor, conductor)

Songs of Widor and Berlioz (Widor, piano)

Coquard: *In Norway*

Dukas: *Ariane et Barbe-Bleue*

Roger-Ducasse: French Suite

Songs of Duparc and Saint-Saëns

d'Indy: *Fervaal*, prelude

Dukas: *The Sorcerer's Apprentice*

Bulletin français de la Société Internationale de Musique, Vol. 6 no. 8 (Août-Septembre): xxxi-lxiii
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1545622>

1911

February 5—performance with Lille Popular Concerts

Widor: *Pêcheurs de Saint-Jean*, overture (Widor, conductor)

Conte d'Avril, excerpts (Widor, conductor)

Ouverture espagnole (Widor, conductor)

Bruch: Violin Concerto

Saint-Saëns: *Caprice Andalou*

Bach: Aria

Schubert: Unfinished Symphony

Chabrier: *Joyeuse Marche*

Le Guide musical, Vol. 57 no. 6 (5 February 1911): 118

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1173287>

March 11—“*Gala du Théâtre-Réjane*” with pianist Delafosse and others

Landon-Renald: *Down in yon forest*

Debussy: *Green*

[G. Charpentier]: *Louise*, excerpts

Widor: *Conte d'Avril*, excerpts (Widor, conductor)

Chopin: Polonaise

Delafosse: *Etude de concert; Valse*

Le Ménestrel, Vol. 77 no. 10 (11 Mar 1911): 76

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222324>

March 25—Widor conducts concert at Comtesse de Béarn's

Widor: *Symphonie antique* [n.op]

Handel: *Xerxes*, excerpts; *Hercules*, excerpts

Chopin-Glazunov: Polonaise

Le Ménestrel, Vol. 77 no. 12 (25 Mar 1911): 92

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222340>

April 1—performance with the *Société des compositeurs de musique*

Widor: Violin Sonata [op.79] (Bilewski, violin; Widor, piano)

Le Ménestrel, Vol. 77 no. 13 (1 Apr 1911): 101

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222349>

- April 9—inauguration of Kerkhoff organ at College Saint-Michel, Brussels, with Bockstael (*titulaire*)
 Thiele: Concerto in C-minor
 Boellmann: *Prière à Notre-Dame*
 Dubois: *Chant pastorale*
 Bach: Fugue in G-minor [BWV 578?]
 Widor: *Symphonie gothique* [op.70] (Widor, organ)
 Tocatta [from Symphony V] (Widor, organ)
Le Guide musical, Vol. 57 no. 15 (9 Apr 1911): 294
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1172612>
- May 6—Widor conducts benefit concert at Salle Erard with Colonne Orchestra, Philipp, and others
 Franck: *La Procession*
 Fauré: *Les roses d'Isphahan, le Soir*
 Mozart: Concerto for two pianos
 Bach: Concerto for three pianos
 Widor: Fantasy for piano and orchestra, op.62
 Piano Concerto No. 2, op.77
Le Ménestrel, Vol. 77 no. 18 (6 May 1911): 141-142
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222390>
- May 7—performance with the *Société Moderne des instruments à vent*
 Vadou: Suite
 Schmitt: *Reflets d'Allemagne, Lied et scherzo*
 Pierné: *Pastorale dans le style ancien*
 d'Indy: *Chansons et danses*
 Widor: songs (Widor, piano)
Le Guide musical, Vol. 57 no. 19 (7 May 1911): 371
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1172691>
- May 20—inauguration of Cavallé-Coll-Mutin organ at Notre-Dame, Caen
 Widor: *Symphonie gothique*
 Excerpts of Symphonies V & VI
 Ave Maria
 O Salutaris
 Prière de Pécheurs [“*Vierge Marie, Dame des flots*” from *Pêcheurs de Saint-Jean*]
Le Ménestrel, Vol. 77 no. 20 (20 May 1911): 160
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222416>
- June 24—inauguration of Mutin-Cavaillé-Coll choir organ at Notre-Dame, Paris
 Mozart: *Ave verum*
 Bach: cantata for the Ascension
 chant: *Te Deum*
 Bach: fugue (Widor, organ)
 Handel: *cantilène* (Widor, organ)
 Widor: *Symphonie gothique*, finale (Widor, organ)
Le Ménestrel, Vol. 77 no. 25 (24 Jun 1911): 199-200
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222455>
- July 15—salon concert of Widor’s works at chez Maxime Thomas with Bilewski and others
Le Ménestrel, Vol. 77 no. 28 (15 Jul 1911): 223
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222479>

December 30—Widor accompanies concert of his works at Salle Malakoff

Widor: Piano Quintet, op.68
Suite for flute and piano [op.34]
Cello Sonata, op.80
Soirs d'Alsace [op.52]

Le Ménestrel, Vol. 77 no. 52 (30 Dec 1911): 415
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222695>

1912

January 6—Widor conducts concert of Mozart's works

Mozart: Piano concerti
Don Giovanni, excerpts
Idomeneo, excerpts

Le Ménestrel, Vol. 78 no. 1 (6 Jan 1912): 7
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222827>

March 15—concert at the Salle de l'Université des Beaux-Arts

Widor: songs (Mme. Max, voice; Widor, piano)
Lattès: Suite for violin and piano

Bulletin français de la Société Internationale de Musique, Vol. 8 no. 3 (15 Mar 1912): 63
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1476867>

March 16—Widor conducts concert of his works for *Société des Concerts*, Tournai, Belgium

Widor: Symphony No. 3 for organ and orchestra [op.69; Vilain, organ]?
Chansons de Mer
Conte d'Avril, suite
Maitre Ambros, excerpts
Symphony No. 6 for organ and orchestra [sic, Symphony for organ and orchestra,
op.42a] (Vilain, organ)

Le Ménestrel, Vol. 78 no. 11 (16 Mar 1912): 86
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222754>

June 1—50th anniversary concert for *Société des compositeurs de musiques* at Salle Pleyel with Saint-Saëns, Massenet, Fauré, Dubois, Paladilhe, Bilewski, Maxime Thomas, and others

Le Ménestrel, Vol. 78 no. 22 (1 Jun 1912): 175
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222852>

June 9—cello recital by Hollman and Salle Gaveau

Widor: *Non credo* (Widor, piano)
Massenet: *Elegie*, *Chanson d'amour*
Wagner: *Götterdämmerung*, excerpts
Saint-Saëns: Second Trio
Chopin: three pieces

Le Guide musical, Vol. 58 no. 23 (9 et 16 Juin 1912): 419
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1173617>

June 15—violin recital by Bilewski at Salle Erard
Widor: Violin Sonata [op.79?] (Widor, piano)
Février: Violin Sonata
Fairchild: Piano Trio
Songs of Widor and Fairchild
Le Ménestrel, Vol. 78 no. 24 (15 Jun 1912): 192
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1222869>

December 28—inauguration of Bossi organ at Augusteum Concert Hall, Rome
Widor: Symphony No. 3 for organ and orchestra [op.69] (Widor, conductor)
Organ works of Bach and Handel (Widor, organ)
Widor: *Symphonie gothique* [op.70] (Widor, organ)
Le Ménestrel, Vol. 78 no. 52 (28 Dec 1912): 414
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223115>

1913

February 22—chamber concert at Salle de Photographie with Dubois and others
Widor: Violin Sonata op.79 (Widor, piano)
Dubois: songs (Dubois, piano)
Le Ménestrel, Vol. 79 no. 8 (22 February 1913): 60-61
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223565>

March 2—concert at Salle Gaveau with pianist Maurice Schwaab and Lamoureux orchestra
Saint-Saëns: Fifth Piano Concerto
Liszt: First Piano Concerto
Widor: Fantasy for piano and orchestra [op.62] (Widor, conductor)
[Weber]: *Oberon*, overture
Fauré: *Pavane*
Le Guide musical, Vol. 59 no. 9 (2 Mar 1913): 182
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1174997>

March 8—concert at Salle Erard with violinist Diaz-Albertini and others
Widor: Violin Sonata [No. 2, op.79] (Widor, piano)
Saint-Saëns: Violin Concerto in A; *Havannaise*
Bach: Chaconne [from Partita No. 2, BWV 1004]
Brahms: [piano] variations
Widor: *Valse landler*
Chopin: Polonaise
Le Ménestrel, Vol. 79 no. 10 (8 Mar 1913): 76
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223165>

May 24—chamber concert at Salle with Hollman, Albert, d'Indy, and others

Widor: Suite in E for cello [op.21⁶⁴¹] (Widor, conductor[?])

d'Indy: *l'Etranger*, excerpts (d'Indy, conductor)

Liszt: Rhapsody No. 11

Widor: *Conte d'Avril, Marche nuptiale* [Widor, conductor?]

[Wagner?]: *Le vaisseau fantôme*, overture ["The Phantom Ship"]

Schumann: *Dichterliebe*, excerpts

Chabrier: *Gwendoline*, excerpts

Wagner: an aria

Hollman: Andante and Allegro

Molique: Adagio

Le Ménestrel, Vol. 79 no. 21 (24 May 1913): 167

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223264>

November 29—Widor conducts concert of his works in Dortmund, Germany

Widor: *Symphonie antique* [n.op]

Piano Concerto [No. 2; op.77] (Frey, piano)

Le Ménestrel, Vol. 79 no. 48 (29 Nov 1913): 381

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223494>

1914

January 24—Widor conducts concert for St. Cecilia Society, Bordeaux

Mozart: Symphony in G-minor

Massenet: *Phèdre*, overture

Lalo: Cello Concerto (Hekking, cello)

Fauré: *Elegie* (Hekking, cello)

Widor: *Conte d'Avril*, suite

Pêcheurs de Saint-Jean, excerpts

Le Ménestrel, Vol. 80 no. 4 (24 Jan 1914): 32

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223813>

February 28—Widor conducts concert for Rennes Concert Society

Widor: *Symphonie antique* [n.op]

Piano Concerto No. 2 [op.77] (Loyonnet, piano)

Carnaval [op.61], excerpts

Symphony V (Widor, organ)

Bach: organ works (Widor, organ)

Le Ménestrel, Vol. 80 no. 9 (28 February 1914): 71

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223852>

June 6—inauguration of [Norman & Beard] organ at Usher Hall [sic, Usher Hall], Edinburgh, U.K.

Organ works of Bach, Handel, and Widor

Le Ménestrel, Vol. 80 no. 23 (6 Jun 1914): 183

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223696>

⁶⁴¹ Near identifies this work as Op.21[a]. It is a slight revision of the earlier Three Pieces for Cello with a new fourth movement added on. This must be the set in question, as Widor rededicated the whole of four pieces (earlier with a different dedicatee for each of the three original movements) to Hollman in its renewed 1913 publication. Near, *Widor*, 416.

1915

December 10—mass in honor of fallen soldiers at Saint-Germain-de-Prés with Cardinal Amette and representatives of the civilian government and military, with Vierne and Marchal (organists), Meunier (director), and choirs of Saint-Clothilde, Petit Chanteurs à la Croix de Bois, Choeurs Grégoriens

La Musique pendant la guerre, no. 3, (10 décembre 1915): 42-43
<https://www.ripmfulltext.org/RIPM/Source/ImageLinks/2101305>

1916

[none]

1917

August—concert of contemporary French works in Barcelona, directed by Hasselmans

Widor: *Sinfonia sacra* [op.81] (Dupré, organ; Widor, conductor)

G. Charpentier: *Napoli*

Debussy: *Prélude à l'après-midi d'un faune*

Rabaud: *Procession Nocturne*

Ravel: *Daphnis et Chloé*

Saint-Saëns: Symphony in C-minor [No. 3] (Dupré, organ)

Revista Musical Catalana, Vol. 14 no. 164 (August - September): 194

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1334006>

1918

[none]

1919

June 14—organ recital at St. Sulpice for American troops

Widor: Symphony V

Musical America, XXX no. 7 (14 Jun 1919): 35

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1290779>

October 24—dedication of Sacre-Coeur Basilica, Paris

Dumont: *Messe royale*

Widor: *Symphonie romane* [op.73], Andante⁶⁴²

Le Ménestrel, Vol. 81 no. 2 (24 Oct 1919): 20

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223897>

November 28—concert with the Orchestre de Paris

Widor: *Sinfonia sacra* [op.81] (Dupré, organ; Widor, conductor)

Lalo: Piano Concerto, excerpts

Handel: *Messiah*, excerpts

Massenet: *Phèdre*, overture

Pieces by Saint-Saëns and Wagner

Le Ménestrel, Vol. 81 no. 7 (28 Nov 1919): 61

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1223958>

⁶⁴² No movement in the work is marked “Andante,” so we are left to guess as to which of the—likely interior—movements it was.

1920

[none]

1921

February 4—salon concert with Marguerite Herleroy and others
Songs of Widor (Widor, piano), Bach, Mozart, and Schumann
Piano works of Chopin, Fauré, and Widor
Le Ménestrel, Vol. 83 no. 5 (4 February 1921): 47
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1225415>

September 23—concerts in Wiesbaden with Dupré:
at the Marktkirche:
Bach: Prelude and Fugue in C-minor [BWV 546]
Christ lag in Todesbanden [BWV 625]
In dir ist Freude [BWV 615]
Widor: Symphony V (Widor, organ)
Widor conducts concert of his works at the Kurhaus:
Widor: *Pêcheurs de Saint-Jean*, excerpts
Symphony No. 3 for organ and orchestra [op.69] (Dupré, organ)
La Nuit de Walpurgis
Maitre Ambros, excerpts
Nuit d'étoiles
Le Ménestrel, Vol. 83 no. 38 (23 Sep 1921): 379-380
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1225165>

1922

February 24—Requiem Mass in memory of Molière at Saint-Roch with Conservatoire orchestra
Beethoven: Third Symphony
Saint-Saëns: Symphony [No. ?], Adagio
Fauré: [*Requiem*], *Pie Jesu* (Widor, organ)
Le Ménestrel, Vol. 84 no. 8 (24 February 1922): 92
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1226224>

April 7—memorial concert for Gabriel Dupont at Comtesse de Béhague's
Works of Dupont, performed by Widor and many others
Le Ménestrel, Vol. 84 no. 14 (7 Apr 1922): 161
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1225563>

November 24—concert at St. Sulpice in memory of Saint-Saëns
Saint-Saëns: *Requiem*
Prelude [and Fugue?] in E-major (Widor, organ; dedicated to him)
Offertoire pour la Toussaint
Le Ménestrel, Vol. 84 no. 47 (24 Nov 1922): 479
<http://elib.ripmfulltext.org/eLibrary/Permalinks/1226058>

1923

February 9—concert with pianist Nadine Musurus

Mendelssohn: *Caprice brilliant*

Beethoven: Piano Concerto No. 5

Liszt: *Fantaisie hongroise*

Widor: songs (Widor, conductor)

Mozart: *The Magic Flute*, excerpts and overture

Le Ménestrel, Vol. 85 no. 6 (9 February 1923): 66

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1226964>

1924–1926

[none]

1927

March 26—Beethoven centenary concert at Notre-Dame with Cardinal Dubois

Beethoven: *Missa Solemnis*

Bach: organ works (Widor, organ)

Musical America, Vol. 45 no. 23 (26 Mar 1927): 19

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1676945>

1928

January 27—inauguration of restored organ at the the Madeleine, Paris

Widor: *Suite Latine* [op.86] (premiere) (Widor, organ)

organ works (Widor, organ)

—inauguration of Convers organ at Sorbonne chapel, Paris

Le Ménestrel, Vol. 90 no. 4 (27 Jan 1928): 44

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1230727>

1929

[none]

1930

February 21—Widor conducts festival of his works at Nancy Conservatory with Dupré, René (flute), and Mercier (harp)

Le Ménestrel, Vol. 92 no. 8 (21 February 1930): 88-89

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1232375>

1931

April 10—organ concert for *Amis de l'orgue* at Saint-Sulpice

Le Ménestrel, Vol. 93 no. 15 (10 Apr 1931): 171

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1232591>

October 2—inauguration of Cavaillé-Coll[-Mutin?] organ at St. Ferdinand des Ternes, Paris

Le Ménestrel, Vol. 93 no. 40 (2 Oct 1931): 416

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1232879>

1932

June 17—inauguration of restored and enlarged [Cavaillé-Coll-Mutin-Beuchet] organ at

Notre-Dame, Paris with Vierne (*titulaire*)

Widor: *Symphonie gothique* [op.70] (Widor, organ)

Bach: organ works (Vierne, organ)

Vierne: organ works (Vierne, organ)

Widor: Symphony V, Toccata (Vierne, organ)

Le Ménestrel, Vol. 94 no. 25 (17 Jun 1932): 264

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1233409>

August 12—organ concert at Salzburg Cathedral for summer festival

Widor: *Symphonie gothique* [op.70]

Salvum fac populum [*tuum*; op.84]

Suite latine [op.86]

Symphony V, Toccata

Le Ménestrel, Vol. 94 no. 33 (12 Aug 1932): 335-336

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1233524>

1933

November 24—concert for All Saints at Les Invalides

Widor: *Conte d'Avril*, *Marche nuptiale* (Widor, conductor)

Rabaud *Procession nocturne*

Perillhou: *Fantaisie-choral*

Handel: Largo [from *Xerxes*?]

Saint-Saëns: *Carnival of the Animals*, *Le cygne*

Fauré: *Requiem*

Le Ménestrel, Vol. 95 no. 47 (24 Nov 1933): 458

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1234480>

1934

April 27—festival in honor of Widor at Saint-Sulpice, commemorating his retirement as organist, with Conservatoire orchestra, Dupré, and others

Widor: Symphony No. 3 for organ and orchestra [op.69] (Dupré, organ; Widor, conductor)

Symphony V, Variations [first movement] (Dupré, organ)

Symphony VI, Allegro [first movement] (Dupré, organ)

Bach's Memento, *Miserere mei* [n.op] (Dupré, organ)

Trois nouvelles pièces [op.87], *Mystique* (premiere; Dupré, organ)

Ave verum, *Ave Maria*; *Tu es Petrus*; *Tantum ergo*; *Da pacem*

Le Ménestrel, Vol. 96 no. 17 (27 Apr 1934): 161-162

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1234768>

May 18—festival in honor of Widor at Salle Erard, conducted by Paul Paray, Widor in attendance

Widor: Piano concerti Nos. 1 & 2 [opp.39 & 77]

Fantasy for piano and orchestra [op.62]

Le Ménestrel, Vol. 96 no. 20 (18 May 1934): 189

<http://elib.ripmfulltext.org/eLibrary/Permalinks/1234824>

Appendix 2: Composers Exemplified in *Technique de l'orchestre moderne*

Although, as we've seen in Appendix 2, Widor most often performed his own works, he was also exposed to a wide body of repertoire. His extensive knowledge of especially orchestral music is evident in his *Technique de l'orchestre moderne*, his essay on orchestration. The examples used throughout show his familiarity of both the classic repertoire—Bach, Mozart, Beethoven—and recent composers—Berlioz, Bizet, Wagner. The following table shows those composers exemplified in his book arranged by frequency of appearance, broken by genre.

Frequency	Composer	Genre	Pages
21	Wagner, Richard		
19		opera	37, 38, 39, 43, 59, 62, 65, 71, 83, 84, 88, 89, 90, 96, 97, 131, 132, 165, 183
2		symphonic/orchestral	69, 70
12	Saint-Saëns, Camille		
7		symphonic/orchestral	48, 64, 84, 95, 111, 112, 123
3		opera	12, 113, 132
1		oratorio/cantata	130
1		unidentified	114
10	Widor, Charles-Marie		
4		symphonic/orchestral	42, 63, 77, 133
2		concerti	150, 175
2		ballet/incidental	12, 84
1		chamber	32
1		opera	189

7	Beethoven, Ludwig von		
5		symphonic/orchestral	31, 43, 48, 62, 99
1		chamber	33
1		opera	102
7	Berlioz, Hector		
5		oratorio/cantata	69, 76, 83, 110, 189
2		opera	31, 60
1		symphonic/orchestral	21
6	Massenet, Jules		
4		opera	64, 104, 131, 136
2		symphonic/orchestral	95, 108
5	Gounod, Charles	opera	13, 44, 60, 76, 118
5	Meyerbeer, Giacomo		
2		opera	70, 76
2		unidentified	134, 135
1		ballet/incidental	44
4	Bizet, Georges		
3		ballet/incidental	77, 107, 109
1		opera	109
4	Mozart, Wolfgang Amadeus		
3		opera	44, 64, 84-5
1		symphonic/orchestral	189
3	Hasselmanns, Alphonse	instrumental	131, 137, 138
3	Liszt, Franz		
2		symphonic/orchestral	59, 131
1		unidentified	63

3	Schumann, Robert		
2		symphonic/orchestral	82, 111
1		concerti	62
2	Delibes, Léo	ballet	69, 163
2	Dubois, Théodore	symphonic/orchestral	116, 136
2	Humperdinck, Engelbert	opera	65, 133
2	Mendelssohn, Felix		
1		symphonic/orchestral	32
1		ballet/incidental	43
2	Rimsky-Korsakov, Nikolai	symphonic/orchestral	14, 130
1	Bach, Johann Sebastian	oratorio/cantata	26
1	Balakirev, Mily	symphonic/orchestral	118
1	Bertelin, Albert	oratorio/cantata	38
1	Borodin, Alexander	symphonic/orchestral	183
1	Büsser, Henri	symphonic/orchestral	118
1	Charpentier, Gustave	opera	72
1	Debussy, Claude	opera	131
1	Ferling, Franz Wilhelm	instrumental	21
1	Franck, César	symphonic/orchestral	63
1	Ganaye, Jean-Baptiste	symphonic/orchestral	63
1	Gernsheim, Friedrich	symphonic/orchestral	104
1	Gevaert, François-Auguste	symphonic/orchestral	163
1	Glazunov, Alexander	symphonic/orchestral	95
1	Gluck, Christoph Wilibald	opera	189
1	Lalo, Édouard	unidentified	115
1	Mackenzie, Alexander Campbell	oratorio/cantata	108

1	Paladilhe, Émile	opera	111
1	Philipp, Isidor	symphonic/orchestral	164
1	Reinecke, Carl	unidentified	133
1	Verdi, Giuseppe	opera	132
1	Weber, Carl Maria von	opera	18

Appendix 3: Primary Documents

Widor's Avant-propos to Symphonies I–VIII⁶⁴³

Quoiqu'il ne soit pas d'usage de placer un avant-propos en tête des éditions musicales, je crois nécessaire de le faire ici pour expliquer le caractère, le style, les procédés de registration, les signes conventionnels de ces huit symphonies.

Les instruments anciens n'avaient presque pas de jeux d'anches: deux couleurs, blanc et noir, jeux de fonds et jeux de mutation, voilà toute leur palette;¹ et encore toute transition entre ce blanc et ce noir était-elle heurtée et brutale: le moyen de graduer la masse sonore n'existait pas. Aussi Bach et ses contemporains ont-ils jugé inutile de registrer leur oeuvre, les jeux de mutation demeurant traditionnellement affectés aux mouvements rapides, les jeux de fonds aux pièces d'allure plus grave.

Ce n'est guère au-delà de la fin du XVIII^e siècle² que remonte l'invention de la "boîte expressive." Dans un ouvrage publié en 1772, le Hollandais Hess de Gouda témoigne de l'admiration ressentie en entendant Haendel, à Londres, aux prises avec le nouvel engin; peu après, en 1780, l'abbé Vogler recommande l'emploi de la "boîte" dans la facture allemande. L'idée faisait son chemin, mais sans grand effet artistique, car malgré les plus intelligents efforts,³ on ne parvenait pas à dépasser les limites d'un clavier de trente notes et d'un nombre insignifiant de registres.

Il faut attendre jusqu'en 1839 la solution du problème.

L'honneur en revient à l'industrie française et la gloire à M. A. Cavaillé-Coll. C'est lui qui a imaginé les diverses pressions de soufflerie, les doubles layes des sommiers, les systèmes de pédales et de registres de combinaison, qui a pour la première fois appliqué les moteurs pneumatiques de Barker, créé la famille des jeux harmoniques, réformé et perfectionné la mécanique de telle façon que tout tuyau grave ou aigu, fort ou faible, obéit instantanément à l'appel du doigt, les touches devenant légères comme celles d'un piano, les résistances étant supprimées et la concentration des forces de l'instrument rendue pratique. De là résultent: la possibilité de détenir un orgue entier dans une prison sonore ouverte ou fermée à volonté, la liberté d'association des timbres, le moyen de les renforcer ou de les tempérer graduellement, l'indépendance des rythmes, la sécurité des attaques, l'équilibre des contrastes, et

Although it may not be customary to place a preface at the front of musical editions, I believe it is necessary to put one here in order to explain the character, the style, the procedures of registration, and the sign conventions of these eight symphonies.

Old instruments had almost no reed stops: two colors, white and black, foundation stops and mixture stops—that was their entire palette;¹ moreover, each transition between this white and this black was abrupt and rough; the means of graduating the body of sound did not exist. Consequently, Bach and his contemporaries deemed it pointless to indicate registrations for their works—the mixture stops traditionally remaining appropriate to rapid movements, and the foundation stops to pieces of a more solemn pace.

The invention of the "swell box" dates back to just before the end of the eighteenth century.² In a work published in 1772, the Dutchman Hess de Gouda expresses the admiration he felt upon hearing Handel, in London, coming to grips with the new device; some time later, in 1780, Abbé Vogler recommends the use of the "box" in the German manufacture of instruments. The idea gained ground, but without great artistic effect—for in spite of the most perspicacious efforts,³ they did not succeed in going beyond the limits of a thirty-key manual and an insignificant number of registers.

It was necessary to wait until 1839 for the solution to the problem.

The honor for it redounds to French industry and the glory to Mr. A. Cavaillé-Coll. It is he who conceived the diverse wind pressures, the divided windchests, the pedal systems and the combination registers, he who applied for the first time Barker's pneumatic motors, created the family of harmonic stops, reformed and perfected the mechanics to such a point that each pipe—low or high, loud or soft—instantly obeys the touch of the finger, the keys becoming as light as those of a piano—the resistances being suppressed, rendering the combination of [all] the forces of the instrument practical. From this result: the possibility of confining an entire division in a sonorous prison—opened or closed at will—the freedom of mixing timbres, the means of intensifying them or gradually tempering them, the freedom of tempos, the sureness of attacks, the balance of contrasts, and, finally, a whole blossoming of wonderful

1. Jeux de fonds: Grund Stimmen = Flue Stops. Jeux à anches: Zungen Stimmen = Reed Stops. Jeux de mutation: Mixturen = Mixture Stops.

2. "De la fin du XVIII^e siècle" follows *Emend* 2. Editions B–E read, "de la fin du siècle dernier." [Editor]

3. Expériences de Sébastien Erard: Orgue construit en 1826 pour la chapelle de la Légion d'honneur à St.-Denis—Exposition du Louvre de 1827. (Experiments of Sébastien Erard: Organ constructed in 1826 for the chapel of the Legion of Honor at St.-Denis—Exposition at the Louvre in 1827.)

⁶⁴³ Reproduced from Widor, *Symphonie I*, translated by Near, xxxi–xxxiii.

enfin toute une éclosion de couleurs admirables, toute une riche palette aux tons les plus divers, flûtes harmoniques, gambes à frein, bassons, cors anglais, trompettes, voix célestes, jeux de fonds et jeux d'anches de qualité et de variété inconnues jusqu'alors.

Tel est l'orgue moderne, essentiellement symphonique. A l'instrument nouveau il faut une langue nouvelle, un autre idéal que celui de la polyphonie scolastique. Ce n'est plus le Bach de la fugue que nous invoquons, c'est le mélodiste pathétique, le maître expressif par excellence des Préludes, du Magnificat, de la Messe en Si, des Cantates et de la Passion suivant St. Mathieu.

Mais cette "expression" de l'instrument nouveau ne peut être que subjective: elle procède d'un moyen mécanique et ne saurait avoir de spontanéité. Tandis que les instruments d'orchestre à cordes ou à vent, le piano et les voix, ne règnent que par le prime-saut de l'accent, l'imprévu de l'attaque, l'orgue renfermé dans sa majesté originelle, parle en philosophe: seul entre tous il peut indéfiniment déployer le même volume de son et faire naître ainsi l'idée religieuse de celle de l'infini. Les surprises et les accents ne lui sont pas naturels; on les lui prête, ce sont des accents d'adoption. C'est dire assez le tact et le discernement qu'exige leur emploi. C'est dire aussi à quel point la Symphonie d'orgue diffère de la Symphonie d'orchestre. Nulle promiscuité n'est à craindre. On n'écrira jamais indifféremment pour l'orchestre ou pour l'orgue, mais on devra désormais apporter le même souci des combinaisons de timbres dans une composition d'orgue que dans l'oeuvre orchestrale.

Le rythme lui-même subira l'influence des tendances modernes: il se prêtera à une sorte d'élasticité de la mesure, tout en conservant ses droits. Il laissera la phrase musicale ponctuer ses alinéas et respirer quand il faut, pourvu qu'il la tienne par le mors et qu'elle marche à son pas. Sans le rythme, sans cette constante manifestation de la volonté au retour périodique du temps fort, l'exécutant ne se fait pas écouter. Que de fois le compositeur hésite et s'abstient, au moment d'inscrire sur son texte le *poco ritenuto* qu'il a dans la pensée! Il ne l'ose, de peur que l'exagération de l'interprète n'amollisse ou ne brise l'essor du morceau. Le signe manque. Nous n'avons pas de moyen graphique pour souligner une fin de période, ou renforcer un accord par une façon de point d'orgue d'inappréciable durée. N'est-ce pas grand dommage, alors surtout qu'il s'agit d'un instrument tirant tout son effet des valeurs chronométriques?

Quant à la langue conventionnelle, au système indicatif de la disposition des timbres, l'usage n'ayant rien encore consacré, il m'a semblé pratique de noter en tête de chaque pièce la registration des claviers; de doser par des nuances, plutôt que par une nomenclature exacte des jeux, l'intensité des sonorités de même famille; de désigner les claviers par leurs initiales (deux ou plusieurs initiales juxtaposées signifiant l'accouplement de deux

colors—a rich palette of the most diverse shades: harmonic flutes, gambas, bassoons, English horns, trumpets, celestes, flue stops and reed stops of a quality and variety unknown before.

The modern organ is essentially symphonic. The new instrument requires a new language, an ideal other than scholastic polyphony. It is no longer the Bach of the fugue whom we invoke but the heartrending melodist, the preeminently expressive master of the Preludes, the Magnificat, the B-minor Mass, the cantatas, and the *St. Matthew Passion*.

But this "expressiveness" of the new instrument can only be subjective; it arises from mechanical means and cannot have spontaneity. While the stringed and wind instruments of the orchestra, the piano, and voices reign only by naturalness of accent and unexpectedness of attack, the organ, clothed in its primordial majesty, speaks as a philosopher: alone among all, it can put forth the same volume of sound indefinitely and thus inspire the religious idea of the infinite. Surprises and accents are not natural to it; they are lent to it, they are accents by adoption. It is clear that their use requires tact and discernment. It is also clear to what extent the organ symphony differs from the orchestral symphony. No confusion is to be feared. One will never write indiscriminately for the orchestra or for the organ, but henceforth one will have to exercise the same care with the combination of timbres in an organ composition as in an orchestral work.

Rhythm itself must come under the influence of modern trends: it must lend itself to a sort of elasticity of the measure, all the while preserving its rights. It must allow the musical phrase to punctuate its paragraphs and breathe when necessary, provided that it hold [the phrase] by the bit and that [the phrase] march to its step. Without rhythm, without this constant manifestation of the will returning periodically to the strong beat, the performer will not be listened to. How often the composer hesitates and abstains at the moment of writing on his score the *poco ritenuto* that he has in his thought! He does not dare, from fear that the exaggeration of the performer may weaken or break the flow of the piece. The indication is left out. We do not have the graphic means for emphasizing the end of a period, or reinforcing a chord by a type of pause of unnoticeable duration. Isn't it a great shame, especially since the organ is an instrument that draws all of its effect from time values?

As to terminology, the system indicating the disposition of timbres—usage having established nothing as yet—it seemed practical to me to note the manual and pedal registration at the head of each piece; to apportion by tone colors, rather than an exact nomenclature of stops, the intensity of the sonorities of the same family; to designate the manuals by their abbreviations (two or more initials juxtaposed signifying the coupling of two

ou plusieurs claviers); de supposer les jeux à anches toujours préparés; enfin de réserver les *fff* à la toute-puissance de l'orgue, sans qu'il fût besoin de mentionner l'introduction des pédales d'anches. Dans la combinaison GR, le *crescendo* ne s'applique qu'au Récit, à moins que ce *crescendo* ne mène aux *fff*, auquel cas toutes les forces de l'instrument devront peu à peu entrer en ligne, fonds et anches.

Il est inutile, je crois, de réclamer la même précision, le même ensemble des pieds et des mains, en quittant le clavier qu'en l'attaquant, et de protester contre toute retenue de la pédale après l'heure, vieille coutume heureusement à peu près disparue.

Avec les musiciens consommés d'aujourd'hui, les insuffisances, les lacunes de la notation musicale deviennent moins redoutables; le compositeur est plus certain de voir ses intentions comprises et ses sous-entendus devinés. Entre l'exécutant et lui, c'est une collaboration constante, que le nombre croissant des virtuoses rendra chaque jour plus intime et plus fructueuse.

Ch. M. W.

or more manuals); to assume the reed stops always prepared; and finally to reserve *fff* for the full power of the organ, without having to mention the introduction of the vent (Anches) pedals. In the combination GR [Grand-orgue, Récit], the *crescendo* applies only to the Récit, unless this *crescendo* leads to the *fff*, in which case all the forces of the instrument must enter little by little in order, flues and reeds.

It is unnecessary, I believe, to implore the same precision, the same coordination of the feet and hands in leaving a keyboard as in attacking it, and to protest against all carrying-over of the pedal after the time, an old-fashioned custom that has happily almost disappeared.

With the consummate musicians of today, the insufficiencies and shortcomings in musical notation become less worrisome; the composer is more certain of seeing his intentions understood and his implications perceived. Between him and the performer is a steadfast collaboration, which the growing number of virtuosos will render more intimate and fruitful every day.

Ch. M. W.

Widor's Avant-propos to *Symphonie romane*⁶⁴⁴

La "Symphonie Gothique" a pour sujet le *Paer* [sic] *natus est* de Noël; celle-ci, l'*Haec dies* de Pâques.

Ainsi que la plupart des cantilènes destinées au "Petit-Choeur," c'est-à-dire à un groupe de quatre ou cinq voix, le *Puer natus est*, de lignes très pures, de solide construction, se prête on ne peut mieux au développement polyphonique; c'est un excellent sujet à traiter.

Tout autre est l'*Haec dies*, élégante arabesque ornant un texte de quelques mots—environ dix notes par syllabe—vocalise insaisissable comme un chant d'oiseau, sorte de point-d'orgue conçu pour un virtuose libre de contrainte.

Pour imposer à l'attention de l'auditeur un thème aussi fluide, un seul moyen: c'est de le répéter sans cesse.

Telle est la raison de ce premier morceau de la "Symphonie Romane," lequel, sacrifiant tout au sujet, ne risque ça et là quelque timide tentative de développement que pour l'abandonner bien vite et se raccrocher aussitôt à l'idée première.

L'indépendance rythmique des chants Grégoriens s'accommode mal de l'absolutisme de notre mesure métronomique. Est-il rien de plus délicat que de transcrire en signes modernes les vocalises d'un *Graduel* et d'un *Alleluia*? Alors on en vient aux explications parlées et aux commentaires: *Quasi recitativo, rubato, espressivo, a piacere*, etc.

Peut-être serait-il même opportun, en ce cas, de proposer plusieurs versions d'un même thème pour en mieux faire sentir l'inexprimable souplesse et le caractère de liberté quand même.

Par exemple:



Il ne s'agit ici, bien entendu, que de l'interprétation d'un texte grégorien présenté en *Solo*; tels l'exposition de cette symphonie sous la pédale aigüe [sic] de *Fa dièze* [sic], et plus tard le renversement de cette même exposition sur l'*Ut dièze* [sic] à la basse. Point n'est besoin d'ajouter que, lorsque ce thème est pris dans le réseau symphonique et devient partie intégrante de la polyphonie, on doit l'exécuter strictement en mesure sans atténuation d'aucune sorte, avec calme et grandeur. Alors il n'est plus libre: il est devenu la propriété du compositeur qui l'a choisi.

Ch. M. Widor

The *Symphonie gothique* has for its theme the Christmas "Puer natus est"; this symphony, the Easter "Haec dies."

Like most cantilenas intended for the "Petit-Choeur," that is to say for a group of four or five voices, the "Puer natus est," of very pure lines and solid construction, lends itself—it couldn't be better—to polyphonic development; it's an excellent subject to treat.

Quite another is the "Haec dies," an elegant arabesque adorning a text of a few words—about ten notes per syllable—a vocalization as elusive as a bird's song, a kind of pedal point conceived for a virtuoso free of limitation.

In order to impose so fluid a theme on the attention of the listener, there is only one means: to repeat it ceaselessly.

Such is the reason behind this first movement of the *Symphonie romane*, which, sacrificing all to the subject, risks here and there some timid attempt at development, only to abandon it quickly and get right back to the first idea.

The rhythmic independence of Gregorian chant conforms badly to the absolutism of our metronomic measure. Is there anything more delicate than to transcribe in modern notation the vocalizations of a Gradual or an Alleluia? So one turns to spoken explanations and commentaries for it: *Quasi recitativo, rubato, espressivo, a piacere*, etc.

Perhaps it would even be opportune, in this case, to propose several versions of a same theme to better make known the inexpressible suppleness of it, and even the free character.

For example:

Of course, it's a question here only of the interpretation of a Gregorian text set forth as a *solo*, such as the exposition of this symphony under the high pedal f-sharp, and later the inversion of this same exposition over the c-sharp in the bass. It isn't at all necessary to add that, when this theme is taken up in the symphonic network and becomes an integral part of the polyphony, one must execute it strictly in time without attenuation of any kind, with calm and grandeur. Then it's no longer free; it has become the possession of the composer who has chosen it.

Ch. M. Widor.

⁶⁴⁴ Reproduced from Widor, *Symphonie romane*, translated by Near, xxiii.

“December 2, 1839

Royal Church of Saint-Denis

“An Account of Certain Major Improvements and their Application to the Organ in the Royal Church of Saint-Denis.

Contents

1. Bellows
2. Harmonic, or Overblown Stops
3. Stiffness, or Heaviness of Key-action
4. *Récit* and *Echo: Jeux expressifs*
5. Itemized Estimates of the Cost of the Improvements Discussed in this Paper, as Applied to the Organ in the Royal Church of Saint-Denis.

“Part I.

Bellows

“The bellows of a pipe organ is indisputably the most important part of this gigantic instrument, for the wind supplied by the bellows is the source of the sound: therefore, the bellows brings to life all the pipes that constitute the various instruments that the organ draws upon. The timbre, tone quality, and character of these instruments depend chiefly on the bellows; the correct intonation and pitch of the organ are unattainable unless the bellows possesses all the necessary qualities that we have just mentioned.

“One of the first requirements for the bellows is that they supply steady and continuous wind, for the pitch of the pipes varies with the pressure of the wind: when the pressure increases, the pitch rises; and *vice versa*. Thus, an organ cannot play in tune unless the wind is perfectly even.

“Old-fashioned bellows, such as still exist in most organs in France, do not achieve this goal: the ribs forming the sides of the bellows add their weight to that of the bellows, as the latter opens; thus, the wind-pressure varies.

“Reservoirs presented the same disadvantage for a long time; namely, that the added weight of the ribs increased the wind-pressure. In addition, reservoirs required steadying by a slide mechanism, whose friction aggravated the irregularity of the wind.

⁶⁴⁵ Reproduced from Douglass, *Cavallé-Coll and the French Romantic Tradition*, 18–26.

"A series of improvements that we have made in reservoir construction enable us to achieve the requisite evenness of pressure: an iron pantograph mechanism of our design, fitted to each reservoir, makes its movement even and as free as possible from friction; and a set of levers, also of our design, fitted inside the reservoirs, causes the ribs to open simultaneously: the variation in pressure once caused by their weight is cancelled by this new device.

"These improvements, without which the organ cannot sound at a stable pitch, are not the only ones demanded by this instrument. The volume and quality of tone, in most of its stops, can be greatly improved. Indeed, if we consider that the powerful, beautiful tone of an orchestra made up of thirty odd instruments outshines the weak, thin tones of an instrument containing several thousand pipes, we are astonished to see that the organ, even with its greater resources, produces no greater power in proportion to its size. The chief cause of this weakness lies in the bellows, where none of the designs known to date gives the instrument either the volume or quality it ought to possess.

"Until now, the wind-pressure used in organs has been no greater than 5 to 10 cm. of water: these figures are the limits between which all the instruments that we have measured with a wind-gauge have been voiced. Indeed, flue stops seem likely to speak well at these pressures, but it is obvious that reed stops require greater pressure, particularly in the upper registers.

"Nevertheless, organ building habitually ignores this essential point: each builder chooses the pressure he deems appropriate to his instrument, so that the same wind-pressure is used for every stop, without distinction. The result is that the flue stops are in danger of being overblown; while the reeds, in contrast, are under-supplied.

"Here is the chief reason why the *Trompette*, the *Clairon*, and other such stops do not possess the character of the instruments whose names they bear. One reason of course lies in the fact that a metal shallot takes the place of the lips, but another is the wind pressure required to sound these instruments.

"It may readily be seen, by blowing on a wind-gauge, that the lungs furnish 50 cm. of wind and more: I have proved that vigorous blowing can produce a pressure of 100 cm.

"Now if we blow on a wind instrument such as the French horn or trumpet, we readily observe that 50 cm. and more are required to make them sound. High pitches demand the greatest pressures, low pitches the least, and the intermediate pitches require pressures between the two extremes.

"These observations suffice to account for the weakness of organ stops in comparison with orchestral instruments: we have just seen that the highest wind pressure used in organs so far is 10 cm., whereas wind instruments require pressures four or five times greater.

“Surely, an organ’s effectiveness would be greatly increased if the flue stops were winded at the proper pressure, and the reeds at higher pressures, as they require. Better still, each octave in the compass should receive wind at the pressure suited to the volume of sound which that range should produce.

“In order to achieve this end, a wind supply had to be devised whereby each octave of each stop received the appropriate wind pressure.

“At first glance, this seems easy to accomplish merely by installing a reservoir for each pressure desired. However, if we consider the disadvantages of such an arrangement, the problem proves to be more complex.

“First of all, the large number of bellows required would take up vast amounts of room, making this scheme impossible in most instances.

“Then, since wind is not used evenly but according to the number of stops drawn and the range in which the organist plays: low, high or medium; it could easily come about that one reservoir was exhausted while others were full. Thus the organist might find certain keys silent while others continued to sound.

“Fully aware of these disadvantages, we have designed a new wind supply that meets all the requirements listed above.

“This system is made up of tiered reservoirs, as many as are required for the number of different pressures to be obtained. Although these reservoirs are fed by the same pistons or plungers, the wind pressure derived from each cannot be altered by inept blowing.

“These reservoirs are arranged in such a way that although each supplies wind at a different pressure, a small device allows them to be replenished simultaneously, with no variation in pressure, and with no exhaustion of one reservoir so long as any contains wind.

“This wind supply can have a profound influence on the volume and quality of the organ’s tone. By using only two different pressures in the organ we built for the Exhibition, we achieved more satisfactory results as regards volume and uniformity of tone, reinforcement of the trebles of reeds, and—thanks to the ease of dividing the wind among flues and reeds, treble and bass—freedom from the quavering sometimes produced in the melody by certain accompaniments.

“Since the principles underlying this new system permit using as many different wind pressures as may be desired, we may assume that an organ built according to this scheme would produce sounds of an impressive and altogether original character.

“Part 2. Harmonic, or Overblown Stops

“Organ stops, as made hitherto, consist of pipes which speak the fundamental pitch. In the low register, these stops possess adequate tone; but the higher the pitch, the thinner and shriller their tone becomes. This shortcoming is observed

even in the best built organs, for it results from the design of the pipes themselves, as these pipes have always been made.

"Everyone knows that each stop is made up of a set of pipes, one for each note of the keyboard. Each pipe sounds the pitch of the corresponding key. We also know that the dimensions of each pipe are approximately in inverse proportion to the frequency of that pipe. Consequently, the volumes of the pipes vary as the cube of their linear dimensions.

"Taking low C and 1, we have the following figures:

Pitch	CC	C	c	c ¹	c ²
Frequency	1	2	4	8	16
Linear dimensions	1	1/2	1/4	1/8	1/16
Volume	1	1/8	1/64	1/512	1/4096

"Now, aside from character and tone, if we admit that the volume of sound produced by a pipe varies as the volume of air contained in the pipe, it will be seen in the above table that the volume of a stop decreases from bass to treble: it is no longer surprising that high pitches in the organ are thin and weak compared to the bass.

"It must be acknowledged that in several organs this defect is somewhat corrected by voicing the bass pipes soft and the trebles loud; but this practice reduces the effectiveness of the bass while making the treble harsh and dry, and no stop has that uniformity of tone which distinguishes a good musical instrument.

"Although they have long been known and studied by physicists, the harmonics of pipes have never yet been used in organ building. We know that harmonics give a fullness and power not found in pipes which speak only the fundamental. The air-column in pipes sounding the harmonics is divided into as many portions as there are harmonics: thus modified, the column modifies the tone, giving it better quality, and increasing its volume without shrillness.

"The wind instruments in the orchestra afford a clear idea of the advantages of harmonic tone over the fundamental.

"In the French horn, for example, the sound is produced by the same resonating body, the different pitches being accomplished by harmonics. We note that the tone of this instrument becomes purer and more beautiful as the pitches rise: the air column is divided into a greater number of segments.

"The trumpet, the cornet, and other instruments in the brass family, of smaller dimensions than the horn, do not have the same smoothness or fullness. Here the air column is smaller, and the volume of sound is accordingly less.

"The sound of the transverse flute, compared to that of an ordinary flute or recorder, again shows us the superiority of tone produced by an instrument containing several times as much air as a smaller instrument of the same kind. Indeed,

the same pitches played on each flute, all other things being equal, reveal a volume and purity in the transverse flute that the smaller flute cannot equal.

“The above observations, which anyone can make for himself, bring us to the conclusion that sound increases in fullness and volume as the air column is increased.

“As we have already commented, the low notes in the various stops produce a suitable volume of sound, by means of the fundamental pitch of each pipe. However, in the tenor and treble ranges, the notes lose fullness and volume as the pitches rise. To remedy this defect, we have made several stops as follows: the lowest octave speaks the fundamental; the next octave, the first harmonic; and the third octave, the second harmonic; the fourth, the third harmonic, and so forth.

“Thus, as the pitches rise, the air columns become larger in proportion, and the tone quality is made uniform throughout the compass of the stop.

“Note that the wind pressure required is greater in proportion to the number of harmonics being sounded in the air column.

“In reed stops especially, this increase in pressure is necessary to insure all the fullness and power of which these stops are capable.

“The new system of multiple-pressure bellows mentioned above, apart from the influence it may have on conventional stops, would at the same time be most helpful in securing the most beautiful tone possible in harmonic stops.

“Various experiments which we have already performed with these new stops, and the use of several such stops in the organ we built for the 1839 Exhibition — which organ caused the judges to award us a medal — might well demonstrate the superiority of these stops over those employed until the present time. Not only would the power of the organ be doubled by their use, but the tone would possess an immediacy and purity which cannot be obtained by conventional methods.

“Part 3. Stiffness, or Heaviness of Key Action

“Organists and builders generally agree that the larger the organ the stiffer the key action. A brief explanation will show that this must be so for reasons of construction, and that of two organs equal in size, the more powerful instrument must have the stiffer manual action.

“The manual keys, when depressed by the organist’s fingers, operate a relay mechanism and open the pallets, which allow wind supplied by the bellows to reach the pipes. The pallets are enclosed in a box, called the pallet box, which is connected to the bellows, and they cover the passages through which the wind must reach the pipes. Now if we inquire as to the causes of heavy action, we find (1) the springs holding the pallets closed, and the friction in the mechanism linking keys to pallets, and (2) the pressure exerted on the pallets by the wind from the bellows.

“The first of these causes may be reduced by careful design and construction, but the second cannot. We know that gases exert on the surface of container a pressure equal to that brought to bear on them. Now since each pallet must supply all the pipes corresponding to a given key, it follows that the larger the organ, the greater the wind pressure on each pallet.

“To overcome this obstacle, two methods have been used until the present time. The first consists of increasing the mechanical advantage of the lever-arm formed by the key: in this case, the key dip becomes so great as to hamper the performer. The second method limits the size of the pallets; but then they cannot admit all the wind necessary to supply the pipes adequately, and the pipes do not speak with suitable power. From the above it may be deduced that a large organ with light action must lack volume; otherwise, the excessive key dip is just as serious a handicap, for it does not allow the performer to exploit fully the resources of a large instrument.

“Fully aware of the disadvantages mentioned above, and after studying the methods used to date by the best builders but without success, we determined to find a new method for solving this problem.

“A few experienced builders have attempted to modify the pallets so as to decrease the wind pressure on them. We were also engaged in this attempt when Mr. Barker brought us an appliance of his invention, patented in France, which appliance gives the keyboard all the lightness one might desire, reduces the key dip, and makes no change in the design of the pallets.

“Based on the elasticity of air, this appliance uses the very wind supplied by the bellows.

“Instead of directly overcoming the resistance of the pallet, each key serves as a kind of trigger or detent controlling the action of this device, which in turn opens and closes the pallet.

“For each manual key there is provided a small bellows, connected to the pull-down of a pallet in the chest. These little bellows are so designed that when a key is depressed, the corresponding bellows fills with wind from the main supply. Since air is elastic, the little bellows immediately fills with wind, and it opens the pallet connected to it. When the key is released, the little bellows collapses, and the pallet immediately closes.

“This new device not only allows us to decrease the stiffness of the key action; it also allows us to increase the size of the pallets and thus to supply the pipes with all the wind they need to speak with characteristic power. Finally, it will be observed that this device is a valuable resource where the action of coupled manuals is concerned.

“It is common knowledge that pipe organs are fitted with several keyboards, each of which controls a certain number of stops; and that the full power of the

organ can be obtained only by coupling the keyboards in such a way that one of them operates all the others. In this case, the organist is faced with the greatest difficulty, for each keyboard coupled increases the heaviness of the action.

"By using this new scheme, we obtain all the advantages of coupling and none of the disadvantages: since all coupling is done with the aid of the pneumatic device just described, the lightness of the key action is in no way affected by the various combinations.

"Another system of couplers involving this device allows the organist to increase the resources at his disposal and thus double the usual power of the organ.

Récit and Echo: Jeux Expressifs

"We may distinguish two main categories of sound which the organ can produce: (1) those peculiar to the organ, which are made chiefly by foundation stops: their majestic tone is imitated by no other instrument; (2) those which more or less successfully imitate the various instruments in the orchestra.

"True, the latter stops give only an imprecise imitation of the instruments whose names they bear, and they are capable of great improvement in tone quality, as we have pointed out in connection with the bellows and harmonic stops. A further essential quality to be mentioned here is the ability to increase in volume as desired, so as to perfect the imitation of orchestral instruments.

"Not only in our time have efforts been made to give the organ this capability: indeed, old organs frequently bear witness to attempts made long ago towards this goal.

"Thus, a few stops placed in a location unfavorable to the exit of sound were called *Echo*. Later, these stops were placed in a box, whose lid or side could be opened at will by means of a pedal: thus, shadings were obtained in the volume of sound. Still later, shutters took the place of one side of the box, affording a more precise response to the slightest movement of the pedal, and imparting to the stops whose sound the shutters affected a certain shading which imitated the expression of orchestra instruments.

"However, these stops are usually too limited in number and compass, with reference to the rest of the organ; the powerful low range of the latter overshadows the nuances of the stops contained in the box.

"Now by increasing the number and compass of the stops placed under expression, this division of the organ may be given greater power; but we must point out that in this case the design and even the construction of the box are inadequate to reduce the volume: the sound waves are transmitted by the sides of the box, and the range from loud to soft is reduced to almost nothing.

"We shall now describe a new construction method whose purpose is to give this division much more power and greater range of expression than is possible by conventional means.

"In this scheme, the *Récit* manual is extended so that its compass equals that of the *Grand orgue*. This manual controls stops of the greatest power, and they all have full manual compass. This extension in range is a great advantage for solo stops, and when they are coupled to the *Grand orgue*, they lend greater brilliance to the latter division. The chief improvement, however, lies in the actual construction of the box containing these stops.

"The walls of the box comprise two panels with a space between, the space being filled with sawdust or any other sound-insulating material. The box also possesses two sets of shutters arranged in such a way that one opens before the other, thus allowing every possible gradation of volume. Since the walls of the box are impervious to sound waves, the volume may be reduced or augmented as much as may be desired.

"Thereby, the stops in this division take on all the expressive qualities of orchestra instruments: by virtue of their compass and power, their qualities seem to influence all the stops in the organ, when the latter are played together with the stops under expression.

"Part 5. Itemized Estimate of the Cost of the Improvements discussed in this Paper, as Applied to the Organ in the Royal Church of Saint-Denis.

"I. Multi-Pressure Bellows

"In order to modify the present bellows in accordance with Part 1 of this paper, various additions would be required as well as alterations in the original construction.

"The additional work would consist of the following:

"1) Adding mechanisms to ensure that the ribs open simultaneously, and not in succession as in conventional bellows, thus contributing to the pitch stability of the organ.

"2) Fitting a new set of wind trunks so as to connect the reservoirs to one another, without changing the pressure created by each.

"3) Increasing the number of wind trunks, as required to supply wind at different pressures to the various chests.

"4) Modifying the wind chests themselves so that they may receive a different wind pressure for each octave in their compass.

"5) Finally, building a new *high-pressure* bellows to supply wind to the treble range of the reed stops as well as to the pneumatic device described in Part 3 of this paper.

"The additions listed above would cost 6,000 francs.

“II Harmonic, or Overblown Stops.

“The harmonic stops described in Part 2 of this paper would require additional labor and expense compared to conventional stops, first because of their greater dimensions, and second because they are more difficult to voice and tune.

“The new stops would be installed as follows:

“In the *Positif*, a *Flûte harmonique*, a *Flûte octaviante* and a *Seconde Flûte octaviante*, a *Trompette harmonique*, and a *Clairon octaviant*.

“In the *Grand orgue*, a *Trompette harmonique à pavillon*: in general, all the reed stops and the chief foundation stops would speak harmonics rather than the fundamental, in the treble range.

“In the *Bombarde*, the same alteration would be made in the treble range of the reed stops.

“In the *Récit*, a high-pressure *Trompette d’harmonie* and *Clairon*, a *Flûte traversière*, a *Flûte octaviante*, and a *Petite Flûte*.

“In the *Pédale*, a *Trompette harmonique*, a *Clairon harmonique*, and a *Second Clairon octaviant*.

“The alteration listed above would cost 8,000 francs.

“III Manuals

“The major improvements described in Part 3 of this paper have as their purpose to eliminate the stiffness usually found in organ actions: they would entail certain alterations in the arrangement of the manuals as already described. This labor, together with building the pneumatic appliance described in this paper, would cost 5,000 francs.

Récit and Echo: Jeux expressifs

“The improvements listed in Part 4 of this paper entail further work on the mechanism of this division, and so would cost 1,000 francs.

Total 20,000 francs”

Appendix 4: Select Discography

The following discography does not claim to be comprehensive in any way, but merely hopes to temporarily fill the current gap in documentation. Although countless recordings exist that include works of Widor, only those that feature his music exclusively or in majority have been included. For discs featuring organ(s), when possible, the instrument has been listed in brackets below the citation, including the location and builder. When the contents of the disc are not evident from its title, Widor's pieces are also included in brackets. Many of these recordings are available to stream online through services such as the *Naxos Music Library*. For the sake of brevity links to recordings on such databases have been omitted, but catalogue numbers have been included.

Orchestral

- Becker, Markus et al. *The Romantic Piano Concerto ~ 55*. Hyperion CDA67817
[Piano Concerto Nos. 1 & 2; Fantasy, op.62]
- Schmitt, Christian et al. *Charles-Marie Widor: Organ Symphonies opp. 42 & 81*. CPO 777443-2.
[Konzerthalle, Bamberg, Germany. Jann.]
- _____. *Charles-Marie Widor: Organ Symphonies opp. 42,3 & 69*. CPO 777678-2.
[Konzerthalle, Bamberg, Germany. Jann. Saint-Ouen, Rouen, France.]
- Ulrich, Meldau et al. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 9*. Motette 40241
[Symphony for organ and orchestra, op.42a; *Trois Nouvelle Pièces*, op.87]
- Wißkirchen, Paul et al. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 8*. Motette 40071
[Symphony No. 3, op.69; *Sinfonia sacra*, op.81.]
- _____. *Charles-Marie Widor: Messe und Symphonie Antique*. Motette 40181.
[Cologne Cathedral]
- Yates, Martin et al. *Charles-Marie Widor, Volume 1*. Dutton Epoch 7275
[works for piano and orchestra; Martin Roscoe, piano]
- _____. *Charles-Marie Widor, Volume 2*. Dutton Epoch 7303
[*Pêcheurs de Saint-Jean*, excerpts; Cello Concerto; Symphony No. 2]
- _____. *Charles-Marie Widor, Volume 3*. Dutton Epoch 7315
[*Nuit de Walpurgis*; Violin Concerto; Symphony No. 1]

Chamber

All-Widor

- Packer, Janet and Chris Grossman. *Charles-Marie Widor Works for Violin and Piano*. Centaur CRC2475.
[Sonatas, opp. 50 & 79; Romance, op.46; *Cavatine*, op.57; *Suite florentine*.]
- Prunyi, Ilona and New Budapest Quartet. *Charles-Marie Widor*. Naxos 8.555416.⁶⁴⁶
[Piano Trio, op.19; Piano Quintet, op.7.]
- Roorda, Theis et al. *Widor: Suite Florentine, Complete Works for Woodwind*. Naxos 8.573764.
[*Suite Florentine*; Introduction and Rondo, op.72; Suite, op.34; 3 pieces [arrangements];
Serenade, op.10.]

Significant Works

- Bruns, Peter and Annegret Kutner. *French Works for Cello and Piano, Vol. 1*. Hänssler Classic
CD98.294. [Three pieces, op.21; Cello Sonata, op.80.]
- Globenski, Anna-Marie and Quatuor Laval. *Louis Vierne, Charles-Marie Widor*. SNE Records
B000005KHM. [Piano Quintet, op.68.]

Vocal

All-Widor

- Bundy, Michael and Jeremy Filsell, *Widor: Chansons de Mer, La nuit, Nuit mystérieuse*.
Naxos 8.572345
- Ellenburger, Volker et al. [Mass. See Organ, All-Widor.]
- Rodde, Anne Marie and Noel Lee. *Charles-Marie Widor: Melodies, Soirs d'été, Chansons de Mer*. Etcetera
KTC 1094.

Significant Works

- Patenaude, Gilbert et al. *Charles-Marie Widor, Louis Vierne: Messes pour chœurs et orgues*. ATMA Classique
ACD22718. [Oratoire Saint-Joseph du Mont-Royal, Montréal, Canada. Beckerath. Mass,
op.36; *Tantum Ergo*, op.18,1; 3 Motets, op.23.]

Organ

Sets

- Chaisemartin, Suzanne. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 1*. Mottete 11221
[Saint-Augustin, Paris, France. Cavallé-Coll. Symphony I.]
- _____. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 4*. Mottete 11131
[Trinité, Paris, France. Cavallé-Coll. Symphonies IV and VI.]

⁶⁴⁶ Reissue of Marco Polo 8.223193 from 1991.

- Fagius, Hans. *Charles-Marie Widor*. BIS BIS-CD-471.
 [Katarina Church, Stockholm, Sweden. Åkerman & Lund. Symphonies III and VI;
 Symphony I: *Méditation* and *Marche Pontificale*.]
 _____. *Charles-Marie Widor: Symphonies No. 2 & No. 8*. BIS BIS-CD-1007.
 [Kallio Church, Helsinki, Finland. Åkerman & Lund.]
- Kaunzinger, Günther. *Charles-Marie Widor [Symphonies I & II.]* Novalis 150073-2.
 [Stiftsbasilika, Waldsassen, Germany. Jann.]
 _____. *Charles-Marie Widor [Symphonies III & IV.]* Novalis 150085-2.
 [Stiftsbasilika, Waldsassen, Germany. Jann.]
 _____. *Charles-Marie Widor [Symphonies V & VI.]* Novalis 150015-2.
 [Limburg Cathedral, Germany. Klais.]
 _____. *Charles-Marie Widor [Symphonies IX & X.]* Novalis 150038-2.
 [Limburg Cathedral, Germany. Klais.]
- Krigbaum, Charles. *Charles-Marie Widor Symphoniy I [&] Symphony II*. AFKA Records SK-521.
 [Woolsey Hall, Yale University, U.S.A. E.M. Skinner, et al.]
 _____. *Charles-Marie Widor Symphoniy III [&] Symphony IV*. AFKA Records SK-522. [Woolsey
 Hall, Yale University, U.S.A. E.M. Skinner, et al.]
- Ledroit, Frédéric. *Widor: Symphonies no. 2 et 4*. Skarbo DSK1091
 [Saint-Louis Cathedral, Versailles, France. Clicquot/Cavaillé-Coll.]
 _____. *Widor: Symphonies no. 5 et 6*. Skarbo DSK1051.
 [Saint-Pierre Cathedral, Angoulême, France. Beuchet-Debierre]
 _____. *Widor: Symphonies no. 7 et 9*. Skarbo DSK1076.
 [La Madeleine, Paris, France. Cavaillé-Coll et al.]
 _____. *Widor: Symphonie no. 8*. Skarbo DSK1102.
 [Saint-Étienne, Mulhouse, France. Cavaillé-Coll/Roethinger. Symphony VIII; *Trois Nouvelles
 Pièces*, op.87; Symphony II: Scherzo.]
- Lichtscheidel, Winifried. *Charles-Marie Widor Sämtliche Orgelsymphonien*. Ambiente-Audio ACD-2035.
 [St. Martinus, Sendenhorst, Germany. Woehl.]
- Morisset-Balier, Marie-Andrée. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 2*. Mottete 11231.
 [Saint-Ouen, Rouen, France. Cavaillé-Coll. Symphony II.]
 _____. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 7*. Mottete 10411.
 [Saint-Ouen, Rouen, France. Cavaillé-Coll. Symphony IX.]
- Nolan, Joseph. 2012. *The Organ Symphonies, Vol. 1*. Signum Classics SIGCD292.
 [La Madeleine, Paris, France. Cavaillé-Coll. Symphonies 5–6.]
 _____. 2013. *The Organ Symphonies, Vol. 2*. Signum Classics SIGCD319.
 [La Madeleine, Paris, France. Cavaillé-Coll. Symphonies 1–2.]
 _____. 2013. *The Organ Symphonies, Vol. 3*. Signum Classics SIGCD334.
 [La Madeleine, Paris, France. Cavaillé-Coll. Symphonies 3–4.]
 _____. 2014. *The Organ Symphonies, Vol. 4*. Signum Classics SIGCD337.
 [La Madeleine, Paris, France. Cavaillé-Coll. Symphonies 7–8.]

- _____. 2015. *The Organ Symphonies, Vol. 2*. Signum Classics SIGCD347.
[La Madeleine, Paris; Saint-Sernin, Toulouse. Cavaillé-Colls. Symphonies 9–10.]
- _____. 2017. *Charles-Marie Widor Solo Organ Works*. Signum Classics SIGCD438.
[Saint-Sernin, Toulouse; Saint-François-de-Salles, Lyon. Cavaillé-Colls. *Suite Latine*, Op. 87, *Bach's Memento*, *Marche Americaine*, *Marche Nuptiale from Conte d'Avril*.]
- Pierre, Odile. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 6*. Mottete 11251.
[Notre-Dame de la Dalbade, Toulouse, France. Puget. Symphony VIII.]
- Roth, Daniel. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 3*. Mottete 11241.
[Saint-Sernin, Toulouse, France. Cavaillé-Coll. Symphonies III & VII.]
- _____. Roth, Daniel. *Charles-Marie Widor: Sämtliche Symphonien, Vol. 5*. Mottete 11141.
[Saint-Sulpice, Paris, France. Symphonies V & X.]
- Rübsam, Wolfgang. 2019 *Widor: Organ Symphonies 1*. Naxos 8.574161.
[Rockefeller Chapel, Chicago, USA. E.M. Skinner. Symphonies 1–2.]
- _____. *Widor: Organ Symphonies 2*. Naxos 8.574195.
[Rockefeller Chapel, Chicago, USA. E.M. Skinner. Symphonies 3–4.
Remaining volumes forthcoming]
- Schmitt, Christian. 2014. *Charles Maries Widor Organ Symphonies 1–4*. CPO 777705-2.
[St. Ouen, Rouen, France. Cavaillé-Coll.]
- _____. 2018. *Charles Maries Widor Organ Symphonies Nos. 5, 6, 8–10*. CPO 777706-2.
[St. Ouen, Rouen, France. Cavaillé-Coll.]
- _____. *Charles Maries Widor Organ Symphonies Opp. 42,3 & 69*. See Orchestral.
- Thers, Hans Ole. *The Complete Organ Symphonies Vol. 1: Charles-Marie Widor*. Classico CLASSCD450.
[Helligaandskirken, Copenhagen, Denmark. Olsen/Marcussen. Symphonies III & VII.]
- _____. *Charles-Marie Widor: Organ Symphonies No. 1 & 2*. Classico CLASSCD442.
[Helligaandskirken, Copenhagen, Denmark. Olsen/Marcussen.]
- _____. *Charles-Marie Widor: Organ Symphonies No. 4 & 8*. Classico CLASSCD729.
[Helligaandskirken, Copenhagen, Denmark. Olsen/Marcussen.]
- _____. *Charles-Marie Widor: Organ Symphonies No. 5 & 6*. Classico CLASSCD629.
[Helligaandskirken, Copenhagen, Denmark. Olsen/Marcussen.]
- Van Vliet, Herman. *Widoriade, Vol. I*. Festivo 8716114014322.
[Saint-Ouen, Rouen and Saint-François-des-Salles, Lyon, France. Cavaillé-Colls. Symphonies I–IV.]
- _____. *Widoriade, Vol. II*. Festivo 8716114614522.
[Saint-Ouen, Rouen and Saint-François-des-Salles, Lyon, France. Cavaillé-Colls. Symphonies V–VII; *Bach's Memento*.]
- _____. *Widoriade, Vol. III*. Festivo 8716114014728.
[Saint-Étienne, Caen; Saint-Ouen, Ouen; Saint-Sernin, Toulouse, France. Cavaillé-Colls. Symphonies VIII–X, *Trois Nouvelle Pièces*, op.87.]
- Vernet, Olivier. *Charles-Marie Widor: Intégrale de l'œuvre pour orgue, volume 2*. Ligia Digital 0104203-09
[Saint-Antoine-des-Quinze-Vingts, Paris, France. Cavaillé-Coll. Symphonies II–III.]

All-Widor

- Alain, Marie-Claire. *L'Orgue Français* [CDs 14–15]. Erato/Warner Classics 0825646310647.⁶⁴⁷
[Saint-Germain, Saint-Germain-en-Laye, France; Cavaillé-Coll et al. Saint-Étienne, Caen, France; Cavaillé-Coll. Symphonies III–VI and IX, excerpts from I and II.]
- Bambauer, Martin. *Charles-Marie Widor: Organ Symphonies Nos. 1 & 2*. Aeolus AE-10471
[Saint-Sulpice, Paris, France. Cavaillé-Coll.]
- Bell, Joby. *American Classic Widor, Vol. 1*. Centaur CRC3763.
[First Presbyterian, Houston, TX. Aeolian-Skinner. Symphony I, *Suite Latine*.]
_____. *American Classic Widor, Vol. 2*. Centaur CRC3764.
[First Presbyterian, Wilmington, NC. E.M. Skinner. Symphonies II & III.]
- Blohn, Christian von. *Charles-Marie Widor: Organ Symphonies Nos. 5 & 10*. Arte Nova B000056BGR.
[Hildegardskirche, St. Ingbert, Germany. Späth/Mayer.]
- Boysen, Bjørn. *Charles-Marie Widor: The Last Symphonies*. Simax Classics PSC1155.
[Aarhus Cathedral, Aarhus, Denmark. Frobenius & Sons. Symphonies 9 & 10.]
- Chorzempa, Daniel. 1982. *Widor Symphonies No. 5 & No. 10 'Romane'*. Phillips 410 054-2.
[Saint-Sernin, Toulouse, France. Cavaillé-Coll.]
- Delcamp, Robert. 2007. *Widor Organ Favourites*. Naxos 8.570310.
[St. Cecilia Cathedral, Omaha, NE. Pasi. Excerpts of Symphonies 1–6 & 9, Op. 87, and *Bach's Memento*.]
- Ellenburger, Volker et al. 2002. *Charles-Marie Widor*. IFO Classics 00 065
[Saint-Ouen, Rouen, France. Cavaillé-Coll. Symphony 10, Op 87, Mass.]
- Fuller, David. 2001. *Charles-Marie Widor: Symphony Gothique, Symphony Romane*. Loft LRCD-1014.
[SUNY Buffalo, Buffalo, NY, USA. C.B. Fisk.]
- Grew, John. 2007. *Charles-Marie Widor Symphonies no. 5 & no. 9*. ATMA Classique ACD22370.
[Église Saint-Nom-de-Jésus, Montreal, Canada. Casavant Frères.]
- Hill, David. 1985. *Widor Symphony No. 5, Marche Pontificale, Mystique*. Helios CDH55144.
[Westminster Cathedral, London, UK. Henry Willis & Sons.]
- Lehtola, Jan. *Historical Organs and Composers 2*. Alba ABCD306.
[Saint-François-des-Salles, Lyons, France. Cavaillé-Coll. Symphonies 3 & 8.]
- Nordstoga, Kåre. *Charles-Marie Widor Organ Symphonies No. 5 & 6*. Simax Classics PSC1073.
[Saint-Étienne, Caen, France. Cavaillé-Coll.]
- Parker-Smith, Jane. *Widor: Organ Symphonies Nos. 5 & 7*. ASV Digital CD DCA 958.
[Saint-Eustache, Paris, France. Van den Heuvel.]
- Patrick, David M. *Charles-Marie Widor [Symphonies VI & III]*. ASV Digital CD DCA 1106.
[Coventry Cathedral, U.K. Harrison & Harrison.]
- Pierre, Odile. *Widor Organ Symphonies No. 4 & No. 5*. IFO Classics ORG 7234.2.
[St. Ulrich & Afra Basilica, Augsburg, Germany. Sandtner.]
- Roth, Daniel. *Daniel Roth Plays Charles-Marie Widor*. JAV 196.
[Saint-Sulpice, Paris, France. Cavaillé-Coll. Symphonies 5 & 6.]

⁶⁴⁷ Reissues of Erato recordings from 1968 and 1980.

- _____. *Daniel Roth Plays Charles-Marie Widor*. JAV 193
 [Saint-Sulpice, Paris, France. Cavaillé-Coll. Symphonies IX & X.]
- Sanger, David. *Widor: 5th Symphony*. Saga 5439.
 [St. Peter's Italian Church, London, U.K. Annaesens.]
- Seynhave, Kristiaan. *Charles-Marie Widor: 5^e & 6^e symphonies pour grand orgue*. Cypres Records CYP1631. [Katarina Church, Stockholm, Sweden. Van den Heuvel.]
- Smith, Rollin. *Widor Symphonies Gothique and Romane*. Repertoire Recording Society.
 [Saint Mark's Church, Philadelphia, U.S.A. Aeolian-Skinner.]
- Szypowski, Jan. *Charles-Marie Widor: VIII^e et X^e Symphonies pour Grand Orgue*. DUX 0217.
 [St. John's Archcathedral, Warsaw, Poland. Eule.]
- Trotter, Thomas. 1991. *Widor*. Decca 00028943315227.
 [Saint-François-de-Sales, Lyon, France. Cavaillé-Coll. Symphony 9; Op. 87; excerpts from Symphonies 5, 6, & 8.]
- Verdin, Joris. 2009. *Charles-Marie Widor Symphonies Opus 14*. Ricercar RIC286.
 [Royaumont Abbey, Asnières-sur-Oise, France. Cavaillé-Coll.]
- Walsh, Colin. 2009. *Widor: Organ Symphony No. 5, Organ Symphony No. 6*. Guild GMCD7305.
 [Lincoln Cathedral, Lincoln, UK. "Father" Henry Willis.]

Significant works

- Eichenlaub, Markus. *Jehan Alain & Ch.-M. Widor*. IFO 00 024.
 [Limburg Cathedral, Germany. Klais. Symphony VI.]
- Ellenburger, Volker. *Französischen Orgelromantik aus der Dom zu Minden*. IFO 00 022
 [Minden Cathedral, Germany. Kuhn. Symphony V.]
- Lippincott, Joan. *Joan Lippincot, Organist. Cadet Chapel, Westpoint*. Gothic G-49046
 [Cadet Chapel, Westpoint, U.S.A. Moller et al. Symphony V.]
- Preson, Simon. *Widor: Symphony No. 5. Vierne: Carillon de Westminster*. Deutsche Grammophon 00028941343826. [Westminster Abbey? London, UK. Harrison & Harrison.]
- Tarrant, Jeremy. *Charles-Marie Widor Organ Symphony No. 7 in A Minor, Works by Vierne and Litaiže*. Raven OAR-146. [First Presbyterian, Kirkwood, MO, U.S.A. Casavant.]
- Unger, Johannes. *Franck-Alain-Widor, Grand Pieces*. Genuin GEN86073.
 [St. Jakobus, Ilmenau, Germany. Walcker. Symphony VII.]

Appendix 5: An Incomplete List of French Symphonies of the 19th- and Early 20th-Centuries

[Giacomo Meyerbeer (1791–1864)

Fest-Ouverture im Marschstyl, orch, 1862]

Hector Berlioz (1803–1869)

Op 14 Symphonie fantastique:, 1830,1845

Op 16 Harold en Italie, 1834, 1848

Op 17 Roméo et Juliette, 1839, 1847

Op 15 Grande symphonie funèbre et triomphale, 1840, 1843

Louise Farrenc (1804–1875)

Sym. no.1, c, op.32, 1841 [H, i/1]

Sym. no.2, D, op.35, 1845

Sym. no.3, g, op.36, 1847

Henri Reber (1807–1880)

4 syms. (1858)

Félicien David (1810–1876)

Sym., F, 1837

Sym., E, 1838

Le désert, 1844

Sym., Eb (1846)

Christophe Colomb, 1847

Sym., c, 1849

Charles-Valentin Alkan (1813–1888)

Symphony, b, 1844, lost

[Op 39 Douze études, in all minor keys (1857): Symphonie, 4–7]

Leon Kreutzer (1817–1868)

Symphony in Fm, c.1860

Symphony in B-flat, ?

Louis-Alfred Lefebure-Wely (1817–1869)

Three symphonies (lost? published?)

Charles Gounod (1818–1893)

Symphony I in D - 1855

Symphony II in E-flat - 1856

[Jacques Offenbach (1819–1880)

Ouverture, 1837;

Ouverture à grand orchestre, 1843]

- Louis Theodore Gouvy (1819–1898)
 7 syms., 1846–92
 [Sinfonietta (c1886)
 Symphonische Paraphrasen (c1898)
 2 concert ovs. (c1858)]
- Cesar Franck (1822–1890)
 Op. 13 premieree grande symphonie, G -1840 (unpublished)
 [Grand Piece Symphonique, org. - 1868]
 [Op 46 Variations symphoniques, with solo pf - 1885]
 Op 48 Symphonie - 1886–8
- Edouard Lalo (1823–1892)
 2 symphonies, early, destroyed by Lalo
 Symphonie espagnole, op.21,(vln solo) - 1874
 Symphony, g, 1886 (?1887) (destroyed?)
- Camille Saint-Saëns (1835–1921)
 Symphony, Bb, c1848, (incomplete)
 Symphony, D, c1850, (incomplete)
 Symphony, A, c1850, (incomplete)
 Symphony, A, c1850 (not published until 1974)
 Op 2 Symphony no.1, Eb, 1853 (1855)
 Symphony 'Urbs Roma', F, 1856 (not published until 1974)
 Op 55 Symphony no.2, a, 1859 (1878)
 Op 78 Symphony no.3, c, 1886 (1886)
- Alexandre Guilmant (1837–1911)
 Sym. no.1, op.42 (1879) (with organ)
 Sym. no.2, op.91 (1911) (with organ)
- George Bizet (1838–1875)
 Symphony no.1, C - 1855
 Symphony -1859 (Begun twice, destroyed Dec 1859)
 Symphony no.2, C - 1860–68,
- Theodore Dubois (1837–1924)
 Symphonie Francaise - 1908
 Symphonie II - 1912
 Symphonie III - 1924
- Jules Massenet (1842–1912)
 [Ouverture en sol, op.1, 1863 Pc (transcr. and pubd as Ouverture de concert, pf 4 hands, 1869)]
 [1ère suite d'orchestre, op.13, 1865 (n.d.)]
 [Pompéia, suite symphonique, 1865, lost]
 Symphony, 1865, lost
 Symphony, 1870, lost

Charles-Marie Widor (1844–1937)

Symphony no.1, F, op.16 (1873)

“ no.2, A, op.54 (1882)

“ no.3, org, orch, op.69 (Mainz, 1895)

Symphonie antique, org, orch (1911) [with choral finale]

Sinfonia sacra, org, orch, op.81 (Leipzig, 1908)

Gabriel Fauré (1845–1924)

Op 20 Suite (Symphony), F, 1865–74 (Allegro, Andante, Gavotte, Finale); 1st movt pub'd as Allegro symphonique, op.68, arr. pf 4 hands, L. Boëllmann (1895); movts 1–3 in MS, arr. str, org

Op 40 Symphony, d, sum. 1884 (Allegro deciso, Andante, Final), MS destroyed except for 1st vn part, themes of movts 1–2 revised in sonatas opp.108–9

[Op 80 Pelléas et Mélisande, suite, 1900 (1901) reorch'd by Fauré after stage work]

[Henri Duparc (1848–1933)

Lénore, G, sym. poem, 1875 (?1894–5)]

Henri Dallier (1849–1934)

Op. 50 Symphony in F (1908)

Vincent d'Indy (1851–1931)

Symphonie cévenole - 1886

Symphony II in B-flat - 1902-1903

Symphony III - 1916-1918

André Messager (1853–1929)

Symphony, A, 1875, perf. Concerts Colonne, 1878 (1948)

Ernest Chausson (1855–1899)

Op. 20 Symphony, Bb, 1889–90 (?1908)

Symphony no.2, sketches, 1899

André Gédalge (1856–1926)

Sym. no.1, D, 1893

Sym. no.2, c, 1902, reorch'd 1912

*Sym. no.3, F, 1910

Sym. no.4, A, inc.

[Claude Debussy (1862–1918)

La Mer - 1905]

[Gabriel Pierné (1863–1937)

Suite d'orchestre no.1, op.11, 1883

Ouverture symphonique, op.10, 1885

Poème symphonique, op.37, pf, orch, 1901

Concertstück, op.39, hp, orch, 1903]

- Alberic Magnard (1865–1914)
 Symphonie I - 1890
 Symphonie II - 1893
 Symphonie III - 1896
 Symphonie IV - 1913
- Joseph Guy Ropartz (1864–1955)
 Sym. no.1 'sur un choral breton', a, 1894
 Sym. no.2, f, 1900;
 Sym. no.3, E, chorus, orch, 1905;
 Sym. no.4, C, 1910;
 Petite symphonie, chbr orch, 1943
 Sym. no.5, G, 1944
- Paul Dukas (1865–1935)
 Symphony, C - 1895–6
 Second Symphony - 1912 (destroyed)
- Georges Witkowski (1867–1943)
 Symph 1, 1901
 No. 2, ?
- Charles Koechlin (1867–1950)
 Symphony, A, 1895–1900, inc.
 Op 57bis Symphony no.1, 1911–15, orchd 1926 [version of Str Qt no.2, op.57]
 Symphonie d'hymnes, 1936 [compiled from opp.127, 48/1, 110, 148, 69]
 Op 196 Symphony no.2, 5 movts, 1943–4 [based on opp.126, 185/4, 82, 90, 109, 111]
- Albert Roussel (1869–1937)
 Le poème de la forêt (Symphony no.1) - 1894-1906
 Sym. 2, 3, 4
- Charles Tournemire (1870–1939) (all symphonies unpublished)
 Sym. no.1 'Romantique', op.18, 1900;
 Sym. no.2 'Ouessant', op.36, 1908–9;
 Sym. no.3 'Moscou (1913)', op.43, 1912–13;
 Sym. no.4 'Pages symphoniques', op.44, 1912–13;
 Sym. no.5 'De la montagne', op.47, 1913–14;
 Sym. no.6, op.48 (Bible), 1v, chorus, orch, org, 1915–18;
 Sym. no.7 'Les danses de la vie', op.49, 1918–22;
 Sym. no.8 'La symphonie du triomphe de la mort', op.51, 1920–24
- [Maurice Ravel (1875–1937)
 Daphnis et Chloé (symphonie chorégraphique, 3 parts, 1909–12
 Fragments symphoniques (Suite no.1), 1911: Nocturne, Interlude, Danse guerrière [from
 Daphnis et Chloé]]

Marcel Labey (1875–1968)

Four symphonies

1903, 1908

Two others of unknown date?

Jean Huré (1877–1930)

Sym. no.1, 1896, unpubd

Sym. no.2, 1897, unpubd

Sym. no.3, 1903

Paul La Flem (1881–1984)

Sym., A, 1906–7 (while studying with d'Indy)

Sym. no.2, 1956–8

Sym no.3, 1967

Sym no.4, 1971–4

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