

Thomas Pfeiffer



César Franck: The Seven Words of Christ at the Cross

César Franck

LP-120g aud 63.411

[American Record Guide](#) 5/2000 (Paul L. Althouse - 2000.09.01)



Don't be misled by the packaging. The liner gives the title in German (Die Sieben Worte Christi am Kreuz), but the work is in fact sung in Latin. It comes from 1859, a time when the composer was engaged with liturgical and religious music; in later life he restricted his composition to the orchestral and chamber music he is known for. The Seven Words was, for reasons unknown, not performed during Franck's lifetime, and in fact was not discovered until 1977. This performance dates from 1979, shortly after the discovery. Franck supplemented the traditional Seven Words with additional text, both biblical and free. His music is sweet and lyrical, rather Mendelssohnian in flavor (as is so much 19th Century church music), and free from Franck's penchant for incessant modulation. The overall effect is meditative, not dramatic, even in poignant sections like 'My God, why has thou forsaken me?'

The performance is certainly adequate for such a rare work. Most impressive is soprano Edith Wiens, who sounds terrific: full, rich, and expressive. A valuable release, then, for seeing another side of Franck and the state of church music in France around 1860.

[Frankfurter Allgemeine Zeitung](#) 22.03.1994 (Heribert Klein - 1994.03.22)



In himmlischen Händen – César Francks „Die Sieben Worte Christi am Kreuz“

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Hessischer Rundfunk 26.09.1993 (Manfred Wagner - 1993.09.26)



Von Reger zu César Franck. Audite veröffentlichte zwei geistliche Werke dieses...

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Luister November 1994 (W.B. - 1994.11.01)



Hier sehen wir, wie eine kleine Stadt groß sein kann. Es beweist...

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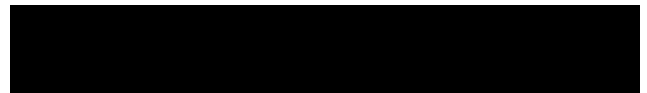
Musikmarkt 01.10.1993 (- 1993.10.01)



Auf CD erhältlich ist nun auch ein 1979 entstandener Livemitschnitt von César...

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Neue Zürcher Zeitung 24.03.1994 (Ch. B. - 1994.03.24)



César Franck hat seinen Platz in der Musikgeschichte vor allem seiner...

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Württembergische Blätter für Kirchenmusik 4/1994 (Axel Hoock - 1994.07.01)



Obwohl César Franck von den Musikhistorikern als Haupt einer französischen...

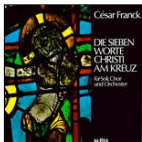
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www.arkivmusic.com 30.05.2000 (- 2000.05.30)

ArkivMusic.eu
The Source for Classical Music

One of the most striking works from Cesar Franck's middle period is The Seven...

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CD aud 95.432

[American Record Guide](#) 5/2000 (Paul L. Althouse - 2000.09.01)

American
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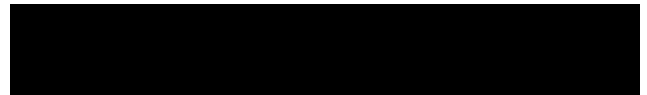
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Scherzo Num 174, Abril 2003 (B.M. - 2003.04.01)

sch^eerzo

Un destino señaladamente enigmático acompaña a esta obra. Es sabido que...

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Frankfurter Allgemeine Zeitung 22.03.1994 (Heribert Klein - 1994.03.22)

Frankfurter Allgemeine
ZEITUNG FÜR DEUTSCHLAND

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Diverdi Magazin n° 169 (abril 2008) (Blas Matamoro - 2008.04.01)

DIVERDI.COM

Una recuperación franckiana

Audite graba Las siete palabras de Cristo en la cruz de Franck

Curiosa es, por demás, la historia de esta obra. No aparece registrada en el catálogo de su autor ni fue ejecutada en vida suya. Por otra parte, su inscripción en el campo religioso la sitúa en las primeras épocas de su producción ya que, no obstante pasar sus últimos cuarenta años como maestro de capilla y organista en la parisina iglesia de Santa Clotilde, abandonó el mundo de la composición piadosa.

Se sabe que la tarea de escribir estas Siete palabras de Cristo en la cruz concluyó en 1859 pero sólo se estrenaron en 1977, gracias a que el estudioso Armin Landgraf halló su manuscrito en la biblioteca de la Universidad de Lieja en 1975. La presente versión, primera mundial, fue tomada en vivo en la Santa Cruz de Gmünd, en 1979, y masterizada en 1993. Su aceptación entre el público aficionado propuso una merecida reedición.

Un Franck relativamente joven (37 años) supo montar un complejo dispositivo donde el juego polifónico es esencial y aparece resuelto con extrema habilidad. Sin duda, el ejemplo oratorio de Mendelssohn está presente y colabora para exaltar el aspecto dramático del asunto: las palabras finales que pronuncia el Dios encarnado, el Verbo hecho carne, mientras agoniza en su martirio. En su torno, el pueblo de Dios se muestra como multitud coral o como anónimos individuos que repiten, para los Tiempos, las memorables y patéticas sílabas del Redentor. Menos personal que otros aparatos comparables del mismo autor, devotos o profanos (Las beatitudes, Redención, Psyché), no dejan de ostentar, sin embargo, la segura y precisa mano de quien supo suscribir todos ellos.

CD Compact Num. 169, octubre 2003 (José María Latorre - 2003.10.01)

Aunque la música religiosa de César Franck no ha alcanzado, hasta ahora,...

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