

The Church of the Ascension

Fifth Avenue at Tenth Street
New York City

The Rev. Andrew W. Foster III, *Rector*
Dennis Keene, *Organist & Choirmaster*

The Inaugural Dedicatory Recital

of

THE MANTON MEMORIAL ORGAN

Jon Gillock, *Organist*

Thursday, May 5, 2011 at 8:00 p.m.

The audience is cordially invited to greet Dr. Gillock and the members of the Quoirin organ team at the reception following the concert in the Parish Hall (enter the doors next to the side altar).

*The use of recording and photographic equipment is prohibited.
Please be sure to turn off all cell phones and pagers.*

A Message from
His Excellency François Delattre
Ambassador of France to
the United States of America

*Ambassade de France
aux Etats-Unis*

L' Ambassadeur

May 1st 2011

Dear Rev. Foster,

On behalf of the Government of France, let me congratulate you and The Church of the Ascension on the inauguration of *The Manton Memorial Organ* by Pascal Quoirin of Saint Didier, France. Remarkably, it is the first French organ ever installed in New York City, and the largest French organ built in almost 50 years.

This new instrument creates a unique opportunity to share the authentic sound of French music of all stylistic periods with American audiences.

We celebrate this project that symbolizes the finest in French-American cultural cooperation, and further acknowledge the efforts of Organist and Choirmaster Dennis Keene and Organ builder Pascal Quoirin bringing this project to completion.

With best wishes for a future filled with music, I remain

Yours sincerely,



François DELATTRE

The Reverend Andrew W. Foster
The Church of the Ascension
Fifth Avenue at Tenth Street
New York, NY 10011

PROGRAM

Cortège and Litany, Op. 19, No. 2

Marcel Dupré
(1888-1971)

In the distance, veiled, we hear a procession punctuated by a tolling bell. Then, the repeated phrases of the litany are announced and developed orchestrally in crescendo. All the while the procession progresses towards us, out of shadows into light. The two themes combine to form a grand fortissimo, ending in a triumphant peal of bells.

Cortège and Litany began life as the second of a set of pieces for an instrumental ensemble to accompany a play. Dupré transcribed the piece for piano solo, organ solo, and for organ and orchestra.

Dupré was organist at the Church of Saint-Sulpice in Paris, Professor of Organ at the Paris Conservatory, and was also Director of the Paris Conservatory for a short time.

Prelude, Fugue, and Variation, Op. 18

César Franck
(1822-1890)

This captivating piece in B minor — an amplification of the traditional baroque “Prelude and Fugue” — is a perfectly balanced three-part form closing with a variation of the prelude.

A haunting melody on the Hautbois stop bewitches us into following it. In a delicate trio, it is accompanied on flute stops by the left hand and feet. In a sudden change of dynamic the theme of the following fugue is introduced in a short transition section. The fugue, serious and melancholic, builds to an impressive climax, which leads to the variation. Here, it is not the melody that is varied but its accompaniment, now swirling, spinning wheel-like figurations in the left hand. The piece mesmerizes us into its delicate world ending in peaceful B major.

Franck was the first organist at the Church of Sainte-Clotilde in Paris and Professor of Organ at the Paris Conservatory and at the National Institute for the Young Blind.

Berceuse in memory of Louis Vierne

Pierre Cochereau
(1924-1984)

An improvisation transcribed by Frédéric Blanc

Organists will recognize the melody of this improvisation at that of Vierne’s *Berceuse* from his *Twenty-Four Pieces in Free Style*, where he quoted the most celebrated berceuse (lullaby) in France whose text is, “Dodo, l’enfant do” (Sleep, sleep, infant sleep). While Vierne’s is a gentle piece throughout, capable of rocking a baby to sleep, Cochereau’s (with its continuous rocking motion) exceeds that dynamic range, exploring many colors of the French symphonic organ including using the Trompette-en-chamade stop as a solo. This piece beautifully captures Cochereau’s very personal language typical of his improvisations.

Cochereau was organist at the Cathedral of Notre-Dame in Paris, a successor of Vierne, and Director of the Lyon Conservatory.

Impromptu from Pièces de Fantaisie, Op. 54, No. 2

Louis Vierne
(1870-1937)

Written in rondo form (ABABA), this immediately appealing piece is a lively, carefree fantasy for the flute stops alternating with a more imploring response from a woodwind choir, played on the Clarinette stop. In the end, it is the fanciful mood — marked by a propulsive, supple rhythm, punctuated by the pizzicato plucking of the basses (played by the feet) — that prevails. It flies by so quickly that it is over almost before it begins.

Vierne, blind from birth, was organist at the Cathedral of Notre-Dame in Paris and Professor of Organ at the Schola Cantorum.

Westminster Carillon from Pièces de Fantaisie, Op. 54, No. 6

Louis Vierne

This piece is about bells. Its theme is the immediately recognizable chime of Big Ben in Westminster Square, London. At first, we hear the peal in the distance. Then, little by little, as we draw closer and closer, the ringing becomes clearer and more powerful. This majestic, joyful theme, developed over various accompanying tintinnabulations, is a thrilling, virtuosic toccata.

INTERMISSION

**Improvisation on the “Te Deum”
transcribed by Maurice Duruflé**

Charles Tournemire
(1870-1939)

“We praise Thee, O God, We acknowledge Thee to be the Lord. All the earth doth
worship Thee, the Father everlasting...”

Te Deum

Tournemire improvised this piece and four others for radio broadcast in 1930 at Sainte-Clotilde. They were recorded at the time but Tournemire never wrote them down in musical notation, after all they were improvisations. Later, the great organist and composer Maurice Duruflé, once Tournemire’s student and assistant, reconstructed all these improvisations (by listening to the recording) as an affectionate homage to his teacher and a testimony to Tournemire’s genius in this genre.

The “Te Deum” is one of the great hymns of the church. Certainly, its words, with all their grandeur and exaltation, inspired Tournemire when he sat down and created this piece. While Tournemire was mainly interested in the great majesty that this text conveys, his piece is marked by flashes of inspiration, marked by sudden changes in volume (especially crescendos and diminuendos) and speed.

Tournemire was organist at Sainte-Clotilde, a successor of his teacher César Franck, and Professor of Chamber Music at the Paris Conservatory.

Prière, Op. 18

César Franck

This “orchestral” tone poem is far more than a simple prayer. It is the outpouring of the soul in an extremely inward, personal testimony that is full of longing. It is just as passionate and sensual as Franck’s *Psyché et Eros* for orchestra, and, at the same time, mystical in its glimpses of hope. It unites the spiritual and mortal in a very special way, speaking of a very profound loss. This is another piece composed of three parts, certainly one of Franck’s favorite ways of organization.

The first part, in which all the themes are exposed, begins in the bottom half of the keyboard, in C-sharp minor, devoutly praying. Slightly faster-moving, questioning phrases follow, and these lead to phrases with even quicker movement. Mounting higher and higher, overflowing with compassion, letting in rays of light, we reach cascades of such beauty and fervor it seems as if our hearts will break. All ends on a very expectant harmony.

The middle part is a recitative. With the addition Trompette stop, the opening theme is simply stated, unaccompanied, unadorned, inquiring. It is answered by one of the phrases in quicker movement, harmonized, intensely reassuring. This ardently leads us to the third part, the recapitulation.

The third part carries the indication *Très expressif et très soutenu* (very expressive and very intense). Here all the themes of the first part are exquisitely restated, but this time even more deeply felt, with harmonies even more touching.

The piece ends magically as the first theme is developed one last time in recitative, only punctuated occasionally by chords. Eventually, it completely dies away in a breathless whisper, a wisp of smoke — like a prayer, one’s most private, passionate thoughts, rising up towards the Divine, and then vanishing.

V. Les Enfants de Dieu (The Children of God)

“But as many as received him, to them gave he power to become the sons of God. And God hath sent forth the Spirit of his Son into your hearts, crying, Abba! Father!”

St. John 1:12; Galatians 4:6

The piece divides itself into two large sections: the first is a real depiction of our power to become God’s children, and the second, which transports us to the spiritual world, is the mystical receiving of this power into our hearts. Messiaen treats this power in the style of a French organ toccata — a power that we first hear brewing in the distance, which comes closer and closer to us, continually gaining in volume and animation. The climax of this build-up is the cry “Abba! Father!” Near the end of this section the animation broadens, eventually the motion slows down even more, and there is a diminuendo that leads to the calm and serenity of the second section. All of that is not unlike a huge storm which we can see approaching in the distance, which passes over us in a fury, and which we see spin itself out as it vanishes in the distance — the calm after the storm (the celestial second section), comprehension of a power greater than ourselves.

Messiaen — musician, theologian, ornithologist — is one of the great composers of the twentieth century. He was organist at the Church of the Holy Trinity (Trinité) in Paris for over sixty years and was also Professor of Composition at the Paris Conservatory.

IX. Dieu parmi nous (God Among Us)

Words of the communicant, of the Virgin, of the whole Church:

“So the Creator of all things gave me a commandment, and he that made me caused my tabernacle to rest. The Word was made flesh and dwelt among us. My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.”

Ecclesiasticus 24:8; St. John 1:14; St. Luke 1:46, 47

As the tender vision of the wise men kneeling at the manger in the eighth movement of this work fades away, a powerful fanfare interrupts our dream and brings us back to the night of Christmas. It announces the birth of the Lord as if we were experiencing and witnessing the event. With a tremendous descending figure (played by the feet) God in human form — the Incarnation — descends to earth and is now among us. This grandiose gesture is immediately answered by a theme of love on the Voix céleste, delicate, quiet, and magical, representing the communion. A joyous third theme follows, played in octaves like the supple song of a bird, representing the Magnificat (“My soul doth magnify the Lord...”). In a long first half, these three themes are developed: alternation of the first and third themes; the third theme in two-part counterpoint, the second theme played by the full string section of the orchestra in impressionistic style with pizzicatos in the pedal, all of this leading to a slower restatement of the opening fanfare theme with the descending pedal motif now in ascending motion.

This rather long first section, made-up of several smaller sections, forms an introduction. The main part of the piece, which follows, is a thunderous toccata, full of energy, which is built on the opening descending pedal theme, overflowing with joy, echoing the words “of the communicant, the Virgin, of the whole church”: “My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour”.

Jon Gillock

Organist

www.jongillock.com

Press and public alike acclaim American organist Jon Gillock for his sensitive and moving performances. He is especially fond of performing the “French spiritual repertoire.” This includes the music of such composers as François Couperin, Maurice Duruflé, Nicolas de Grigny, César Franck, Charles Tournemire, Louis Vierne, and, of course, Olivier Messiaen and Johann Sebastian Bach.

Jon Gillock earned the BM and MM degrees at the University of Arkansas in Fayetteville and the DMA at The Juilliard School in New York City. He also studied with Olivier Messiaen at the Paris Conservatory.

A friend of Messiaen and one of his preferred interpreters, Gillock gave premieres of several of Messiaen’s works for organ in New York City, across the United States, and in Japan. He is known internationally as an authority on this repertoire. During 2008 he celebrated Messiaen’s centenary around the world with concerts (including the first complete performance of the organ works in Japan), masterclasses, and lectures. His book, *Performing Messiaen’s Organ Music: 66 Masterclasses*, was published by Indiana University Press in 2010.

Jon Gillock has established an international career not only as a performer but also as a master teacher. Now a resident of Paris, he has been a member of the organ faculties of both The Juilliard School and the Manhattan School of Music in New York City and Montclair State University in Upper Montclair, New Jersey. From 2004-2009, he participated as Artist Faculty with Yuko Hayashi in the Boston Organ Academy. This summer he will begin a similar teaching venture with the Ascension Organ Academy, Church of the Ascension, New York City, centered around the new French organ by Pascal Quoirin. He has also served as a jury member for international organ competitions.

Jon Gillock was named International Performer of the Year, 1999-2000, by the New York City Chapter of the American Guild of Organists. This prestigious honor was awarded to him “in recognition of his outstanding achievements and contributions to organ performance.” Among the awards he has received for his recordings are the Diapason d’Or and the 10 de Répertoire in France and the Deutsche Schallplatten Preis in Germany.

The Manton Memorial Organ

The Manton Memorial Organ at the Church of the Ascension was made possible by a grant from The Manton Foundation to honor the memory of Sir Edwin and Lady Manton, who were active members of this church for over fifty years. The Mantons were avid lovers of music, particularly the music of Olivier Messiaen and other French composers.

To meet the needs of the parish's rich music program, an eclectic organ of the highest artistic level was sought. A world-wide search finally led to Pascal Quoirin of Saint Didier, France. M. Quoirin has spent half his career building new instruments, the other half restoring many of the great historical instruments of France, including the Dom Bedos masterpiece at Sainte-Croix in Bordeaux and the Cavaillé-Coll in Saint-Cloud. He feels that it is through the knowledge he acquired during the renovations of these historical monuments that he has been successful at building new eclectic organs, which comprise elements of many different styles.

The Ascension organ was designed to play as large a part of the solo organ repertoire as possible, as well as to provide accompaniments for the important choral program of the church. At its core is a three-manual and pedal organ, modeled after Dom Bedos, one of the greatest organ builders of the French Baroque. Thus, on the left side of the altar are the *Grand-Orgue*, *Positif*, and *Récit-Echo* divisions, as well as the bulk of the *Pédale*, all controlled by a three-manual mechanical-action ("tracker-action") console. The direct, mechanical connection between the keys of this console and the pallets that let the air into the pipes allows the player exceptional control over the speech of the pipes – an essential part of serious interpretation of Early organ music. A second, movable four-manual electric-action console controls that Baroque core as well as all the other stops on the right side of the altar: some *Pédale* pipes, some large-scale foundation stops (*Montres*) in the North aisle façade, and the *Grand-Récit Expressif* division. The pipes of the *Grand-Récit* and the *Montres* were modeled after those of the great 19th Century organ builder Cavaillé-Coll. Quoirin's great gift is his ability to mix all these various sounds from different periods into an organic unity. In that way, the Manton Memorial Organ can be seen not just as a synthesis of historical styles, but in its own terms, as a 21st Century instrument.

In designing the four elaborate organ cases, the intent was to create an important work of art from our time of history that: 1) would be a visual representation of the musical personality or soul of the instrument, and 2) would harmonize with the church's magnificent mural and reredos from the 1880's. Design elements were inspired by objects from more than a century ago: mosaic peacocks on the reredos and mosaic friezes on the high altar led to the beautiful carved peacocks and birds of paradise and to the swirled bands of polychrome and gold leaf on the organ façades. The sculptures and polychrome work were done by Babou Vauquois-Quoirin, wife of the builder. The cases and all the veneer work were done by master *menuisier* Alain Poupinet, using French walnut and ash woods. Laurent Mesme was the head engineer of the entire project.

The organ was built at the Quoirin Atelier in Saint Didier, France, between May 2008 and June 2010. It was then shipped to Ascension where it was re-assembled in October-November 2010, and tuned and voiced from December 2010 through February 2011. The instrument was dedicated on May 1, 2011. It is the first French-built organ ever installed in New York City, and the largest new French organ built in almost a half-century.

**THE MANTON MEMORIAL ORGAN
CHURCH OF THE ASCENSION
NEW YORK CITY**

PASCAL QUOIRIN
SAINT-DIDIER, FRANCE

DEDICATED MAY 1, 2011

Three-manual mechanical (suspended) action console
Four-manual electric console (movable)
95 stops, 111 ranks

GRAND-ORGUE	16	Basson	PÉDALE
16 Montre	8	Trompette	32 Bourdon
16 Bourdon	4	Clairon	16 Flûte
8 Montre	8	Cromorne	16 Principal
8 *Second (large Cavaillé-Coll-style Montre)	8	Tremblant	16 Bourdon
8 Flûte traversière	8	*Trompette Harmonique en chamade (Récit)	16 *Petit Bourdon (Récit)
8 Bourdon			10 2/3 Grande Quinte
8 Gambe	GRAND-RÉCIT EXPRESSIF		8 Flûte
5 1/3 Gros Nasard	16 *Bourdon		8 Violoncelle
4 Prestant	8 *Principal		8 Bourdon
4 *Second (large Cavaillé-Coll-style Prestant)	8 *Flûte Harmonique		6 2/5 Grande Tierce
4 Flûte ouverte	8 *Bourdon		5 1/3 Quinte
3 1/5 Grosse Tierce	8 *Gambe		4 Prestant
2 2/3 Quinte	8 *Voix Céleste		4 Flûte
2 2/3 Nasard	8 *Aéoline		3 1/5 Tierce
2 Doublette	8 *Aéoline Céleste		2 Quinzième
2 Flûte	4 *Prestant		Plein Jeu IV
Grande Fourniture II	4 *Flûte octavante		32 Bombarde
Fourniture IV	2 2/3 *Nasard Harmonique		16 Bombarde
Cymbale III	2 *Octavin		16 Basson (Schnitger-type Posaune)
Cornet VII (c3)	1 3/5 *Tierce Harmonique		8 Trompette
16 Bombarde	*Plein Jeu V		8 Basson (Schnitger-type Posaune)
8 1ère Trompette	*Sur Cymbale III		4 Clairon
8 2ème Trompette (chamade)	16 *Basson		8 *Trompette Harmonique en chamade
4 Clairon	8 *Trompette Harmonique		
Tremblant	4 *Clairon Harmonique		
8 *Trompette Harmonique en chamade (Récit)	8 *Basson Hautbois		
	8 *Voix Humaine		
	*Tremblant		
	8 *Trompette Harmonique en chamade		* playable only on the electric console
POSITIF			
16 Quintaton	RÉCIT-ECHO (expressif)		
8 Montre	8 Bourdon		
8 Flûte conique	4 Flûte allemande		
8 Bourdon	2 2/3 Nasard		
8 Salicional	2 Flûte		
4 Prestant	1 3/5 Tierce		
4 Flûte conique	8 Trompette		
2 2/3 Nasard	8 Hautbois		
2 Doublette	8 Voix Humaine		
2 Quarte de Nasard	8 Basson (Cor anglais)		
1 3/5 Tierce	8 Clarinette		
1 1/3 Larigot	Tremblant		
1 Flageolet	8 *Trompette Harmonique en chamade		
Fourniture IV			
Cymbale III			