

VOICES OF ASCENSION

Dennis Keene, Artistic Director & Conductor

Wednesday, May 11, 2011, at 8:00 pm
The Church of the Ascension
Fifth Avenue at Tenth Street
New York City

*The Inaugural Series of
The Manton Memorial Organ*

DURUFLÉ REQUIEM

and

French 19th and 20th Century
Choral Music

Drew Martin, *tenor*
Isai Jess Muñoz, *tenor*
Lucille Beer, *mezzo-soprano*
Mark Kruczek, *organ*

*The audience is urged at this time to make sure that all
cell phones, beepers, and alarm watches are turned off.
The use of cameras and recording devices is strictly prohibited.*

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

Notre Père, op. 14 (The Lord's Prayer)

Maurice Duruflé (1902-1986)

(Traditional text sung in French)

Psaume CL (Psalm 150)

César Franck (1822-1890)

Halleluiah,
Louez le Dieu, caché dans ses saints tabernacles,
Louez le Dieu qui règne en son immensité,
Louez-le dans sa force et ses puissants miracles;
Louez-le dans sa gloire et dans sa majesté,
Louez-le par la voix des bruyantes trompettes
Que pour lui le nébel se marie au kinnor.
Louez-le dans vos fêtes au son du tambourin,
Sur l'orgue et sur le luth chantez encore.
Que pour lui dans vos mains résonne la cymbale.
La cymbale aux accords éclatants et joyeux.
Que tout souffle vivant, tout soupir qui s'exhale,
Dise: louange a lui, louange au Roi des cieux.

Praise ye the Lord.
Praise God in his sanctuary:
praise him in the firmament of his power.
Praise him for his mighty acts: praise him
according to his excellent greatness.
Praise him with the sound of the trumpet:
praise him with the psaltery and harp.
Praise him with the timbrel and dance:
praise him with stringed instruments and organs.
Praise him upon the loud cymbals:
praise him upon the high sounding cymbals.
Let every thing that hath breath praise the Lord.
Praise ye the Lord.

--King James Version

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Tantum Ergo

Gabriel Fauré (1845-1924)

Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Praestet fides supplementum
Sensuum defectui.
Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio. Amen.

Let us therefore, bowing low,
Venerate so great a Sacrament:
And let the old Law
Give way to the new rite:
Let faith afford assistance
To the deficiency of the senses.
To the Begetter and the Begotten
Let there be praise and jubilation,
salvation and honor,
And power and blessing;
And to the One proceeding from both
Let there be equal praise. Amen

Cantique de Jean Racine

Gabriel Fauré

Verbe égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit, nous rompons le silence,
Divin Sauveur jette sur nous les yeux!
Répands sur nous le feu de ta grâce puissante
Que tout l'enfer fuie au son de ta voix,
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!
Ô Christ sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemble,
Reçois les chants qu'il offre à ta gloire immortelle
Et de tes dons qu'il retourne comblé!

--Jean Racine

Word like unto the Most High, our one hope,
Eternal day of the earth and sky,
We call to thee out of the night's silence,
Saviour Divine, now look down upon us!
Pour on us grace, powerful, flaming fire,
Let all hell flee at the sound of thy voice,
Scatter the sleep from each world-wearied soul,
The sleep that numbs souls to forget thy laws.
Christ, grant thy favor to this faithful people
Now gathered here together to bless thee;
Take these songs offered to thy endless glory,
May we all return home filled with thy gifts!

--Translation by Claireve Grandjouan

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Litanies à la Vierge Noire / Litanies to the Black Virgin
Francis Poulenc (1899-1963)

Seigneur, ayez pitié de nous,	Lord, have mercy on us,
Jésus-Christ, ayez pitié de nous.	Jesus Christ, have mercy on us.
Jésus-Christ, écoutez-nous,	Jesus Christ, hear us,
Jésus-Christ, exaucez nous.	Jesus Christ, grant our prayer.
Dieu le père, créateur, ayez pitié de nous.	God the Father, creator, have mercy on us.
Dieu le fils, rédempteur, ayez pitié de nous.	God the Son, saviour, have mercy on us.
Dieu le Saint-Esprit, sanctificateur, ayez pitié, ayez pitié de nous.	God the Holy Spirit, sanctifier, have mercy, have mercy on us.
Trinité Sainte, qui êtes un seul Dieu ayez pitié de nous.	Holy Trinity who are all one God, have mercy on us.
Sainte Vierge Marie, priez pour nous,	Holy Virgin Mary, pray for us,
Vierge, reine et patronne, priez pour nous.	Virgin, Queen and patron, pray for us.
Vierge que Zachée le publicain nous a fait connaître et aimer,	Virgn, whom Zacchaeus the publican caused us to know and love,
Vierge à qui Zachée au Saint Amadour éleva ce sanctuaire,	Virgin, to whom Zacchaeus or Saint Amadour raised this sanctuary,
Priez pour nous.	Pray for us.
Reine du sanctuaire, que consacra Saint Martial et où il célébra ses saints mystères,	Queen of this sanctuary, which Saint Martial consecrated, where he celebrated his holy mysteries,
Reine, près de laquelle S'agenouilla Saint Louis vous demandant le bonheur de la France, priez pour nous, priez pour nous.	Near to whom Saint Louis kneeled asking you for the happiness of France, pray for us, pray for us.
Reine à qui Roland consacra son épée, priez pour nous.	Queen to whom Roland consecrated his sword, pray for us.
Reine, dont la bannière gagna les batailles, priez pour nous.	Queen whose banner won battles, pray for us.
Reine, dont la main délivrait les captifs, priez pour nous.	Queen, whose hand delivered the captives, pray for us.
Notre Dame, dont le pèlerinage est enrichi de faveurs spéciales.	Our Lady, who enriches our pilgrimages with special gifts.
Notre Dame, que l'impiété et la haine ont voulu souvent détruire.	Our Lady, whom impiety and hate often wanted to destroy.
Notre Dame, que les peuples visitent comme autrefois,	Our Lady, whom the people of the world visit as they always have.
Priez pour nous, priez pour nous.	Pray for us, pray for us.
Agneau de Dieu, qui effacez les péchés du monde, pardonnez-nous.	Lamb of God, who takes away the sins of the world, pardon us.
Agneau de Dieu, qui effacez les péchés du monde, exaucez-nous.	Lamb of God, who takes away the sins of the world, grant our prayers.
Agneau de Dieu, qui effacez les péchés du monde, ayez pitié de nous.	Lamb of God, who takes away the sins of the world, have mercy on us.
Notre Dame, priez pour nous afin que nous soyons dignes de Jésus-Christ.	Our Lady, pray for us so that we may be worthy of Jesus Christ.

Psaume XXIV (Psalm 24)

Lili Boulanger (1893-1918)

La terre appartient à l'Éternel
et tout ce qui s'y trouve,
la terre habitable et ceux qui l'habitent.
Car il l'a fondée sur les mers,
et l'a établie sur les fleuves.
Qui est-ce qui montera
à la montagne de l'Éternel?
Et qui est-ce qui demeurera
au lieu de sa sainteté?
Ce sera l'homme qui a les mains
pures et le coeur net,
dont l'âme n'est point portée
à la fausseté et qui ne jure
point pour tromper.
Il recevra la bénédiction de l'Éternel
et la justice de Dieu son sauveur.
Telle est la génération de ceux
qui cherchent, qui cherchent
Ta face en Jacob. Portes, élevez vos têtes;
portes éternelles, et le Roi de gloire entrera.
Qui est-ce Roi de gloire?
C'est l'Éternel fort et puissant
dans les combats. Portes, élevez vos têtes:
élevez vous aussi, portes éternelles:
et le Roi de gloire entrera.
Qui est-ce Roi de gloire?
C'est l'Éternel des armées,
c'est Lui qui est le Roi de gloire. Éternel. Ah!

The earth is the Lord's,
and the fulness thereof;
the world, and they that dwell therein.
For he hath founded it upon the seas,
and established it upon the floods.
Who shall ascend into
the hill of the Lord?
or who shall stand in
his holy place?
He that hath clean hands,
and a pure heart;
who hath not lifted up his soul
unto vanity, nor sworn
deceitfully.
He shall receive the blessing from the Lord,
and righteousness from the God of his salvation.
This is the generation of them
that seek him, that seek thy face, O Jacob. Selah.
Lift up your heads, O ye gates; and be ye lift up,
ye everlasting doors; and the King of glory shall come in.
Who is this King of glory?
The Lord strong and mighty, the Lord
mighty in battle. Lift up your heads,
O ye gates; even lift them up, ye everlasting doors;
and the King of glory shall come in.
Who is this King of glory?
The Lord of hosts,
he is the King of glory. Selah.

--King James Version

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Deux Esquisses, op. 41 (Two Sketches)

for Solo Organ

Marcel Dupré (1886-1971)

INTERMISSION

Requiem, Op. 9 Maurice Duruflé

Introit

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet.

Eternal rest grant unto them, O Lord, and may perpetual light shine upon them. A hymn becometh Thee, O God, in Sion, and unto Thee shall a vow be paid in Jerusalem. Listen to my prayer, unto Thee all flesh shall come.

Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Domine Jesu Christe

O Domine Jesu Christe, Rex gloria, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti et semini ejus. Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam.

Lord, Jesus Christ, King of Glory, deliver the souls of all the faithful departed from infernal suffering and from the bottomless abyss; deliver them from the lion's mouth, that hell engulf them not, that they sink not into darkness. But let the standard-bearer Saint Michael lead them quickly into the holy light, as of old Thou didst promise to Abraham and his seed. Sacrifices and prayers of praise we offer to Thee, O Lord; accept them for those souls of whom we this day commemorate; cause them, O Lord, to pass from death to life.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth, Pleni sunt coeli et terra gloria tua, Hosanna in excelsis. Benedictus qui venit in nomine Domine. Hosanna in excelsis.

Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Pie Jesu

Pie Jesu Domine, dona eis requiem. Dona eis requiem sempiternam.

Blessed Jesus, O Lord, grant them rest. Grant them rest everlasting.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takest away the sins of the world, grant them rest everlasting.

Lux Aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.

May light eternal shine upon them, O Lord, with Thy saints in eternity, because Thou art merciful. Eternal rest grant unto them, O Lord; and may perpetual light shine upon them.

Libera Me

Libera me, Domine, de morte aeterna, in die illa tremenda; Quando coeli movendi sunt et terra: Dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Dies illa, dies ire, calamitatis et miseriae, dies magna et amara valde. Dum veneris judicare seculum per ignem. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Deliver me, O Lord, from eternal death upon that terrible day: When the heavens and earth shall be moved: When Thou shalt come to judge the world by fire. Trembling has laid hold of me, and I will fear until the judgment shall have come, and the wrath will have been. When the heavens and earth shall be moved. That day, day of wrath, of disaster and misery, a great and exceedingly bitter day. When Thou shalt come to judge the world by fire. Eternal rest grant unto them, O Lord, and may perpetual light shine upon them.

In Paradisum

In paradisum deducant te Angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

May the angels lead thee into Paradise; may the martyrs receive thee at thy coming and lead thee into the holy city of Jerusalem. May the choir of angels receive thee, and with Lazarus, who once was poor, mayest thou have eternal rest.

THE LIFE OF MAURICE DURUFLÉ

By Dennis Keene

Let us journey back to the early part of the last century ...

It was Easter Sunday, 1912, and young Maurice Duruflé and his father were traveling from their home town of Louviers to the great city of Rouen. It was the most exciting trip the ten-year old boy had ever taken. One can almost imagine his eyes bulging as they arrived in that great metropolis and came upon the huge and ancient gothic cathedral. What a day he must have had, getting the grand tour, including a visit to the boy-choir school and a talk with its director.

But his excitement at all this was completely dashed at the end of the day when his father informed him that he wouldn't be returning home, but, starting that very night, living there for the next several years! In Duruflé's own words, "I needn't say what was my reaction. That night in the dormitory I sobbed on my bed."

Fortunately, the kind choirmaster of the Cathedral heard the boy crying, and raised his spirits by telling him of all the exciting things in store for him how he would get to study music all the time, be a part of all the great High Masses and ceremonies of the Cathedral, and one day play the organ. Duruflé said of this turning point in his life, "A great page opened in front of me."

And what a page it was! His life for the next six years was centered on one of the glories of France, the Cathedral of Rouen. Built in the 1200s, the magnificent cathedral had attracted countless visitors down through the centuries. One famous visitor, Claude Monet, was painting his famous Rouen Cathedral paintings just eighteen years before Duruflé arrived.

Although life at the choir school was strict (up at 6:00 every morning, no heat in the dormitories, prayers at 6:30, studies and rehearsals all day) young Maurice was thrilled by all the musical activity and he was quite overwhelmed by the great liturgies of the Cathedral. His years there were to have an extraordinary influence on him, arguably the single strongest artistic influence of his life. For the world of the Gregorian chant - its melodies, modal harmonies, the rise and fall and supple contours of the lines, and the spiritual and mystical aesthetic - this special world remained at the core of his artistic soul for his entire career.

Every morning of the week the choirboys would study and rehearse the chants for the upcoming Sunday. There were evening rehearsals as well, when the boys would be joined by tenors and basses. On Sundays they sang at the High Mass in the morning and Vespers in the afternoon. At the end of the Vesper service was the liturgy of the Benediction of the Most Holy Sacrament, for which the Rouen townspeople packed their ancient cathedral week after week. Duruflé described the grand procession as follows: it was led by two Swiss men in specially-designed uniforms, followed by the boychoir, then fifty seminarians, dozens of canons and clergy of the cathedral, all dressed in white and grey ermine, and finally by a large velvet canopy under which processed the Archbishop carrying the Holy Sacrament. Directly in front of the canopy were eight

thurifers - men carrying pots of incense which they waved regularly, creating great clouds of smoke.

This was the kind of ceremony he lived with every week during this part of his life. And it is important to remember that the central musical component of this and all other liturgies was Gregorian chant. This influence was to become a part of his very being.

In 1918 World War I was over and it was time for Duruflé to move on. That meant Paris and its famed conservatory. So Duruflé, now sixteen years old, moved to Paris to study with the great Tournemire who would prepare him for his entrance examination.

Charles Tournemire and Louis Vierne were the two most important French organist-composers of the day. Both born the same year (1870), they were classmates in César Franck's organ class. Duruflé was to study with both of them.

First it was the impulsive, temperamental, brilliant Tournemire, organist at Ste. Clothilde, where Franck had played. Particularly celebrated as an improviser, Tournemire would fill each week's Mass with inspired improvisations that heightened the liturgical drama. Most of the improvisations were based on the Gregorian chants of the day. The impulsive emotion, the color, the mysticism and drama of the liturgy were the cornerstones of his art.

After a year of lessons, Tournemire felt Duruflé was ready for the conservatory and told him to go spread his wings and fly on his own.

Duruflé, ever humble and self-effacing, wanted more preparation, whereupon he began his studies with Louis Vierne. A total contrast to Tournemire, Vierne was a charming, cultivated man. And, instead of improvising personal, mystical statements at a parish church, Vierne presided over the Grand Organ of Notre Dame Cathedral, the most important post in France, where state occasions were commonplace. With Vierne Duruflé learned impeccable structure and architecture, a far more rigorous and disciplined compositional style. It was Duruflé's greatness that he was able to combine the exceptional imagination of Tournemire with the perfection of formal compositional techniques of Vierne into his own style, and ultimately surpassed his two masters.

When Duruflé finally auditioned for the Paris Conservatoire in 1920, he apparently impressed the jury so strongly that they predicted he would be a first-prize winner. In fact, he won five first-prizes - in organ, harmony, accompaniment, counterpoint and fugue, and composition. Duruflé was in the organ class of Gigout and in Paul Dukas's class, where he learned much about orchestration and composition. (A classmate of his in Dukas's class was the young Olivier Messiaen.)

Duruflé's student years in Paris came at the end of the Impressionists' era. Most of the impressionist painters had died several years before, a few (Degas, Renoir, Monet) passed away around the time of his arrival in Paris. Claude Debussy, who was such a colossal influence on virtually all Twentieth Cen-

tury French composers, died in 1918. The more classical, traditional music influence, Gabriel Fauré, retired as Director of the Paris Conservatory right as Duruflé entered.

During his student years Duruflé was named Assistant Organist to Tournemire at Ste. Clothilde and later to Vierne at Notre Dame. Upon graduation his career progressed brilliantly. He quickly became a popular concert organist and was appointed Titular Organist at St. Etienne-du-Mont in Paris, a post he held for the rest of his life. In addition, he became a highly-respected composer whose works were published by the prestigious firm, Durand, and were performed by major performers and ensembles.

In 1939 he gave the World Premiere of Poulenc's Organ Concerto and advised Poulenc on the organ registrations. Duruflé's recording of the work (with George Pretre conducting) is still the classic performance. During much of Duruflé's career he played with orchestras, and was considered the orchestral-organist par excellence.

In the 1940s he was named Professor of Harmony at the conservatory ("The best we ever had," said Messiaen) and assisted Marcel Dupré with his organ class. It was in this organ class that he came to know a particularly attractive and brilliantly-gifted young organ student, Marie-Madeleine Chevalier. In 1953 they were married and she became co-titulaire at St. Etienne-du-Mont. He was twenty years older than she.

For many years the Duruflés toured widely, giving joint organ recitals. They were received everywhere with packed houses and exceptional enthusiasm from both professionals and the general public alike. In the late 1960s and early 1970s the Duruflés were so highly regarded and in such great demand they could practically name where they would perform.

Then, tragically, in 1975, they were critically injured in a head-on auto collision in Southern France. Each of them underwent a long and painful series of operations. Mme. Duruflé eventually recovered enough to resume playing at church services - her first was Christmas Eve, 1976. During the next ten years, Maurice Duruflé seldom left his bed in their apartment, across the street from St. Etienne-du-Mont. He died in 1986. This writer had the great opportunity to study organ with Mme. Duruflé during the winter of 1977, right after she had resumed playing in church. I attended every Mass she played and, week after week, heard some of the most extraordinary organ playing I have ever experienced. My lessons, long and incredibly inspiring, took place either at their church or at their small apartment, where they had a three-manual pipe organ. When I had lessons at the apartment, Mme. Duruflé would help her husband into the kitchen where he would listen to my lessons. Later she would pass on his comments.

In 1989, three years after her husband died, Mme. Duruflé made a triumphal return to concert life at a Duruflé festival I put on in New York City. (*The New York Times* referred to her as the Clara Schumann of the organ.) She then toured the United States twice, spent a six-month residency at North Texas State University, and played a stupendous recital here at Ascension in November, 1993. It was to be her final recital; for,

shortly after her return to France, she underwent a shoulder operation which was not successful. Although she played in church for the next few years, she never returned to concert life. She passed away in 1999.

THE MUSIC OF MAURICE DURUFLÉ

Everyone who has come to love Duruflé's music has, at one point or another, uttered the phrase, "Oh, I wish he had written more!" Indeed, is there any other major composer who has published only thirteen works? Of course, it is because the quality of each and every one of these pieces is so good that his place in music history is assured.

According to Mme. Duruflé, the reason he wrote so few works was a combination of his exceptionally self-critical personality (he kept re-writing and revising his works for years after they were completed) and his jobs which kept him very, very busy. (When they played joint organ recitals, she would play all the virtuoso pieces because he was too busy to practice much.) One wonders also if he was discouraged to continue composing since his style would be viewed progressively as "conservative." For as the decades passed by and a multitude of more modern musical styles came and went, Duruflé continued to compose true to his own personal style, which just happened to be more representative of the first decades of the century than the mid and later ones.

It is wonderful to see in his music signs of the many musical influences of his formative years. He absorbed into his artistic being: the styles of Tournemire and Vierne; the elegant, Classical French school represented by Gabriel Fauré; the Impressionist school of Debussy, Ravel and others; and the world of the Church - the physical, spiritual, emotional ambiance of the buildings and the liturgies therein - and its music - the polyphonic Renaissance choral repertory, and, above all, the Gregorian chants. All these wonderful influences came together to form the musical style of Maurice Duruflé.

Duruflé's complete works consist of six organ pieces, the *Andante et Scherzo* and *Trois Danses* for orchestra, a chamber piece, and four choral compositions: the *Quatre Motets* (two of these appear on our first recording, *Mysteries Beyond*, Delos 3138,) and the three works which appear on our Duruflé Album recording: *Notre Père*, *Messe 'cum jubilo,'* and the *Requiem*.

REQUIEM, Op. 9

Duruflé's masterpiece, the *Requiem*, began as an unfinished organ suite based on the plainchants for the Mass for the Dead. Through the encouragement of Marcel Dupré and Durand publishers, he transformed it into his *Requiem*. Completed in 1947, it was dedicated to the memory of the composer's father.

Of the *Requiem*, Duruflé wrote, "This Requiem is entirely composed on the Gregorian themes of the Mass for the Dead. Sometimes the musical text was completely respected, the orchestral part intervening only to support or comment on it, sometimes I was simply inspired by it or left it completely, for

example in certain developments suggested by the Latin text, notably in the *Domine Jesu Christe*, the *Sanctus*, and the *Libera*. As a general rule, I have above all sought to enter into the particular style of the Gregorian Themes.

“Therefore, I have done my best to reconcile, as far as possible, the Gregorian rhythms, that which has been fixed by the Benedictines of Solesmes, with the demands of modern meters. The strictness of barline structure, with its strong beats and weak beats returning at regular intervals, is in effect difficult to be compatible with the variety and suppleness of the Gregorian line where there is only a succession of impetus (rising) and falling. The strong beats had to lose their dominant character to take the same degree of intensity as the weak beats, in such a manner that the rhythmic Gregorian accent of the stressed Latin syllables could be placed freely on whichever beat of our modern meter.

“As to the musical form of each of the pieces composing this Requiem, it was generally inspired by the same form set forth by the liturgy. The organ has only an episodic role (in the original orchestration). It intervenes, not to support the choirs, but only to underline certain accents or momentarily to disguise the orchestral sonorities that sound too human. It represents the idea of tranquility, faith, and hope.

“This Requiem is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending. It is often dramatic, or filled with resignation, or hope, or terror, like the same words of the scripture used in the liturgy. It tries to translate the human feeling in front of their terrifying; inexplicable or consoling destiny.

“This Mass consists of the nine parts of the Mass for the Dead: *Introit*, *Kyrie*, *Domine Jesu Christe*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, *Lux aeterna*, *Libera me*, and finally, *In Paradisum*, the ultimate response of faith to all the questions, by the flight of the soul toward Paradise.”

Durufié scored three different accompaniments of this work: 1) the original version for large orchestra, 2) a version for solo organ accompaniment, and 3) a second orchestral version (three trumpets, timpani, harp, strings, and a major organ part). It is this final version that we have chosen for this performance.

Introit

The *Requiem* begins with the gentle-running sixteenth notes of the violas and organ, which seem as if they have been flowing on for centuries. On top of this, one measure later, Durufié gently places the ancient Gregorian melody - so familiar to the faithful, so comforting. Thus the timeless ritual begins, the procession of generations, those who passed away since the beginning of time and are now at peace, and those on earth or yet unborn who will one day join them.

This is one of the great openings in music. It is also a perfect example of Durufié's art at its best. To begin with, Durufié was one of those rare composers who could express a lot with simple means. Here, with very little happening, and in the briefest time, he has evoked so much for us. These measures also show his trademark gift of combining the beautiful impressionist orchestral background with the ancient Gregorian chants. These

two elements fuse together in a unity that is at once luxuriously beautiful in a worldly sense and utterly, profoundly spiritual. Durufié portrays in his music a loving theology where one element does not negate the other.

The Gregorian melody unfolds, one phrase at a time, punctuated by the “ahs” of the women's voices. The first real crescendo occurs on the words “*luceat eis*” (“and let perpetual light shine upon them!”).

A brief second section provides contrast. Here the chant is intoned first by sopranos, then altos, to a very simple organ accompaniment.

The running notes of the violas and organ return for the third section. This time the chant melody is given to the first and second violins, in canon, one note apart, as the choir comments: first, the tenors and sopranos with repeated “c” pedal points followed by a simple downward melody, then the full choir in harmony (for the first time) with a large crescendo, again on the words “let perpetual light shine on them!” The movement concludes quietly, as the running sixteenth notes slow down, little by little, and lead us straight to the next movement.

Kyrie

This movement represents perhaps the most inspired music Durufié ever composed. It is written in the traditional three parts of a Kyrie. The first and third parts are composed in a style inspired by Renaissance contrapuntal motets. Durufié had so absorbed the Renaissance idiom and had developed such a mastery at contrapuntal composition (independently-moving voice parts) that he was able to compose in this antique style with complete naturalness. And, rather than using Renaissance harmonies, he spoke with his own harmonic language, thus creating music that was both ancient and Twentieth Century.

The first section, begins most simply with just voices and organ. The Gregorian melody is heard in the bass and alto voice parts, with commentary melodies, sung by the sopranos and tenors. After all four parts are going, Durufié superimposes the chant melody (played by trumpets) in “*cantus firmus*” style, one slow note at a time. In this and the similarly-composed third section, Durufié follows in the line of other great composers who chose the most formal, rigid musical forms to express their most profound musical thoughts.

The middle section is freer, more personal, the sopranos' and altos' pleas for mercy are intertwined, accompanied by very expressive string writing.

Then, with great emotion, almost as if they can't contain themselves, the women build up to the stunning re-entry of the basses and tenors. Then the sopranos and altos enter again and the entire orchestral ensemble, as the whole community sings to God from the very depths of their souls, with all the emotions and feelings they can ever express. As this movement concludes in a profoundly touching, prayerful way, the listener is aware that he has experienced one of the great moments in music.

Domine Jesu Christe

The compositional formality of the Kyrie is contrasted by the freer, highly imaginative third movement. Intended for the Offertory of the Mass, it is by far the longest movement

of the piece. It travels through such a variety of imaginative terrain that it is practically an epic journey in itself. Much of this movement is reminiscent of the impulsive, highly-charged, dramatic music of Tournemire.

It begins in a dark, mystical world, conjured-up, first, by the organ, and then by the deep tones of the bass and celli. The altos enter with a rich chant-like melody ("Deliver the souls of the faithful people."). Suddenly the whole ensemble bursts forth, "Save them from the lion's mouth!" What follows is one of the most dramatic sections of the whole work. As the chorus cries out that the souls of the departed be saved from the horrors of hell, the orchestra is heard in fast, jagged, flamboyant music. After a ferocious peak, the music subsides, and eventually comes upon a new world, ethereal, distant, mystical. Here the pure tones of the sopranos are cushioned on soft string chords. (The chords are off-beat and irregular, producing a nebulous effect.) A variety of delicate instrumental colors accent the section: an organ oboe stop, trumpet chords played with mutes on, a solitary flute note on the organ. The section is concluded by the comforting "Quam olim" of the sopranos and altos.

The next section is highly imaginative. It begins with the violas playing two notes pianissimo, with a very fast tremolo "près du chevalet." Duruflé has asked them to move their bows back and forth as fast as possible in tiny little strokes at the spot where the viola strings meet the bridge. This produces an eerie, nervous effect. An organ stop is then heard, obscure, unsettling. The men enter, mysteriously, in unison. Suddenly, the entire string section opens up with a giant crescendo - all of them in a wild tremolo. The men soar up to the highest notes.

This, too, subsides, in a most misterioso manner. The section, and the whole movement, conclude with the comforting refrain of the women, "Quam olim Abrahæ".

Sanctus

After the dark mysteries of the third movement, the effervescence of this famous *Sanctus* is most appealing. Against the rippling organ ostinato the chant melody is heard in three part chords in the violins and violas and in the women's voices. The bass and celli pizzicatti (plucked notes) add to the buoyancy. For this writer, this music has always conjured up the picture of a choir of angels singing - angels who have had a bit of champagne - like the famous sculpture, "The Smiling Angel," on the façade of Reims Cathedral (in the capital of the Champagne district).

The Holy, Holy, Holies are sung three times: piano, mezzo-forte, forte. Then the music quiets down and the celebrated build-up begins. Against a jazzy rhythmic background of plucked instruments and the rippling organ part, the first hushed Hosanna is sung by the altos. The sopranos enter, a bit higher but still pianissimo. The tenors can't wait any longer. They charge in, mezzo-forte, in another key with a whole new accompaniment. Then the basses, second violins, and trumpets. Then the altos, timpani, harp, first violins, sopranos. A trumpet fanfare. A gigantic crescendo. And, as the bass line plummets to the bottom, the rest of the ensemble explodes into the stratosphere in one of the most extraordinary climaxes in Twentieth Century music.

The happy angels conclude the movement as it began.

Pie Jesu

The *Pie Jesu*, which comes in the center of this *Requiem*, is the only solo movement of the work. Originally Duruflé had intended for a baritone soloist to sing the "Hostias" section of Movement III and a short passage ("Tremens factus sum ego") in Movement VIII. Later, he decided that he preferred those passages sung by all the men in the choir. (This instruction, common knowledge now, was told to me by Mme. Duruflé. It also appears in the last printed copies of the score.) When the former baritone solos are taken by all the men, besides being preferable for those sections, it also reinforces the architectural position of the one solo movement, the *Pie Jesu*.

This is actually a solo for two musicians, a mezzo-soprano (or contralto) and a cello. (Some conductors have recently misunderstood Duruflé's wishes in regard to the baritone solos, thinking he meant for the *Pie Jesu* to similarly be sung by all the altos of the chorus. This is most certainly not the case.)

The first time many people hear Duruflé's *Requiem*, they are reminded of Fauré's *Requiem*. Of course, the more they get to know the Duruflé, the less similar they appear. They are, in fact, completely different, and no more so than in their *Pie Jesu*'s. Fauré's, written for soprano - and probably sung by a boy - is profound. But there is a purity, almost an innocence to it. Duruflé's *Pie Jesu*, on the other hand, is the utterance of a mature person who has experienced the joys and sorrows of life. It is intense, very deeply felt, and very personal, perhaps the expression of a mother who has lost a child. There is deep sorrow and loss, but also consolation, as she knows the child is at peace. As the movement accelerates suddenly, she cries out with a mixture of deep grief and perhaps uncertainty at the fate of the loved one. Finally, there is resignation and ultimate belief in the peace.

The next two movements are the prayerful, meditative movements of this *Requiem*.

Agnus Dei

The *Agnus Dei* is testament to Duruflé's gift of balance. After the stark intensity of the *Pie Jesu*, we are given here a most beautiful quietude. We have been through so many strong emotions thus far in the *Requiem*; we need now some moments of peace and quiet. He achieves this by slow instrumental themes that provide wonderful counterparts to the vocal chant melodies, by the soft undulations of the harp and organ, and by a slow harmonic rhythm (the rate of change of harmonies is slow). There are, periodically, entire measures where nothing occurs except one chord, gently undulating. We need these quiet moments.

Amidst this background, Duruflé presents the haunting *Agnus Dei* chant in various voices, in various keys, and sometimes accompanied by newly-composed string melodies of the most beautiful nature. Unlike many *Agnus Dei*'s that beg for mercy, this one is imbued with an inner serenity, luminous and loving.

Lux Aeterna

The *Lux Aeterna* goes even further in the meditative vein. It is personal and intimate, incredibly understated, and deeply touching. It begins with a beautiful, simple organ solo followed by an *a cappella* (unaccompanied) choral section. The sopranos'

melody rests on top of chords sung on “oo” by the rest of the choir. Another organ solo follows, this time a bit higher. Then the choir again, a fifth higher, and with the soprano melody played in canon on the organ flute stop.

Then Duruflé’s master hand appears. Soft octave Cs appear in the strings, sustained for several measures, while the organ plays a chordal melody in an ancient fauxbourdon style and the sopranos and tenors intone, on a single note, the words “Give them rest and perpetual light.” With such simplicity he turns our personal, private meditation into a timeless, universal prayer.

The organ music appears again, more extended this final time, followed by a short abbreviation of the a cappella choral material. Then the timeless music reappears, now in a lower, more touching key for the altos and basses.

Libera Me

The *Libera Me* (“Deliver me from eternal death”) provides the last great dramatic moments of the *Requiem*. It begins with a surprising trumpet note, low and almost ugly (the “last trumpets” of the Judgment Day, no doubt.) The basses sing a plaintive melody, with an underpinning of urgency and uncertainty in the strings. The tenors enter, and the world is more anxious and confused. Next the altos and then the sopranos. The music becomes still more frantic and chaotic until it spews forth in a brief fortissimo.

A smoldering, swirling, agitated string undercurrent continues, while the men sing a rather desperate cry, “Tremens factus” (“I am

trembling”). Sudden string attacks announce the Day of Wrath (Dies Irae), at first sung only by the men, then by the whole chorus with the tutti of the orchestra rumbling underneath.

This music eventually calms down and we find ourselves in a new, ethereal world. Pure soprano tones sing the chant, “Requiem aeterna,” accompanied by the soft celeste stop (undulating strings) of the organ. After a brief orchestral interlude, the full chorus sings the principal Libera melody, in octaves, with great feeling. The movement concludes with seriousness and resignation.

In Paradisum

As soon as we hear the first organ chord and gentle harp notes, we know we are in another world. We have left the turmoils of earthly life.

In what may be the finest setting ever composed for this text, Duruflé has created an extraordinary world, luminous, universal, timeless.

The sopranos enter with the ancient chant, the chant that has been sung at requiem masses for centuries. At first their accompaniment is just organ and harp. Then a shimmering string halo appears. The final phrases of the chant are given to a flute stop on the instrument of the Church, the pipe organ. The chorus finishes the text in a ritualistic manner. As the voices fade away, lower and lower, the strings ascend, disappearing into the heavens. The centuries-old ritual is once again over, as the souls move on to their eternal Paradise.

© Dennis Keene

DENNIS KEENE is Artistic Director and conductor of the Voices of Ascension Chorus & Orchestra. Known internationally through his many concerts and recordings with Voices of Ascension; his regular guest appearances as conductor and clinician; and his work as Artistic Director of The Dennis Keene Choral Festival, he has emerged as one of leading choral conductors in the world today.

Recognized early as an exceptional organist, Dennis Keene began musical studies and performing in his native Los Angeles. He moved to New York City to study at The Juilliard School, where he earned the BM, MM, and DMA degrees and the coveted Gaston Dethier Organ Prize as a student of Vernon de Tar. Dr. Keene also studied privately in Paris with Marie-Madeleine Duruflé, André Marchal, and André Isoir.

Dennis Keene was active as a recitalist until his interest in conducting led him to concentrate on that discipline. He subsequently studied conducting at the Pierre Monteux School for Orchestral Conductors, with Charles Bruck in Paris, and with John Nelson at The Juilliard School. His passion for the finest in professional choral music can be traced to his early work as organist with Gregg Smith, Roger Wagner, and Margaret Hillis.

In addition to his work with Voices of Ascension and The Dennis Keene Choral Festival, Dr. Keene continues as Organist and Choirmaster of Church of the Ascension in New York City. He served for many years on the Board of Directors of Chorus America, the national service organization for the choral field, which honored him with the first Louis Botto Award for “innovative action and entrepreneurial zeal in developing a professional ensemble of exceptional artistic quality.” He has also served on the Choral Panel of the National Endowment for the Arts and on the Music Panel of the New York State Council on the Arts.

From 1998 to 2003 Maestro Keene presented a major summer institute for the training of conductors and singers: The Dennis Keene Choral Festival, in Kent, Connecticut. In 1993 he began his recording association with Delos International, with which he has recorded such best-selling CD's as *Beyond Chant*, the *Duruflé Album*, and the Berlioz *Te Deum*. This series of highly acclaimed recordings with Voices of Ascension has secured international recognition for both conductor and chorus and become the standard for first-ranked ensembles worldwide.

Dennis Keene has dedicated a large part of his career to the performance of the music of Maurice Duruflé. He has conducted all of Duruflé's choral music many times, and, during his organ recital years, regularly played the organ works, which he had studied with Mme Duruflé. In 1989 he organized the first complete retrospective of the music of Maurice Duruflé and conducted the complete choral works. He was a close personal friend of Mme Duruflé until her death in 1999. He now serves on the *Comité International de Soutien* of the Association Maurice and Marie-Madeleine Duruflé. Mme Duruflé called Dennis Keene “perfect interpreter of my husband's music.”

VOICES OF ASCENSION, founded and directed by conductor Dennis Keene, is one of the world's premier professional choral ensembles. The ensemble's annual series of concerts in New York City, now in their 21st season, and recordings on Delos International have received unalloyed critical acclaim.

The singers of Voices of Ascension are among the finest ensemble singers in the United States. Most are active as soloists as well. Artistic Director Dennis Keene has blended this group of New York's finest professional singers into a richly satisfying ensemble, unique in its flexibility and artistic command of choral music of every period and style. The number of singers in the ensemble varies according to the works performed, usually ranging from 20 to 40.

Voices of Ascension evolved from a concert series of the Church of the Ascension in New York City, where in 1989 Dennis Keene and the Ascension Choir produced “Tribute to Duruflé,” the first complete retrospective of the music of French composer Maurice Duruflé. This major music festival drew international attention and was later broadcast across the U.S. on American Public Radio. The following year the group incorporated as Voices of Ascension and presented its first season of concerts to immediate critical success.

In 1993 Dennis Keene and Voices of Ascension began a long-term relationship with the major recording company, Delos International. Their first commercial recording, *Ave Maria*, received exceptional critical praise and was later re-released as *Mysteries Beyond: Songs and Chants in Praise of Mary*. The ensemble's second recording, *Beyond Chant: Mysteries of the Renaissance*, became one of the best-selling choral recordings in the country, climbing to the number 10 spot on Billboard's Classical Chart. Their other best-selling CD's include *The Duruflé Album*, *Prince of Music – the greatest choral works of Palestrina*, and *Voices of Angels (music of Hildegard von Bingen)*. Voices of Ascension's recording, *Hear My Prayer*, with Metropolitan Opera soprano Hei Kyung Hong, was released in 2004. Grammy-nominated *Song of the Stars, A Celebration of Catalan Music* recorded in March, 2007, was released to critical acclaim by Naxos in June, 2009. The next month it made Billboard's Classical Chart, and later was nominated for a Grammy Award.

In addition to their annual New York concert series at the Church of the Ascension and Delos recordings, Voices of Ascension has made guest appearances with the San Francisco Symphony, EOS Orchestra, the Mark Morris Dance Group, and Lincoln Center's Mostly Mozart Festival. The ensemble has also been featured by major American music organizations: For the American Guild of Organists, Maestro Keene assembled the enormous forces needed to perform and record the rarely heard Berlioz *Te Deum* in 1996; and to mark the centennial of Maurice Duruflé's birth, Voices of Ascension was invited to perform his *Requiem* for the final concert of the AGO's 2002 national convention in Philadelphia.



Lucille Beer has received acclaim for her performances in opera houses and on concert stages around the world, in both the mezzo-soprano and contralto repertoires. She is widely praised, both for her superb musicianship and distinctive timbre critics describe as rare and memorable.

A native of New York City, she began her early training at The Juilliard School's Pre-College Division at the age of fifteen. Further studies continued at the Mannes College of Music and again at The Juilliard School receiving a Master of Music degree. During that time Ms. Beer had numerous opportunities to work with many celebrated singers such as Risë Stevens, Gérard Souzay and Peter Pears. Her primary vocal studies, however, were with her long-time teacher, Daniel Ferro, who is now Professor Emeritus at The Juilliard School.

Ms. Beer was a winner of the Metropolitan Opera National Council Auditions and shortly after, accepted into the Met's Young Artist Program during which she made her Metropolitan Opera debut in 1983 as La Bergère in Ravel's *L'Enfant et les Sortilèges*. Since then she has performed at the Metropolitan in a wide range of supporting roles. A significant turning point in her early career while at the Metropolitan was an opportunity to work with Leonard Bernstein and, under his personal guidance, performed his *Songfest* in Rome, Chicago, New York and Washington, DC, where the performance was broadcast live on PBS. She went on to appear with the New York City Opera as Nancy in Flotow's *Martha*, Le Prince Charmant in Massenet's *Cendrillon*, and Suzuki in Puccini's *Madama Butterfly* and as Bradamante in Handel's *Alcina* with the Opera Theatre of St. Louis, directed by Stephen Wadsworth. International opera appearances included the roles of Brangäne in Wagner's *Tristan und Isolde* with the L'Opéra de Nice as well as Erda in *Siegfried* with the Opéra de Nante. This past season included a critically acclaimed performance of the role of Madame de Croissy in Poulenc's *Dialogues of the Carmelites* with the RESONANZ Albany Summer Festival.

In addition to opera, Ms. Beer frequently performs in oratorio as well as a vast array of symphonic repertoire with leading symphony orchestras, including the New York Philharmonic, the St. Louis Symphony, the Houston Symphony, the National Symphony and Lincoln Center's Mostly Mozart Festival Orchestra. In January, 2011 she appeared as the mezzo soprano soloist in the Verdi *Requiem* with the Albany Symphony Orchestra.

Ms. Beer has performed with many celebrated conductors including Christoph Eschenbach, Leonard Slatkin, David Zinman and with the renowned maestro Eric Leinsdorf with whom she made her New York Philharmonic debut in Debussy's *La Damselle Élue*.

In demand as an interpreter of Gustav Mahler's music, Ms. Beer has performed in all of his symphonies and song cycles both here and abroad to enthusiastic reviews. Her performance of *Lieder eines fahrenden Gesellen* at Carnegie Hall

was highly praised by the *New York Times*. For her performance of the *Rückert Lieder*, the Sunday Camera declared, "Colorado MahlerFest favorite Lucille Beer has mastered them as if they had been written for her. In the voice of the American contralto is an undertow of melancholy darkness that makes it especially suited to Mahler. She sings the songs as monologues of internalized intensity."

Equally at home in song recitals, Ms. Beer has collaborated with accompanists John Wustman in her Alice Tully Hall recital debut at Lincoln Center, Brian Zeger, Steven Blier with New York Festival of Song and Warren Jones. Her new CD, *Lucille Beer Sings*, was released in 2010 and includes song selections of Schubert, Brahms, and Fauré.

In addition to her performing, Lucille Beer is also enjoying a teaching career and is currently on the voice faculty at The College of Saint Rose in Albany, New York and Schenectady County Community College.

Lucille Beer's performance was made possible by "The Catherine Petrossian Legacy Fund" of The Sorel Organization.



Mark Kruczek, organist, conductor, and vocal coach, began his musical training at DePaul University in Chicago with Arthur Becker, the founder of the School of Music. He also did undergraduate and graduate work at the Catholic University of America in Washington, DC., where he studied under the organists Conrad Bernier, Robert Twynham and George Baker. He holds a BM and MM from the Juilliard School, where he studied under Vernon de Tar and where he was awarded the Gaston Dethier Organ Prize. Mr. Kruczek has done extensive piano study with Helen Engler of the Chicago Conservatory, and Amos Allen of the Peabody Conservatory. Mr. Kruczek has served on the faculty of the Catholic University of America and is currently an independent opera coach and accompanist in New York City. Since 1979 he has held the post of Director of Music at St. Joan of Arc Roman Catholic Church in Jackson Heights, New York. In 1985, Mr. Kruczek founded Chorus Angelorum of Northwest Indiana, a professional chorus that performs the great sacred choral repertoire. Mr. Kruczek serves as the organist and accompanist for Voices of Ascension, where he has collaborated with Dennis Keene since 1981. He has played master classes for Birgit Nilsson, Renata Scottò, Peter Pears, Martin Isepp, and Janet Bookspan. He has been a coach and accompanist for the Denes Striny Voice Studio in New York City. As an accompanist, he has performed with Lauren Flanigan and Myra Merritt of the Metropolitan Opera, as well as international tenor John Aler. He is also a member of the Roman Catholic Diocesan Music Commission for the Diocese of Brooklyn.

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Voices of Ascension expresses profound gratitude to the following volunteers,
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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

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