

The Church of the Ascension

Fifth Avenue at Tenth Street
New York City

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

Second Inaugural Recital

of

THE MANTON MEMORIAL ORGAN

Francis Chapelet, *Organist*

Members of Cerddorion

Thursday, May 26, 2011 at 8:00 p.m.

The audience is cordially invited to greet Mr. Chapelet 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

Ouverture à la française

Improvised by M. Chapelet

Livre d'Orgue

Pierre Dumage (1674-1751)

Plein jeu

Fugue

Trio

Tierce en taille

Basse de trompette

Duo

Grand jeu

The *Livre d'Orgue* will be performed in the *alternatum* style: after each verse of the Gregorian Chant *Magnificat on the First Tone*, M. Chapelet will play a movement of the Dumage.

Tiento par ALAMIRE

Juan Cabanilles (1644-1712)

Prelude and Fugue in E Minor ("Wedge")

Johann Sebastian Bach (1685-1750)

Chorale "Come, Holy Spirit"

Dietrich Buxtehude (1637/9-1707)

Prelude and Triple Fugue in E-flat Major ("St. Anne")

J. S. Bach

Francis Chapelet

Organist

Francis Chapelet completed his musical training at the Paris Conservatory, where he received first prizes in Organ, Improvisation and Harmony. He then became organist at the Church of Saint-Séverin in Paris, a position he held for twenty years. He has also participated in two Organ Commissions administered by the French Ministry of Culture.

Following his work in Paris, Mr. Chapelet was Professor of Organ and Improvisation at the Bordeaux Conservatory for twenty years as well as Founder and Director of the Spanish Organ Academy in Castille. Now freed from teaching and administrative responsibilities, he continues an international performance career as well as organ research and restoration collaborations, primarily in South America. He has made a number of award-winning organ recordings and has authored articles on Spanish organs.

Mr. Chapelet is a Fellow of the Royal Academy of Fine Arts in Madrid. He remains honorary organist at the Churches of Saint Séverin in Paris and San Giovanni dei Fiorentini in Rome. He is Knight of the French Order of Merit and Officer of the French Order of Arts and Letters.

This is Mr. Chapelet's first appearance in New York City.

VOCAL ENSEMBLE FROM CERDDORION

Sam Baltimore
Michael Klitsch
Jonathan Miller
Brent Ness
Peter Platzer
Dean Rainey
Christopher Ryan

Now in its sixteenth season, Cerddorion is one of New York's most highly regarded volunteer choral ensembles. A chamber group of twenty-eight mixed voices, Cerddorion was founded in 1995 by Susanne Peck and was directed by Kristina Boerger from 2000 through 2009. James John became Cerddorion's artistic director in 2010. The group is known for its eclectic repertoire, encompassing music from the Renaissance to the contemporary. Audiences have come to appreciate the group's interpretive depth and technical excellence in many styles.

Besides presenting its own varied programs, Cerddorion is frequently invited to perform with other acclaimed artists. Past collaborations include: the North American premiere of Sir John Tavener's all-night vigil, *The Veil of the Temple*, performed at Lincoln Center's Avery Fisher Hall (with Dessoiff Choral Consortium and choristers from London's Temple Church); several appearances with the Christopher Caines Dance Company; baroque opera performances with the early music instrumental ensemble Concert Royal; and serving as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut.

In 2006, Cerddorion presented at the Eastern Division Convention of the American Choral Directors Association the works they had commissioned from three New York composers for their tenth anniversary season. September 2007 marked the release on the Tzadik label of *A Handful of World*, Cerddorion's first commercial recording. The CD is dedicated to vocal works by New York composer Lisa Bielawa and includes Cerddorion's performance of Bielawa's *Lamentations for a City*, which was commissioned and first performed by Cerddorion in 2004. Cerddorion is a proud member of the New York Choral Consortium.



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 Cavallé-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.

*Detailed color booklets on The Manton Memorial Organ
are available for purchase in the rear of the church.*

**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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