



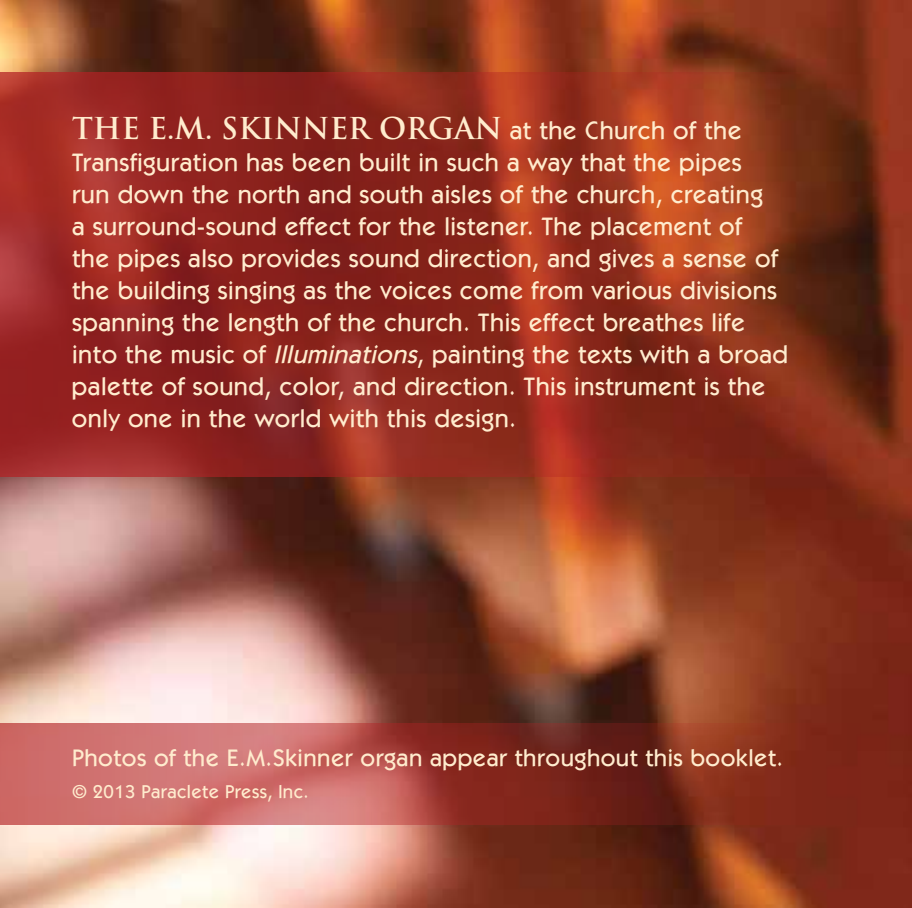
ILLUMINATIONS

SharonRose Pfeiffer, *Organist*

Organ works by King Widor Eben Bach Messiaen Reubke

The E.M. Skinner Organ

The Church of the Transfiguration, Orleans, Massachusetts



THE E.M. SKINNER ORGAN at the Church of the Transfiguration has been built in such a way that the pipes run down the north and south aisles of the church, creating a surround-sound effect for the listener. The placement of the pipes also provides sound direction, and gives a sense of the building singing as the voices come from various divisions spanning the length of the church. This effect breathes life into the music of *Illuminations*, painting the texts with a broad palette of sound, color, and direction. This instrument is the only one in the world with this design.

Photos of the E.M.Skinner organ appear throughout this booklet.

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1. Resurrection: *Lament, The Rising, The Ecstasy, Reflection* | Larry King | 11:33

2. Symphonie VI, Op. 42: I. Allegro | Charles-Marie Widor | 9:30

3. Job for Organ, VII. Penitence and Realisation | Petr Eben | 8:44

4. Fantasia Super "Komm, Heiliger Geist" BWV 651 | J.S. Bach | 6:02

5. Messe de la Pentecôte: V. Sortie (*Le vent de l'Esprit*) | Olivier Messiaen | 4:31

6. Sonate der 94ste Psalm | Julius Reubke | 30:12

Total Time | 70:32

ILLUMINATIONS

LAYOUT OF THE
ORGAN ALONG THE
PROCESSIONAL PATH

Processional Division

Antiphonal Division

Solo Division

North Pedal*

North Great

Choir



Swell

South Great

South Pedal*

String Division*

Echo

*** Division still under construction.**

Church of the Transfiguration E.M. Skinner Organ Specifications

NORTH GREAT

16' Violone
8' First Diapason
8' Second Diapason
8' Gemshorn
8' Gemshorn Celeste
8' Flute Harmonique
4' Octave
4' Harmonic Flute
2' Fifteenth
IV Willis Mixture
16' Posaune
8' Cornopean
4' Clarion
Tremolo
North Great Super

SWELL

16' Bourdon
8' Diapason
8' Rohrflute
8' Bourdon
8' Salicional
8' Voix Celeste
8' Flauto Dolce
8' Flute Celeste
4' Octave
4' Triangle Flute
IV Willis Mixture
16' Waldhorn
8' Trumpet
8' Oboe d'Amour
8' Vox Humana

4' Clarion
Tremolo
Swell Sub Coupler
Swell Super Coupler
Solo to Swell

CHOIR

16' Erzähler
8' Diapason
8' Concert Flute
8' Lieblich Gedeckt
8' Cello
8' Cello Celeste
8' Viola
8' Viola Celeste
8' Erzähler
8' Erzähler Celeste
8' Aeoline Celeste II
4' Principal
4' Flute
2 2/3' Nazard
2' Piccolo
1 3/5' Tierce
III-IV Low Mixture
III High Mixture
16' Heckelphone
8' Heckelphone
8' English Horn
8' Flugel Horn
8' Clarinet
Tremolo
8' Tuba Mirabilis
Choir Super

Swell to Choir Sub Coupler
Swell to Choir
Swell to Choir Super Coupler

ANTIPHONAL

16' Lieblich Gedeckt
8' Second Diapason
8' Erzähler II
8' Gross Flute
8' Clarabella
4' Principal
4' Harmonic Flute
IV Mixture
Tremolo

PROCESSIONAL

8' Principal Diapason
8' Gamba Celeste II
8' Orchestral Flute
8' Chorus Trumpet
8' French Horn
Tremolo
8' Tuba Major
8' Trumpet Militaire

ECHO

16' Quintaton
8' Echo Principal
8' Principal Celeste
8' Philomela

8' Fern Flute
8' Wood Celeste
8' Spitz Flute Celeste II
8' Dulcet Celeste II
8' Muted Viole
8' Muted Viole Celeste TC
8' Aeoline (double enclosed)
4' Fugara
4' Harmonic Flute
2' Piccolo
16' Clarinet
8' Clarinet
8' Vox Humana
(double enclosed)
Tremolo

VOX HUMANA CHORUS

16' Bass Vox
8' Quintadena
8' Baritone Vox
8' Tenor Vox
8' Alto Vox
8-4' Soprano Vox II
III-V String Mixture
Vox Chorus Tremolo
Echo Sub
Echo Super

PROGRAM NOTES



RESURRECTION *Lament, The Rising, The Ecstasy, Reflection*

Larry King (1932–1990)

Larry King was a brilliant organist, composer, and pastoral musician, who served for many years as Organist and Director of Music at Trinity Church, Wall Street, New York City. His heart for music in worship extended beyond the keyboard; among other things, he was known for forming “the Family Choir” at Trinity, with which he hoped to engage anyone from the congregation who had a desire to sing.

King’s hope for *Resurrection*, written in four continuous movements, was that the music would convey a “fresh vision” of the resurrection of Jesus. He wanted the work to carry a prayer for the resurrection and transformation of our hearts, and to enable us to reflect and implement Christ’s ministry. *Resurrection* portrays, in freely structured fragments, the four aspects of the Resurrection: *Lament, the Rising, the Ecstasy, Reflection*.

“Lament” combines the liturgical sense of mourning in the Gregorian chant *Vinea mea electa* (“O my vineyard, I planted and tended you, and you have prepared a cross for your Savior”) with a personal expression of grief. “The Rising” grows quietly from this grief, using twelve-tone rows and particular colors of sound to portray sorrow in the present day. “The Ecstasy” develops Alleluia fragments with freedom and an unrestrained joy. “Reflection” combines the rejoicing of the *Haec dies* introit for Easter day, with the Alleluias from “The Ecstasy.” As the solo colors fade and dissipate completely at the close, King gives a sense of the music lifting to heaven, where it continues to eternity.



SYMPHONIE VI, OP. 42 I. Allegro

Charles-Marie Widor (1844–1937)

Born in Lyon into a family of organ builders, Charles-Marie Widor grew up with the world-renowned Aristide Cavaillé-Coll as a family friend. At the age of 25, Widor was appointed provisional organist of St. Sulpice, and there reveled in the spectacular capabilities of Cavaillé-Coll's greatest organ. In the coming years, he succeeded César Franck as Professor of Organ and Composition at the Paris Conservatoire. He was a demanding teacher, requiring all of his pupils to have a thorough knowledge of Bach's music and formidable technique.

This opening movement of his *Symphonie VI* was written at a time when Widor was considered the foremost organist in Paris, working alongside Cavaillé-Coll toward the revival of organ playing. Of his ten organ symphonies, which established the organ as a colorful, multi-faceted instrument, this particular movement stands out as a pinnacle work, heroic and riveting from start to finish. Fiery passion, a Spanish flair in the improvisatory "recitative" motives, and the orchestral influence in the middle section with pizzicato bass, culminate with a bravura ending.

JOB FOR ORGAN, VII. Penitence and Realisation

Petr Eben (1929–2007)

Even a passing survey of the life of Czech composer Petr Eben leaves no question as to how this composer could so convincingly express through music the life and struggles of Job. Born in Bohemia, the son of a Jewish father, Eben was raised Catholic. However in 1943 when World War II and the German occupation struck, Eben was pulled out of school and sent to Buchenwald for the rest of the war. Later, when the war was over

and the Czech Communist party was on the rise, Eben refused to join, holding steadfast to his faith despite seemingly adverse effects to his career. Finally with the fall of Communism in 1989, Eben began to be recognized and appointed to positions of honor befitting his musical and life achievements. Eben composed mostly choral and organ works throughout his life, right up until his death.

The eight-movement work *Job for Organ* with narrator is programmatic, illuminating the text concepts from the biblical book of Job through motives, form, and color. Solo colors include the Posaune 16', Clarinet, Orchestral and Harmonic flutes, and strings. The program text in its entirety reads: "Then Job answered the Lord, and said, I know that You can do everything and that no thought can be withheld from You. Who is he that hides counsel without knowledge? Therefore have I uttered that I understood not; things too wonderful for me, which I knew not. Hear, I beseech You, and I will speak: I will demand of You, and declare unto me. I





have heard of You by the hearing of the ear: but now my eye sees You. *Wherefore I abhor myself, and repent in dust and ashes.*” Job 42:1–6

This penultimate movement (extracted from the larger work) reflects the afterglow and inner knowledge of God’s purifying fire in the heart. Eben relates a sense of revelation: the text reads, “but now my eye sees You.” Penitence is the result: “Wherefore I abhor myself, and repent in dust and ashes.” It seems that Eben’s vision of God, in contrast with man, inspires the desire for God to consume his sin, like fire. The chant theme *Veni Creator Spiritus* mingles with Job’s repentant voice at the end, perhaps suggesting that along with conviction comes comfort from the Holy Spirit.

FANTASIA SUPER “KOMM, HEILIGER GEIST” BWV 651

J.S. Bach (1685–1750)

While in Leipzig during the final years of his life, Bach wrote the “Great Eighteen” Chorale Preludes. These large-scale preludes seem to form a portfolio of Bach’s work over the decades, particularly harkening back to his time in Weimar, where he served Wilhelm Ernst, the Duke of Saxe-Weimar, as organist and choirmaster. Each prelude demonstrates techniques that Bach perfected through the years, representing the cream of his career. A quotation from Bach’s son Carl Philipp Emmanuel Bach perhaps describes his work best: “His grace’s [the Duke’s] delight in his [Bach’s] playing fired him to attempt everything possible in the art of how to treat the organ.”

The opening work in the set, *Komm, Heiliger Geist*, unfolds with grandeur and exuberance. Bach sets the “cantus firmus,” the chorale tune, in the pedal. In the long intervals between the chorale entrances, a toccata soars fantastically above, giving a sweeping impression of wings and rushing winds. A second subject in the manuals, introduced toward the end of the work, echoes the “Hallelujas” with which the hymn closes.

MESSE DE LA PENTECÔTE V. Sortie (*Le vent de l'Esprit*)

Olivier Messiaen (1908–1992)

Like Eben, Olivier Messiaen is another composer who not only survived the horrors of internment during World War II, but also, clinging to his Catholic faith, went on to produce and share a wealth of music. Messiaen considered himself as much of an ornithologist as a composer. He is quoted as having said, “My faith is the grand drama of my life. I’m a believer, so I sing words of God to those who have no faith. I give bird songs to those who dwell in cities and have never heard them, make rhythms for those who know only military marches or jazz, and paint colors for those who see none.”

Olivier Messiaen premiered *Messe de la Pentecôte* on the Feast of Pentecost in 1951, at the Church of the Holy Trinity in Paris, where he served as organist from age 22 until his death. He thought of this work as the culmination of all of his improvisations. *Sortie* is the final movement, and it literally “fills the whole house” with lightning sound and dramatic impact. Although the piece blows through, ignites, and ends in just a few minutes, parts of Messiaen’s musical language can be identified. For example, the middle section features a “choir of larks” with excited calls punctuated by chromatic chords in Hindu rhythms beneath. Just before the ending, a slower section featuring the pedal gives the sense of the Holy Spirit’s entering each one on a deep level. The final improvisational outburst ends the work with an overwhelming sense of drama and fire.

“Suddenly a sound like the blowing of a violent wind came from heaven and filled the whole house where they were sitting. They saw what seemed to be tongues of fire that separated and came to rest on each of them.” (Acts of the Apostles)



SONATE DER 94STE PSALM

Julius Reubke (1834–1858)

Julius Reubke is an example of young musical genius cut short: his death at the age of twenty-four sets him amongst the likes of Mozart, Schubert, Pergolesi, and Alain, leaving us to wonder what he might have gone on to accomplish. Nevertheless, it seems that Reubke made the most of a strong musical inheritance. He left behind a legacy of work that, despite its brevity, is placed at the peak of Romantic repertoire for the organ.

Reubke's father was the famous organ builder Adolf Reubke, who developed the tubular pneumatic system. This allowed for quicker playing and increased speed for note repetition, and created the opportunity for a more virtuosic approach to the organ. This early family influence was followed by training in keyboard and composition at the Berlin Conservatory, and later with Franz Liszt in Weimar.

Reubke wrote the *Sonate der 94ste Psalm* at age nineteen, during his studies with Liszt. Inspired by Liszt's tone poems, by Berlioz's symphonies with the *idée fixe*, and by Wagner's *leitmotif*, this sonata is a symphonic poem based on verses from the text of Psalm 94. Although the psalm text is the basis and inspiration for the work, it is not the literal text, but rather the *ideas* that are presented as program music. Reubke's freedom in form, combined with recurring motives and dramatic shifts in color and dynamic, allow the inner vision of the text to ignite and enter the heart. This sonata is considered to be a pinnacle work in all of organ literature. These verses accompanied Reubke's premiere of the work in 1857.

(GRAVE - LARGHETTO)

Herr Gott, des die Rache ist, erscheine.

Erhebe Dich, Du Richter der Welt: vergilt den Hoffärtigen, was sie verdienen.

(ALLEGRO CON FUOCO)

Herr, wie lange sollen die Gottlosen prahlen?

Witwen und Fremdlinge erwürgen sie und töten die Waisen

und sagen: der Herr sieht es nicht und der Gott Jacobs achtet es nicht.

(ADAGIO)

Wo der Herr mir nicht hülfe, so läge meine Seele schier in der Stille.

Ich hatte viel Bekümmernisse in meinem Herzen, aber deine Tröstungen ergötzen meine Seele.

(ALLEGRO)

Aber der Herr ist mein Hort und meine Zuversicht.

Er wird ihnen Unrecht vergelten und sie um ihre Bosheit vertilgen.

1 O Lord God, to whom vengeance belongs, show Yourself.

2 Arise, You Judge of the world: and reward the proud after their deserving.

3 Lord, how long shall the ungodly triumph?

6 They murder the widow and the stranger: and put the fatherless to death.

7 And yet they say the Lord shall not see: neither shall the God of Jacob regard it.

17 If the Lord had not helped me: it had not failed but my soul had been put to silence.

19 In the multitude of sorrows that I had in my heart: Your comforts have refreshed my soul.

22 But the Lord is my refuge: and my God is the strength of confidence.

23 He shall recompense them their wickedness, and destroy them in their own malice.



SHARONROSE PFEIFFER Organist

SharonRose Pfeiffer is an active concert artist with a career that has taken her throughout the United States and France. Highlights of that career include a concert tour of southern France sponsored by the French Consulate, and extensive involvement with the development of the E.M. Skinner Organ project with Nelson Barden at the Church of the Transfiguration. Dr. Pfeiffer is currently Artist-in-

Residence for Gloriæ Dei Artes Foundation, and director of the children's choirs program for the Church of the Transfiguration in Orleans, Massachusetts.

Dr. Pfeiffer is a featured artist on the recording *Olivier Messiaen: The Mystical Colors of Christ*, as well as on the three volumes of Anglican psalmody recorded by the choir Gloriæ Dei Cantores. As harpsichordist she can be heard on the choir's double-CD recording dedicated to the works of Johann Sebastian Bach, *Peace Be With You*.

Her international performing career began as a Fulbright Scholar in Toulouse, France, where she won first prize in the *Concours Internationale des Arts Renaissances*, and began a concert tour sponsored by the French government.

Dr. Pfeiffer's teachers have included Allen Sever, Donald McDonald, Xavier Darasse, and David Craighead, her mentor and friend.



THE CHURCH OF THE TRANSFIGURATION is a contemporary expression of early Christian architecture that draws upon a fourth-century architectural heritage shared by Protestants, Catholics, and Orthodox. Constructed of Minnesota limestone the color of Cape Cod sand, it stands 55 feet high, 72 feet wide, and 182 feet long. Its architectural style is basilican and features a long, rectangular nave, a rounded apse at the east end, narrow side aisles, a peaked timber roof, and interior columns and arches along the side aisles. It was designed by William Rawn Associates of Boston and was dedicated June 2000. The art program for the Church of the Transfiguration combines fresco, mosaics, stone and bronze sculpture, and stained glass to present a cohesive narrative based on biblical history and church tradition. The Church of the Transfiguration recently won two awards from the American Institute of Architects Interfaith Forum on Religion, Art and Architecture: one for Religious Arts, Visual Arts and one for Religious Architecture, New Facilities.

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SharonRose Pfeiffer, *Organist*

Producers: Blanton Alsbaugh, SharonRose Pfeiffer / Musical Consultant: James E. Jordan, Jr. / Sound Engineer: Jesse Brayman / Mastering Engineer: Mark Donahue / Recorded at The Church of the Transfiguration / October 2012 / Design: IHS Designs / Cover art: Detail, Oculus Window. Helen McLean, design and fabrication. © 2004 Orleans Church Building Foundation, Inc. / ©©2013 Gloriæ Dei Artes Foundation, Inc. / All rights reserved. / Made in Austria / Distributed by Paraclete Press, Inc., Brewster MA 02631 / www.paracletepress.com / GD CD059



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