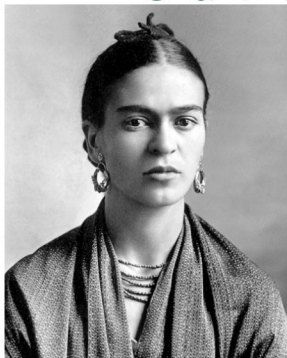




W o m e n o f H i s t o r y

Music for organ by Carlotta Ferrari

C a r s o n C o o m a n



W o m e n o f H i s t o r y

Carlotta Ferrari (b. 1975)

Lady Frankenstein (2016)	20:41
1 Mary e la Creatura	4:26
2 Imparare la vita	7:59
3 L'amore	4:22
4 La morte nel ghiaccio, nel fuoco, nel mare	3:55
5 Maria Restituta (2016)	6:44
Historia Gullielmae (2016)	24:57
6 Guglielma e lo Spirito	5:07
7 Il volto rosso di Chiaravalle	2:26
8 I guglielmi di fronte all'inquisitore	3:20
9 Guglielma e Andrea	6:23
10 La santa cena di Maifreda	7:43
11 Viva la vida (2017)	2:31
12 Ecstasy (La transverberazione di Teresa d'Avila) (2015)	15:52
total playing time:	70:51

C a r s o n C o o m a n

Main Organ of Laurenskerk, Rotterdam, Netherlands

Marcussen & Son, 1973 | Model by Jiří Žůrek, 2012

Recorded via Hauptwerk

The music

The five compositions on this album are inspired by the lives and works of five women from history. Carlotta Ferrari has composed numerous pieces inspired by historical figures as well as pieces inspired by literature and works of art. Several of these directions are brought together in the five compositions on this album, which celebrate three religious figures, an artist, and a writer. In Ferrari's distinctive modal style, she creates expressive musical portraits of these women. The first four works on this album all employ the "Restarting Pitch Space" (RPS) system of modal harmony. First developed by Carson Cooman in 2005, Carlotta Ferrari has worked extensively with this system in many compositions written since 2016. (More information can be found at: carsoncooman.com/restarting-pitch-space)

Lady Frankenstein (2016) is a symphonic poem in four large sections: "Mary and the Creature," "Learning Life," "Love," and "Death in the Ice, the Fire, and the Sea." It is inspired by the life of Mary Wollstonecraft Shelley (1797–1851), the English novelist best known for her work *Frankenstein; or, The Modern Prometheus* (1818). The composer writes the following: "While taking a walk in San Terenzo, the Italian seaside village where Percy and Mary Shelley had a house, I was inspired to write a piece based on *Frankenstein*. Mary Shelley originally wrote her novel during the early summer of 1816 and thus 2016 celebrates a bicentenary of the book. The sections of this piece (a symphonic poem) are based upon the correspondence between Shelley's life and the events in the life of the Creature. Both their births, the fictional and the real, are in some way related to death—the Creature being created by Frankenstein with parts of corpses and Mary's mother dying while giving birth to her daughter.

I could find other correspondences: both the fictional Creature and Shelley herself had to 'learn' life through a series of controversial experiences, and both of them had to face violence and exclusion (in her real life Mary had to face losses of beloved ones and abortions, and a constant, violent sense of guilt). This is why I think of Frankenstein's Creature as a projection of Mary's own experiences and perceptions.

"The section about love actually refers to the lack of it; the Creature asks Victor for a similar Creature, and he refuses to create something he calls a monster, while Mary in her real life had to share Percy's ideas on free love, even though she did not actually agree with him. Both the Creature and Mary cannot experience the love they long for.

"Natural elements are involved in my piece too. The Creature dies from suicide with fire at the Pole, while Shelley experienced a turning point in her life when her husband drowned; she consequently abandoned the house in San Terenzo to start a new life (hence why the end of the piece is soft and calm, however sad). The title I chose strengthens the idea of correspondence between Mary Shelley and Frankenstein's creature.

"As for the musical grammar, I chose the RPS transpositions of the Dorian scale with blue notes, resulting in a sad, tense, dramatic supermode that feels fitting for this gothic piece."

Maria Restituta (2016) is a rhapsody dedicated to the memory of Maria Restituta Kafka (1894–1943), a Moravian/Austrian Franciscan nun who worked as a nurse in Vienna. Maria Restituta was a member of the Franciscan Sisters of Christian Charity. She was executed by the government of Nazi-run Austria for her public denunciations and resistance against, including the publication of a satirical poem mocking Hitler and also for refusing to remove crucifixes from the rooms of her hospital. She was beatified by the Roman Catholic Church as a martyr in 1998.

Historia Gullielmae (2016) is a symphonic poem in five parts: “Guglielma and the Spirit,” “The Red Face in Chiaravalle,” “The Disciples in Front of the Inquisitor,” “Guglielma and Andrea,” and “Maifreda’s Holy Supper.” The composer writes the following: “This work is about Guglielma Boema (sometimes referred to as Guglielma da Milano), a Medieval heretic who lived in Milan at the end of the 13th century. The composition is a cyclic piece whose main melodies occur frequently across its five movements; it is based on a flavorful Aeolian RPS mode.

“While in Milan, where she had settled around 1260 and died in 1281, Guglielma used to teach the Bible and a new inclusive theology centered around the presence of women in the church and in the liturgy, the same way as men used to do. Such a simple theological idea, but a revolutionary one, is very interesting to me as a 21st century woman. Another main point of interest is the enthusiastic response of Guglielma’s disciples, both male and female, and their devotion to Guglielma, especially in that they saw her as an inclusive representation of the Holy Spirit and a witness for universal redemption.

"The most devout disciples were Andrea Saramita, a middle-aged father who eventually became the theoretician of the new spiritual movement, and Maifreda da Pirovano, a young nun who saw Guglielma as the female side of God.

"The five parts of the composition don't follow any chronological order: they focus instead on five different moments in Guglielma's life, as in a Medieval fresco. While writing this composition, I imagined a chapel whose walls are all covered in paintings depicting the main moments experienced by Guglielma and her disciples, as if they were traditional saints. The epilogue in the story of this group of heretics, that is the disinterment and burning of Guglielma's corpse and the persecution of her living disciples in 1300, is missing in the composition; the piece ends instead with the beginning of the whole adventure: the holy supper celebrated by Maifreda, a revolutionary behavior attracting the Inquisition's investigations.

"The movement titled after the so-called 'red face,' a fresco above Guglielma's original grave in Chiaravalle Abbey, refers to the presence of the Spirit: in the primitive church, the third person of the Trinity is sometimes depicted as an angel with a red face, a symbol for holy fire and a reference to the flames of the Spirit (*O ignis Spiritus paracliti* by Hildegard von Bingen, and *Veni creator Spiritus*, where the Spirit is named "ignis"— fire—are other Medieval references). This work is dedicated to the historian Luisa Muraro, Italian philosopher and writer, who has written a book about Guglielma."

Viva la vida (2017) a was inspired by the vibrant work of Mexican painter Frida Kahlo (1907–1954). The 1954 painting of watermelons bearing this same title was her last work.

Ecstasy (La transverberazione di Teresa d'Avila) (2015) is inspired by the ecstatic visions of Teresa of Ávila (1515–1582). A Spanish Carmelite nun, Teresa was a significant figure in the Counter Reformation and is remembered for her writings on Christian mysticism and meditation. From a young age, Teresa experienced periods of spiritual ecstasy in her devotional practice, claiming that that she rose spiritually into perfect union with God. In addition to her centuries of influence on religious thought, Teresa's ecstatic visions were also the inspiration for one of the most famous sculptures of the High Roman Baroque, "The Ecstasy of St. Teresa" (1646–52) by Gian Lorenzo Bernini (1598–1680).

Notes by Carson Cooman and Carlotta Ferrari © 2018

The composer

Carlotta Ferrari (b. 1975) is an Italian composer. Educated at the Conservatory in Milan, she has composed in many genres, developing a personal language that is concerned with the blend of past and present. Her compositions have been performed frequently around the world. Ferrari's music appears on several CD recordings, including six all-Ferrari organ CDs: four recorded by Carson Cooman (2014/16/18) and two by Peter Clark (2015/16). Ferrari won the 2nd prize at 2013 edition of Sisi-Frezza competition for women composers held by the IFBPW (International Federation of Business and Professional Women). Ferrari served as chair of music composition at Hebei Normal University in Shijiazhuang, China and is currently professor of music composition at the European School of Economics in Florence, Italy.

For more information, visit www.carlottaferrari.altervista.org

The organist

Carson Cooman (b. 1982) is an American composer with a catalog of hundreds of works in many forms—ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents in venues that range from the stage of Carnegie Hall to the basket of a hot air balloon.

Cooman's work appears on over forty recordings, including more than twenty complete albums on the Naxos, Albany, Artek, Gothic, Divine Art, Métier, Diversions, Altarus, Convivium, MSR Classics, Raven, and Zimbel labels. Cooman's primary composition studies were with Bernard Rands, Judith Weir, Alan Fletcher, and James Willey. As an active concert organist, Cooman specializes in the performance of contemporary music.

Over 300 new compositions by more than 100 international composers have been written for him, and his organ performances can be heard on a number of CD releases and more than 1,500 recordings available online. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He serves as an active consultant on music business matters to composers and performing organizations, specializing particularly in the area of composer estates and archives.

For more information, visit www.carsoncooman.com

The organ

Main Organ of Laurenskerk, Rotterdam, Netherlands

Marcussen & Søn, 1973

Model by Jiří Žůrek (Institute for Classical Studies,
Academy of Sciences of the Czech Republic, Prague), 2012

The gothic building Grote of Sint-Laurenskerk was completed in 1525. During a German bombardment in May 1940, the entire interior was lost to fire. Restoration of the church was undertaken following the war in the years 1947–68.

The first church building had a large Goltfuss organ from 1644, which was replaced with another instrument in 1790 (enlarged by Bätz in 1845). The destruction of this instrument was total, and so a new main organ was supplied by the Danish firm Marcussen & Søn in 1973. (Two other smaller Marcussen instruments can be found in the church as well.)

It is a large neo-baroque instrument that is completely mechanical in all respects. It is the largest entirely mechanical action instrument in Europe. The organ consists of six divisions and contains 85 speaking stops. One unusual feature of the instrument's design are its multi-rank principal stops. Most all of the principals and octaves (16', 8', 4') of all divisions are comprised of more than one unison rank.

(Jiří Žůrek)

Organ specification

Rugwerk (Man. I)

Quintadeen 16'
Prestant 8'
Holpijp 8'
Quintadeen 8'
Octaaf 4'
Roerfluit 4'
Quint 2 2/3'
Octaaf 2'
Woudfluit 2'
Sifflet 1 1/3'
Sesquialter 2–4 st.
Mixtuur 6–8 st.
Scherp 4–6 st.
Dulciaan 16'
Trompet 8'
Kromhoorn 8'
Tremulant

Hoofdwerk (Man. II)

Prestant 16'
Octaaf 8'
Open fluit 8'
Quint 5 1/3'
Octaaf 4'
Spitsfluit 4'
Octaaf 2'
Ruispijp 3–4 st.
Mixtuur 8–10 st.
Scherp 6–8 st.
Trompet 16'
Trompet 8'
Cornet 5 st.

Bovenwerk (Man. III)

Gedekt 16'
Prestant 8'
Baarpijp 8'
Roerfluit 8'
Viola di Gamba 8'
Viola di Gamba (beating)
8'
Octaaf 4'
Open fluit 4'
Terts 3 1/5'
Roerquint 2 2/3'
Nachthoorn 2'
Terts 1 3/5'
Mixtuur 5–7 st.
Cimbel 3 st.
Bombarde 16'
Trompette 8'
Voix humaine 8'
Clairon 4'
Tremulant

Borstwerk (Man. IV)

Gedekt 8'
Prestant 4'
Blokfluit 4'
Nasard 2 2/3'
Octaaf 2'
Gedekte fluit 2'
Octaaf 1'
Tertiaan 2 st.
Scherp 4–5 st.
Regaal 16'
Kromhoorn 8'
Regaal 8'
Tremulant

Chamadewerk (III or IV)

Trompeta magna 16'
(desc.)
Trompeta brillante 8'
(bas/desc.)
Trompeta de batalla 8'
(bas/desc.)
Clarin fuerte 4' (bas/desc.)
Clarin 2' (bas)
Orlos 8' (bas/desc.)

Pedaal

Prestant 32'
Octaaf 16'
Open Subbas 16'
Gedekte Quint 10 2/3'
Octaaf 8'
Gemschoorn 8'
Roerquint 5 1/3'
Octaaf 4'
Koppelfluit 4'
Nachthoorn 2'
Dwarsfluit 1'
Ruispijp 5 st.
Cornet 3 st.
Mixtuur 10 st.
Bazuin 32'
Bazuin 16'
Fagot 16'
Trompet 8'
Trompet 4'
Zink 2'

Couplers:

I–II; III–II; IV–II;
I–Ped; II–Ped; III–Ped.

Carlotta Ferrari



Carson Cooman



Also available:



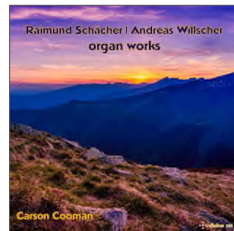
Andreas Willischer: Organ Symphony No. 5
Carson Cooman,
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Raimund Schächer and Andreas Willischer: Organ Works
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Sonnenorgel, Pfarrkirche St. Peter & Paul, Görlitz,
Germany
DIVINE ART DDA 25168

All recorded via Hauptwerk
Carson Cooman Organ Music Series
Volumes 1-8 now available

This album was recorded in January 2018
This recording was produced via the Hauptwerk system.
The virtual model was created as part of the Sonus Paradisi project
(www.sonusparadisi.cz).

Program notes: Carson Cooman and Carlotta Ferrari © 2018

Producer: Travis O. Q. Poohe

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