

Sea Dream

music for organ by Carson Cooman : volume 9

Erik Simmons



Sea Dream: organ music by Carson Cooman

1	Fantasy-Variations on Two Themes (2017)	15:33
2	Elevation (for A.W.) (2017)	7:08
	Triptych in honorem Gustav Willscher (2017)	9:54
3	I Silesian Prelude	4:09
4	II Minuet	2:58
5	III Troppauer Postlude	2:49
6	Petit Carillon (1992)	1:54
7	Conductus (2014)	2:50
8	Elevation (for C.F.) (2017)	4:07
	Organ Symphony No. 2 (2017)	36:54
9	I Fanfare	2:45
10	II Rondo grave	3:26
11	III Ballo	1:46
12	IV Ostinato	2:21
13	V Paduana	2:16
14	VI Sea Dream	4:29
15	VII Estampie	1:53
16	VIII Lament	2:52
17	IX Ground	2:31
18	X Dance	2:08
19	XI Hymn	4:50
20	XII Sun Song	5:43
TOTAL PLAYING TIME:		78:18

Erik Simmons

Tracks 1–2, 9–20: Main Organ (Hoofdorgel) of Laurenskerk, Rotterdam, Netherlands (1959)

Tracks 3–8: Transept Organ (Transeptorgel) of Laurenskerk, Rotterdam, Netherlands (1973)

Marcussen & Son: Models by Jiří Žurek. Recorded via the Hauptwerk system.

The recordings on this album employ the sounds of two different organs that are found within the Laurenskerk of Rotterdam, Netherlands. The large Hoofdorgel (with its eclectic approach to a neo-baroque-influenced aesthetic) is heard in the outer works, and the smaller, more intimate Transeptorgel (in purer neo-baroque mid-20th century style) is heard in the middle works.

Fantasy-Variations on Two Themes (2017; op. 1198) was written for Heinrich Christensen in celebration of his significant 2017 birthday. The musical material for the work comprises two different themes. The first is a short melody by the Danish composer Carl Nielsen (1865–1931). (It was a sketch originally intended for inclusion in, but ultimately left out of, Nielsen's late organ work "29 Little Preludes.") This theme represents Heinrich's native Denmark. The second theme is the American folk-gospel hymn "Angel Band." This theme represents Heinrich's adopted American homeland. It serves also as a remembrance of our dear mutual friend Harry Lyn Huff (1952–2016), for whom the tune was a particular favorite.

Both these themes are developed freely in a set of alternating "fantasy-variations." The opening variation begins with a dramatic pedal solo before quoting both themes. The second variation is a lyric setting based on the Nielsen melody. The third is a jubilant hornpipe on "Angel Band." The fourth is an aria on a transformation of the Nielsen melody. The fifth is a gigue-toccata on "Angel Band." The sixth is an atmospheric contemplation: lush chords in the manuals move slowly and hint at "Angel Band" while the Nielsen melody is heard for the first time in its complete original form on a high pedal stop. The seventh and final variation begins with a brief evocation of the harmonies of the late Daniel Pinkham (a mentor to both Heinrich and me) before going on to

return dramatically and jubilantly to the opening music, bringing together both themes again in a bold conclusion.

Two Elevations (2017; op. 1235) were written for and are dedicated to Flemming Chr. Hansen on the occasion of his 50th birthday. The genre of the “elevation” began as organ music to accompany the moment of the priest’s ritual raising of the consecrated elements within the liturgy of the mass. However, like many genres originally connected to specific contexts, the elevation long moved beyond its initial use to develop its own life in concert and sacred music.

While nothing in them precludes their use in liturgical contexts, these two pieces are thus conceived within that broader context of the “elevation.” (Each is also a rather oblique reflection on various musical style elements of two composers with whose music I have worked extensively as a performer: German composer Andreas Willscher and Italian composer Carlotta Ferrari. Although there are no quoted themes or direct allusions, there are a various subtle references to their styles, re-imagined through my own.)

Triptych in honorem Gustav Willscher (2017; op. 1236) is dedicated to Andreas Willscher in celebration of the writing of his *Troppauer Musiklexicon*. Gustav Willscher (born 1882 in Meltsch bei Troppau/Sudentenschleisen and died 1937 in Vienna) was in his time a very successful poet, writer, and composer. In addition to his musical talents (he played several instruments, among others the piano and guitar), he also created a collection of drawings. He was the grandfather of composer and organist Andreas Willscher.

The outer movements, *Silesian Prelude* and *Troppauer Postlude*, refer to his cultural heritage, and each quote a musical theme by Gustav Willscher. The second movement, *Minuet*, refers obliquely to Vienna, the city in which Willscher died.

Petit Carillon (1992; op. 8) is the earliest of my organ compositions that is still made available. The work is brief and evokes the dissonant harmonic series of bells.

Conductus (2014; op. 1066) was written for Ernst Stolz and was originally composed for a gothic, medieval-style portative organ. Such an instrument is usually held on the lap, pumped with one hand, and the keyboard played with the other.

Organ Symphony No. 2 (2017; op. 1224) was written for and is dedicated to German organist Philip Hartmann. In all of my works that employ larger-scale forms (not just organ compositions), I am continually looking for different ways of providing the form and structure. My first organ symphony (2013; recorded on “Masque”, Divine Art DDA 25127) comprised three larger movements that charted a progression from dark to light. By contrast, this second organ symphony comprises 12 shorter movements that together build a larger structure out of varied emotional states. Although the movements are different in character, there are connections of harmony and motive across them.

The Composer

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 CDs 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 1,200 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 Performer

Erik Simmons started playing the organ at age 10 when he was a chorister at St. Mark's Episcopal Church in Glendale, California. His primary organ teacher was Richard Slater. Erik has furthered his studies by working with Lanny Collins, Barbara Baird, and Lee Garrett, and through master classes with various clinicians, including Harald Vogel.

Erik holds a BA in applied mathematics and MS in mathematical modeling from Humboldt State University. He has recorded many CDs, including a CD of the organ music of American composer James Woodman, and an ongoing critically-acclaimed series of CDs of the music of American composer Carson Cooman on the Divine Art label.



Erik
Simmons

Carson
Cooman



The Organs

Main Organ (Hoofdorgel) 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)

This recording was produced via the Hauptwerk system.

The virtual model was created as part of the Sonus Paradisi project (www.sonusparadisi.cz).

Hoofdorgel 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'
Baarpip 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.

Transept Organ (Transeptorgel) of Laurenskerk, Rotterdam, Netherlands Marcussen & Son, 1959

Model by Jiří Žůrek (Institute for Classical Studies,
Academy of Sciences of the Czech Republic, Prague), 2014

The smaller and elder brother of the main rear gallery organ is located in the church's Transept. The Transeptorgel occupies the space on a balcony where a renaissance instrument was located in the distant past. A medium size instrument was chosen to accompany the services held temporarily in the Transept of the church, which was reconstructed first after the bombing. The historical organ case used comes from the St. Bartholomeus church in Schoonhoven, because it has striking similarity with the renaissance instrument known from 17th century paintings of St. Laurentis. The main organ case houses a Hoofdwerk and a Pedaal and a tiny Borstwerk underneath. A smaller Rugwerk case was added to the balustrade of the balcony. The lowest octave of the Spitsgedekt 16' is located in a small room behind the organ.

It is the last work of Sybrand Zachariassen, the leader of Marcussen at that time, and it is usually praised as his greatest work. A special feature of the instrument is the horizontal Regaal 16' sticking out of the organ case under the door enclosing the Borstwerk. The door can be opened or closed by a pedal, adding a "swell" effect to the Borstwerk.

(Jiří Žůrek)

Transeptorgel Specification

Rugwerk (Man. I)

Holpijp 8'
Praestant 4'
Roerfluit 4'
Woudfluit 2'
Quint 1 1/3'
Sexquialter 2 st.
Scherp 4 st.
Dulciaan 8'
Tremulant

Hoofdwerk (Man. II)

Praestant 8'
Roerfluit 8'
Octaaf 4'
Spitsfluit 4'
Octaaf 2'
Mixtuur 5–7 st.
Cymbel 3 st.
Trompet 8'

Borstwerk (Man. III; enclosed)

Gedekt 8'
Quintadena 4'
Koppelfluit 4'
Praestant 2'
Blokfluit 2'
Sifflet 1'
Cymbel 2 st.
Regaal 16'
Tremulant

Pedaal

Spitsgedekt 16'
Praestant 8'
Spitsgedekt 8'
Octaaf 4'
Mixtuur 6 st.
Fagot 16'
Schalmei 4'

Couplers: I–II; III–II; I–Ped; II–Ped; III–Ped

This recording was produced via the Hauptwerk system.

The virtual model was created as part of the Sonus Paradisi project (www.sonusparadisi.cz).

Carson Cooman on Divine Art

THE ORGAN MUSIC SERIES

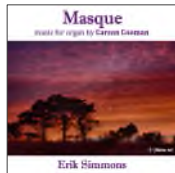


I Litany

DIVINE ART DDA 25116

Erik Simmons (Laurenskerk, Rotterdam, Netherlands)

"Great music, performed on a magnificent pipe organ, by an organist at the top of his game, all captured in vividly realistic sound. A benchmark recording." – Jean-Yves Duperron (Classical Music Sentinel)

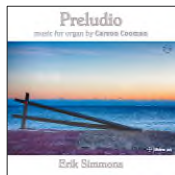


II Masque

DIVINE ART DDA 25127

Erik Simmons (Laurenskerk, Rotterdam, Netherlands)

"Beautifully crafted Preludes and Fugues ... This is an organ symphony to rival any, spectacularly played by Erik Simmons. He receives an excellent recording. Surely all organ enthusiasts will want this fine new disc." – Bruce Reader (The Classical Reviewer)

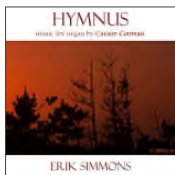


III Preludio

DIVINE ART DDA 21229 (2CD)

Erik Simmons (Basilica Mariä-Himmelfahrt, Krzeszów, Poland)

"This impressive music was inspired by the style of the Renaissance and the early Baroque and will appeal to both early music lovers and followers of the modern organ repertoire. The brilliant Simmons gives assured performances throughout." – John Pitt (New Classics)

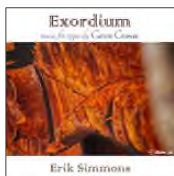


IV Hymnus

DIVINE ART DDA 25147

Erik Simmons (St. Peter & Paul, Weissenau, Germany)

"Nothing beats the sound of a pipe organ displaying its 'quiet' side. Simmons instinctively knows which combination of stops is best suited to each individual piece... anima to create an image of lasting impression." – Jean-Yves Duperron (Classical Music Sentinel)



V Exordium

DIVINE ART DDA 25154

Erik Simmons (Notre-Dame de Saint-Omer, France)

"If anything I like the repertoire here even better than on [Cooman's] previous disc. He uniformly puts his best foot forward, with felicitous results; unreservedly recommended." – James A. Altena (Fanfare)



VI The Cloak with the Stars

DIVINE ART DDA 25159

Erik Simmons (Abbey of Saint-Etienne, Caen, France)

"One of Cooman's strengths as a composer is his ability to use programmatic material, he remains free enough to create highly atmospheric works. Cooman's writing is colourful and highly effective." – Alex Baran (The Whole Note)



VII Owl Night

DIVINE ART DDA 25163

Erik Simmons (Abbey of Saint-Etienne, Caen, France)

This 2018 release (not yet reviewed) presents a program of recent works (composed late 2016-early 2017) which explore various types of expression, representing the diversity which Cooman achieves within his own distinctive overall style.



VII Zephyr

DIVINE ART DDA 25177

Erik Simmons (Trinity Episcopal Cathedral, Portland, Oregon)

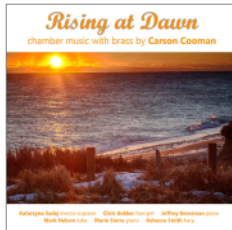
The latest release, not yet reviewed, contains more liturgically-based works as well as fine concert pieces.

For release in February 2019:

X Jubilee

a further fine collection of Cooman's most recent compositions.

Orchestral and Chamber Music



Rising at Dawn

METIER MSV 28538

Chamber music with brass

"Chasing the Moon Down is a genuine masterpiece... Cooman is clearly not just a talented composer but a genuinely gifted one." – James A. Altena (Fanfare)

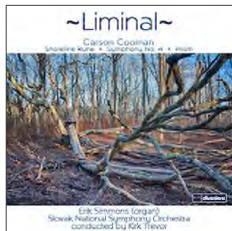


In Beauty Walking

DIVINE ART DDA 25117

Pastoral orchestral music

"There is something very appealing and distinct in the pieces we can hear in this well played and superbly recorded program." – Remy Franck (Pizzicato)



Liminal

DIVERSIONS DDV 24161

**Dramatic orchestral and organ music
including Symphony No. 4**

"The sound quality of the recording is notable, the playing superb. Carson Cooman's music is beautiful, inspiring and seductive in equal measure." – John France (MusicWeb)

Carson Cooman as performer



Willischer: Organ Symphony No. 5

DIVINE ART DDA 25150

Subtitled "Of Francis's Preaching on Holy Poverty"

"Brilliant and thrilling, with bold pedal lines that need durable speakers to deliver them without distortion. The quietest movements are equally impressive." – Alex Baran (*The Whole Note*)



Willischer: Organ Symphonies No. 19 & 20

and 'Die Seligpreisungen' (The Beatitudes)

DIVINE ART DDA 25162

"Andreas Willischer has won many awards for his compositions. . His organ works are especially fine and varied. They are lively, thrilling works with great rhythmic vitality." – John Pitt (*New Classics*)



Schächter and Willischer: Organ Works

DIVINE ART DDA 25168

Recent release including works from two of Germany's most accomplished composers for the organ.

Schächter: Sonata antiqua / Fantasia / Treuchtlinger Partita

Willischer: Suite romantique / Aria / Partita on Creator alme siderum



"Women of History" – Organ music by Carlotta Ferrari

DIVINE ART DDA 25178

Just released in July 2018, not reviewed yet, stunning music based on the lives of great women of history including St. Teresa of Avila, Guglielma da Milano, Maria Restituta Kafka, and Mary Wollstonecraft Shelley.



TRANSEPT ORGAN, LAURENSKERK, ROTTERDAM

This album was recorded in October 2017

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 © 2018

Producer: Carson Cooman and Erik Simmons

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The Marcussen main organ, Laurenskerk, Rotterdam