

Jubilee

music for organ by Carson Cooman : volume 10

Erik Simmons

Jubilee: organ music by Carson Cooman

1	Praeludium in festo S. Philippi apostoli (2017)	5:32
2	Praeludium in festo S. Andreae apostoli (2017)	4:12
	Cortège, Intermezzo, and Litany on the Joseph-Hymnus (2017)	10:08
3	I Cortège	4:06
4	II Intermezzo	3:14
5	III Litany	2:48
	Inventions for Organ, Book 1 (2017)	14:00
6	I. Praeambulum ex F	1:55
7	II. Responses	2:41
8	III. Pastorale	2:26
9	IV. March	2:01
10	V. Meditation	2:49
11	VI. Postlude	2:11
	Suite in F (2017)	11:31
12	I. Praeambulum	3:28
13	II. Ground	3:39
14	III. Fantasia	4:24
15	Pastorale on a Hymn by Andreas Willscher (2017)	3:40
16	Voluntary on a Motet by Andreas Willscher (2017)	2:51
17	Postludium on Two Themes (2017)	4:43
	Suite in G (2017)	8:38
18	I Prelude	2:43
19	II Pastorale-Musette	2:36
20	III Jubilee	3:19
	Sonatina No. 4 (2017)	10:50
21	I Hamburg March	3:10
22	II Pößneck Aria	4:12
23	III Ulm Toccata-Fanfare	3:28
TOTAL PLAYING TIME:		76:16

Erik Simmons

Sonnenorgel of Pfarrkirche St. Peter und Paul, Görlitz, Germany: Mathis Orgelbau, 1997/2006;
Model by Jiří Žurek, 2015. Recorded via the Hauptwerk system.

Praeludium in festo S. Philippi apostoli (2017; op. 1243) and **Praeludium in festo S. Andreae apostoli** (2017; op. 1242) are dedicated respectively to Philip Hartmann and Andreas Willscher. They are based on plainchants appointed for the feasts of St. Philip the Apostle and St. Andrew the Apostle.

Cortège, Intermezzo, and Litany on the Joseph-Hymnus (2017; op. 1241) is based on the “Joseph-Hymnus” theme by German composer Andreas Willscher (b. 1955). The theme is also used in his own extensive *Fantasie über den Joseph-Hymnus*. “Cortège” is dedicated to Andreas Willscher, “Intermezzo” to Philip Hartmann, and “Litany” to Hartmut Siebmans. A cortège is a ceremonial procession, and the theme is found primarily in the bass in the manner “quasi una passacaglia.” *Intermezzo* is tranquil, moving between the several harmonic poles of the theme. In *Litany*, the theme is treated in a bright and extroverted manner, moving back and forth between the hands and alternating with a jubilant, triadic harmonization.

Inventions for Organ, Book 1 (2017; op. 1238) is a set of six short organ pieces. They are dedicated respectively to Raimund Schächer, Margreeth Chr. de Jong, Philip Hartmann, Andreas Willscher, Michael Eckerle (*in memoriam*), and Daniel Kunert.

Suite in F (2017; op. 1246) is dedicated to Philip Hartmann. The first movement, *Praeambulum*, begins with F’s as descending octaves followed by a rising scalar passage. This theme returns throughout the movement and also serves to provide the harmonic material for the intervening episodes. The second movement, *Ground*, unfolds over a repeating bass line, beginning with a spare two-part texture (that returns near the end) and increasing in harmonic

density. The third movement, *Fantasia*, begins in F and introduces its two basic musical ideas: a fanfare-like march figure and a pattern of quickly alternating 3rds. The music moves through several modal areas before reaching an exultant conclusion.

Pastorale on a Hymn by Andreas Willscher (2017; op. 1228) is dedicated to Philip Hartmann. The theme by Andreas Willscher was written as a Hymn for St. Joseph ("Choral zum Hl. Joseph") and also appeared in the third movement variations of Willscher's *Organ Symphony No. 14, "en Jazz."* In the pastorale, the hymn melody is developed across several sections (entirely with new harmonizations), including with an ostinato accompaniment and as a contrapuntal elaboration.

Voluntary on a Motet by Andreas Willscher (2017; op. 1233) is dedicated to Philip Hartmann. The source material comes from a choral motet by Andreas Willscher: *Laudate omnes gentes*, from the first line of Psalm 117. "Sing praises, all you peoples. Alleluia!" The organ piece is bright and joyous.

Postludium on Two Themes (2017; op. 1245) is dedicated to Andreas and Brigitte Willscher on the 30th anniversary of their wedding ceremony (Ulm, May 1987). The piece uses two themes: "Gabhaim Molta Bridé", a traditional Irish hymn for the Feast of St. Bridget and the plainchant Offertorium from the Feast of St. Andrew the Apostle.

Suite in G (2017; op. 1247) is dedicated to organist Jay Zoller. The first movement is a lyrical prelude. The second movement is a pastorale with musette-like drones. The third movement is a *moto perpetuo* with a driving

energy throughout. The same musical material is often repeated, but inflected in different modes.

Sonatina No. 4 (2017; op. 1234) is dedicated to German organists Andreas Willscher (Hamburg), Hartmut Siebmanns (Pößneck), and Philip Hartmann (Ulm). The titles of the three movements reflect these German cities. The first movement is a bright, festive march. The second movement is an atmospheric aria. A wide-ranging lyric melody unfolds over an ostinato accompaniment. In the third movement, the opening triple meter “fanfare” gesture is developed throughout alongside a march-like descending figure, referring back to the first movement.

Carson Cooman © 2018

The Composer & Performer

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

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

Organ specification

Hauptwerk (Man. I)

Principal 16'
Gross-Octava 8'
Viol di Gamba 8'
Hohl-Flöt 8'
Rohr-Flöt 8'
Fiffaro 8'
Rohr-Fl.-Quint 6'
Octava 4'
Spitz-Flöt 4'
Salicet 4'
Quinta 3'
Super-Octava 2'
Mixtur IV 2'
Cymbel III 1 1/3'
Cornet V
Bombart 16'
Trompet 8'
Clarin 4'

Oberwerk (Man. II)

Quintadena 16'
Principal 8'
Groß-Gedackt 8'
Quintadena 8'
Onda Maris 8'
Octava 4'
Rohr-Flöt 4'
Zynk II 2 2/3'
Sedcima 2'
Glöcklein-Thon 2'
Vigesima nona 1 1/2'
Scharff-Cymbel III 1'

Schwellwerk (Man. III; enclosed)

Bordun 16'
Viola pomposa 16'
Diapason 8'
Doppel-Flöt 8'
Bordun 8'
Salicional 8'
Gamba 8'
Vox coelestis 8'
Principal 4'
Travers-Flöt 4'
Viola d'amore 4'
Spitz-Flöt 3'
Schweitzer-Pfeiff 2'
Violine 2'
Piccolo 1'
Mixtur V 2'
Harmonia aeth. III 2 2/3'
Bombarde 16'
Trompette harm. 8'
Hautbois 8'
Clarinette 8'
Voix humaine 8'
Clairon 4'
Tremulant

Brustwerk (Man. IV)

Gedackt 8'
Praestant 4'
Ged. Fleut doux 4'
Nassat 3'
Octava 2'
Gemss-Horn 2'
Quint-Nassat 1 1/2'
Tertia 1 1/2'
Super-Sedecima 1'
Scharff-Mixtur III 1 1/3'
Hobois 8'
Tremulant

Pedal

Groß Principal-Bass 32'
Principal-Bass 16'
Contra-Bass 16'
Sub-Bass 16'
Groß Quinten-Bass 12'
Octav-Bass 8'
Gemss-Horn-Bass 8'
Jubal-Flöt 8'
Super-Octav-Bass 4'
Jubal-Flöt 4'
Bauer-Flöt 2'
Mixtur VI 2 2/3'

Pedal (cont.)

Contra-Posaunen 32'
Posaunen 16'
Fagotti 16'
Trompeten-Bass 8'
Tromba 8'
Clarin-Bass 4'
Vox Angelica 2'
Sonnenmixtur

Normal Couplers: II-I, III-I, IV-I, IV-II, IV-III, III-II, I-P, II-P, III-P, IV-P
Superoctave: III/P 4'
Suboctave: III/I 16', III/III 16'

Toy stops: Cymbelstern; Tamburo; Nachtigall; Vogel-Gesang; Kuckuck

This recording was produced via the Hauptwerk system.

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

The Organ

Sonnenorgel of Pfarrkirche St. Peter und Paul, Görlitz, Germany

(Mathis Orgelbau, 1997/2006)

Model by Jiří Žůrek (Institute for Classical Studies,

Academy of Sciences of the Czech Republic, Prague), 2015

The church of St. Peter and Paul in Görlitz was founded in the 13th century and it attained its present shape in 1497. The central nave is flanked by four aisles, forming a huge and highly reverberant space. In 1691 it was reconstructed after a fire, and consequently it was given a new organ, finished in 1703 by Eugenio Casparini (1623–1706) and his son.

The organ had 57 stops on 3 manuals and it was among the largest instruments in Silesia. The organ case was designed by the architect Johann Conrad Büchau. The special feature of this facade is the implementation of 17 golden suns, which also sounded as a pedal cornet-mixture of 12 ranks. These suns have given name to the instrument: Sun-organ = Sonnenorgel. Besides the organ case, only the Cypress-wood pipes of Onda maris have survived from the Casparini organ until the present. In 1894, the company Schlag and Sons rebuilt the instrument. Later in 1928, the company Sauer installed an electro-pneumatic organ into the historical case.

The interior of the church was restored between 1980–92 and there were plans to build a new organ into the historical case. The specification of the new instrument could not follow Casparini's organ (since none of his instruments exists unaltered). Furthermore, the Sauer organ was not suitable for restoration, being only partially preserved after World War II.

The expert committee decided to build an instrument inspired by Casparini's baroque concept, but enlarged by a swell manual allowing it to also perform later organ music. The work was entrusted to the Swiss company Mathis Orgelbau. In 1997, the first part of the instrument was inaugurated: the 3 manuals (HW, OW, BW), and the pedal. The construction of the swell division was postponed, and was completed in 2006. The clever voicing of the instrument and its large, rich specification makes the organ universally suitable for almost every kind of organ music.

(Jiří Žůrek)

Carson Cooman on Divine Art

THE ORGAN MUSIC SERIES

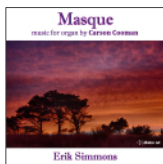


I Litany

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)

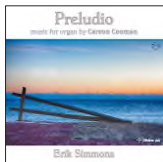


II Masque

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)

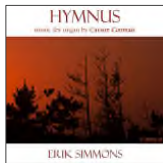


III Preludio

DIVINE ART DDA 21229 (2CD)

Erik Simmons (Basilica Mariä-Himmelfahrt, Krzesnów, 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)

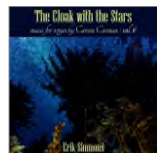


V Exordium

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)

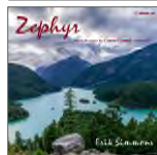


VII Owl Night

DIVINE ART DDA 25163

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

Cordially recommended." – James A. Altena (Fanfare)



VIII Zephyr

DIVINE ART DDA 25177

Erik Simmons (Trinity Episcopal Cathedral, Portland, Oregon)

"Simmons's wholly sympathetic playing finds colour, variety and texture aplenty on a superb American instrument." – Michael Quinn (Choir & Organ)



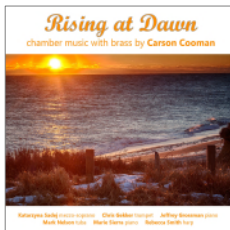
IX Sea Dream

DIVINE ART DDA 25181

Erik Simmons (Laurenskerk, Rotterdam, Netherlands)

October 2018 release not yet reviewed, includes the Organ Symphony no. 2

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)

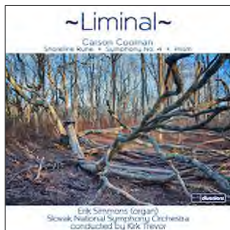


In Beauty Walking

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



Willscher: 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)



Willscher: Organ Symphonies No. 19 & 20 and 'Die Seligpreisungen' (The Beatitudes)

DIVINE ART DDA 25162

"Andreas Willscher 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)



Schächer and Willscher: Organ Works

DIVINE ART DDA 25168

Schächer: Sonata antiqua / Fantasia / Treuchtingler Partita

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

"These works all afford considerable pleasure. Carson Cooman is an able exponent for his colleagues' compositions and is well recorded. Unashamedly recommended." - James A. Altena (Fanfare)



"Women of History" – Organ music by Carlotta Ferrari

DIVINE ART DDA 25178

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.

"Cinematic soundscapes and clever interpretations" - Freya Parr (BBC Music Magazine)

This album was recorded in October 2017

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

Producers: Carson Cooman and Erik Simmons

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