

Portals

music for organ by Carson Cooman, vol. 11

Erik Simmons



Portals: organ music by Carson Cooman

1	Carillon after the Bells of Ulm Cathedral (2018)	5:32
2	Legend No. 1 (2018)	4:51
3	Tiento de falsas (2018)	5:53
4	Preghiera pastorale (2017)	6:45
5	Legend No. 2 (2018)	4:08
6	Praeludium in festo S. Thomae apostoli (2017)	5:55
7	Legend No. 3 (2018)	6:03
8	Praeambulum festivum (2018)	6:39
9	Legend No. 4 (2018)	5:04
	Organ Symphony No. 3, "Portals" (2017)	26:06
10	I One Teacher	4:57
11	II With Thanksgiving	4:57
12	III Humble Yourselves	6:10
13	IV Speak, and Do Not Be Silent	4:41
14	V Sing Joyfully	5:21

TOTAL PLAYING TIME:

77:03

Erik Simmons

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

The Music

notes by the composer

Carillon after the Bells of Ulm Cathedral (2018; op. 1280) is dedicated to Philip Hartmann (Bezirkskantor for Bezirkskantorat Ulm). The piece is a festive carillon based freely upon the pitches and melody of the tower bell chimes of Ulm Cathedral (Ulmer Münster).

Legends Nos. 1–4 (2018; op. 1265–1268) are music of atmospheric, meditative, and slightly enigmatic character. #1 is dedicated to Kai Schreiber; #2 to Zvonimir Nagy; #3 to Luca Massaglia; and #4 to Sylke Feldhusen.

Tiento de falsas (2018; op. 1261) is dedicated to Wolfgang Lindner. The work's title is taken from Iberian music of late Renaissance/early baroque. Pieces of this title were characterized by frequent use of dissonance for dramatic and expressive effect. The “falsas” of the title thus refers to “false notes” (dissonances) outside of the principal key. The work's musical trajectory is built from the contrast of dissonance and consonance. In this piece, the traditional Iberian “redoble” figure appears in the principal material.

Preghiera pastorale (2017; op. 1256) is dedicated to Denis Bédard and Rachel Alflatt. Outer sections of a traditional “pastorale” character surround an impassioned inner section based on the same material.

Praeludium in festo S. Thomae apostoli (2017; op. 1253) is dedicated to Thomas Sheehan. It is based on plainchants appointed for the feasts of St. Thomas the Apostle.

Praeambulum festivum (2018; op. 1260) was written for Hartmut Siebmanns for premiere on the Franciscus Volckland baroque organ (1732–37) in the Cruciskirche in Erfurt, Germany for the 24th International Organ Festival in Erfurt. The piece begins with bold, majestic music that returns several times throughout. The faster sections in between include toccata-like music and an ostinato aria.

Organ Symphony No. 3, “Portals” (2017; op. 1251) was written for organist Philip Hartmann in celebration of the 90th anniversary of the Martin-Luther-Kirche in Ulm, Germany. Over the five entrances of the church appear five Biblical inscriptions. These scripture passages serve as the inspiration for the five contrasting movements of this work.

1. One Teacher

“Einer ist euer Meister, Christus. Ihr aber seid alle Brüder.” (Matthäus 23,8)
“For you have one teacher, and you are all brethren.” (Matthew 23:8b)

The first movement begins with a single C. This centering pitch returns throughout the movement and symbolizes “one teacher.” The unity of all as brothers and sisters in Christ is portrayed in the harmonic material, which derives almost entirely from the harmonic series on C.

2. With Thanksgiving

“Gehet ein zu seinen Toren mit Danken.” (Psalm 100,4a)
“Enter his gates with thanksgiving.” (Psalm 100:4a)

The second movement is dance-like, with the spirit of thanksgiving portrayed with a genial mood and musette-like textures.

3. Humble Yourselves

“Demütiget euch vor Gott.” (Jakobus 4,10)

“Humble yourselves before God.” (James 4:10)

The third movement is an aria with a bit of a Celtic folk flavor. In the middle section, harmonies rise and fall with an ostinato derived from the opening melody.

4. Speak, and Do Not Be Silent

“Rede und schweige nicht, denn ich bin mit dir.” (Apostelgeschichte 18,9f)

“Speak and do not be silent, for I am with you.” (Acts 18:9c)

Grand and majestic music begins the fourth movement: a proclamation. This is developed through several key areas. After several intervening episodes, the opening music is heard again at the end of the movement. This time it sounds with full but enclosed (muted) organ colors that symbolize the inner sense of Christ’s presence: “for I am with you.”

5. Sing Joyfully

“Singet fröhlich Gott, der unsere Stärke ist.” (Psalm 81,2)

“Sing joyfully to God, who is our strength.” (Psalm 81:1)

The psalmist’s words are portrayed in the fifth movement as a joyous toccata.

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 2,000 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 this 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'
Clarinen-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.

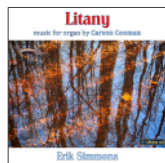
The interior of the church was restored between 1980–92 and there were plans to build a new organ into the historical case. The specification of the new instrument could not follow Casparini's organ (since none of his instruments exists unaltered). Furthermore, the Sauer organ was not suitable for restoration,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

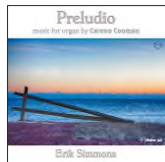


II Masque

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)

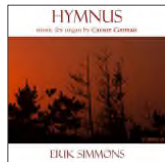


III Preludio

DIVINE ART DDA 21229 (2CD)

Erik Simmons (Basilica Mariä-Himmelfahrt, 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)

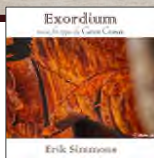


IV Hymnus

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)

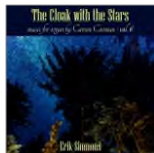


V Exordium

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)

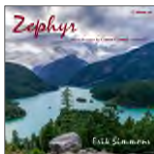


VII Owl Night

DIVINE ART DDA 25163

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

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)

"This recital is eminently of interest and is warmly recommended" – David DeBoor Canfield (Fanfare)



X Jubilee

DIVINE ART DDA 25185

Erik Simmons (Pfarrkirche St Peter und Paul, Görlitz, Germany)

*"A sense of peace and almost majestic in places – a nice collection" –
Jeremy Condliffe (The Chronicle)*

Chamber and orchestral 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 / Treuchtlinger 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 Wollestonecraft Shelley.

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

This album was recorded between December 2017 and April 2018

Produced via the Hauptwerk system.

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

Program notes: Carson Cooman © 2019

Producers: Carson Cooman and Erik Simmons

Track 1 is published by Bardon Enterprises

Tracks 2, 5-7, and 9-14 are published by Zimbel Press/Subito Music Corp.

Track 8 is published by Carus-Verlag

All other tracks: Copyright Control

Booklet and packaging design: Stephen Sutton

Front cover image: Alexander Tsang | Photo of Carson Cooman: Colby Cooman

Photo of Erik Simmons: Charissa Simmons | Photo of organ: Jiří Žurek

Photographs are used with kind permission.

All images and texts are copyright; all rights reserved.

©© 2019 Diversions LLC (Divine Art Ltd outside USA/Canada)



DIVINE ART RECORDINGS GROUP



Over 500 titles, with full track details, reviews, artist profiles and audio samples, can be browsed on our website. Available at any good dealer or direct from our online store in CD, 24-bit HD, FLAC and MP3 digital download formats.

UK: Divine Art Ltd. email: uksales@divineartrecords.com

USA: Diversions LLC email: sales@divineartrecords.com

www.divineartrecords.com

find us on facebook, youtube and twitter

All rights reserved. Any unauthorized broadcasting, public performance, copying, duplication or re-recording in any manner is an infringement of copyright and violation of applicable laws.



**Sonnenorgel,
Pfarrkirche St. Peter & Paul, Görlitz, Germany**