

How Great Our Joy!

Christmas
Organ Music
by

Carson Cooman

Erik Simmons

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Performed by Erik Simmons

Sonnenorgel of Pfarrkirche St. Peter und Paul, Görlitz, Germany: Mathis Orgelbau, 1997/2006.

Model by Jiří Žárek, 2015. Recorded via the Hauptwerk system.

1	Fantasia on “Greensleeves” (2015)	7:43
2	Fantasy on “Veni Emmanuel” (2016)	4:57
3	Little Partita on a Polish Carol (2013)	6:06
4	Variations on a Basque Noël (2017)	5:02
5	Little Fantasia on “In dulci jubilo” (2013)	2:44
6	Carol Paraphrase on a Motive of Wilhelm Weismann (2017)	3:02
7	Voluntary on “O du fröhliche” (2018)	3:58
8	Meditation on “Es ist ein Ros” (2018)	6:15
9	Rhapsody on a German Carol (2017)	6:12
10	O Sleep, Dear Holy Baby (2004)	2:47
11	Rondino for St. Joseph (2016)	2:43
12	All My Heart This Night Rejoices (2004)	2:20
13	Triptych on a Sorbian Carol (2017)	6:16
	Three Pastorales on a German Carol (2016)	7:29
14	I <i>Adagio molto</i>	2:22
15	II <i>Allegretto leggiero</i>	1:37
16	III <i>Lento tranquillissimo</i>	3:30
17	Fantasy on “Adeste fideles” (2018)	6:38

TOTAL PLAYING TIME:

74:17

The Music

Notes by Carson Cooman

All the organ works in this collection are based upon beloved Christmas carol melodies. They were composed over a period of 15 years in response to commissions or as gifts for various friends and colleagues. Many of these carols are extremely familiar in nearly every country, while others will be far less known (such as the Basque and Sorbian carols or the original carol by Wilhelm Weismann). Some have greater popularity in certain countries—e.g., “O du fröhliche” (“O Sanctissima”) is one of the most iconic Christmas carols in German-speaking countries, whereas in English-speaking countries the tune (the “Sicilian Mariners Hymn”) is widely sung, but with non-Christmas texts. I hope that this grouping of pieces serves as enjoyable music for the holiday season.

Fantasia on “Greensleeves” (2015; op. 1131): English melody (“What child is this?”); dedicated to Marco Lo Muscio

Fantasy on “Veni Emmanuel” (2016; op. 1149, no. 2): French plainchant for Advent (“O come, o come, Emmanuel”); part of ***O Come: Three Hymn Fantasies***; commissioned by Nick Wilson and dedicated by him to Ruby Moultrie and Wilma Turner Rhyne

Little Partita on a Polish Carol (2013; op. 1046): Polish melody (“W żłobie leży”; “Infant holy, infant lowly”); dedicated to Marya Orlowska-Fancey

Variations on a Basque Noël (2017; op. 1212): Basque melody (“Beude bazter”); dedicated to James Kibbie

Little Fantasia on “In dulci jubilo” (2013; op. 1047): German melody (“In dulci jubilo”; “Good Christian friends, rejoice!”); dedicated to David Cronin

Carol Paraphrase on a Motive of Wilhelm Weismann (2017; op. 1229): original carol by German composer Wilhelm Weismann (1900–1980) (“Ich weiß ein lieblich Engelspiel”; “I know a lovely angel-song”); dedicated to Philip Hartmann

Voluntary on “O du fröhliche” (2018; op. 1291): European (Sicilian?) melody (“O you joyful”); dedicated to Klaus Stehling

Meditation on “Es ist ein Ros” (2018; op. 1321): German melody (“Lo, how a rose e’er blooming”); dedicated to Philip Hartmann

Rhapsody on a German Carol (2017; op. 1237): German melody (“Als ich bei meinen Schafen wacht”; “While by my sheep I watched” / “How great our joy!”); dedicated to Hans Uwe Hielscher

O Sleep, Dear Holy Baby (2004; op. 558); Hispanic melody (“A la Ru”); dedicated to Mike Hill

Rondino for St. Joseph (2016; op. 1154); German melody (“Resonet in laudibus” / “Joseph, lieber Joseph mein”; “Joseph, dearest Joseph mine”); dedicated to Andreas Willscher (St. Joseph, Hamburg-Wandsbek)

All My Heart This Night Rejoices (2004; op. 587); German melody (“Warum sollt ich”); dedicated to Marisa Green

Triptych on a Sorbian Carol (2017; op. 1190); Sorbian melody (“Kajke swětło džens nam jasni nóc”; “What a wonderful light shines on us tonight”); dedicated to Felix Bräuer

Three Pastorales on a German Carol (2016; op. 1165); German melody (“Resonet in laudibus” / “Joseph, lieber Joseph mein”; “Joseph, dearest Joseph mine”); dedicated to Andreas Willscher

Fantasy on “Adeste fideles” (2018; op. 1322); European (English?) melody (“O come, all ye faithful”); dedicated to Thomas Sheehan

The composer and 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

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)

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 $1\frac{1}{3}$ '
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 $2\frac{2}{3}$ '
Sedcima 2'
Glöcklein-Thon 2'
Vigesima nona $1\frac{1}{2}$ '
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 $2\frac{2}{3}$ '
Bombarde 16'
Trompette harm. 8'
Hautbois 8'
Clarinete 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 1½'
 Tertia 1½'
 Super-Sedecima 1'
 Scharff-Mixtur III 1⅓'
 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 2⅔'

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;
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This recording was produced via the Hauptwerk system.

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

The Music of Carson Cooman

THE ORGAN MUSIC SERIES

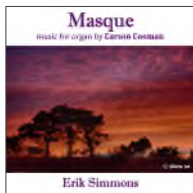


I Litany

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)

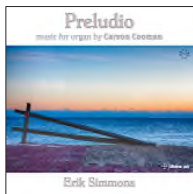


II Masque

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)

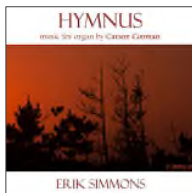


III Preludio

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)

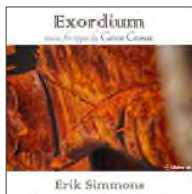


IV Hymnus

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)

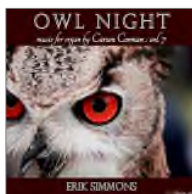


VI The Cloak with the Stars

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)

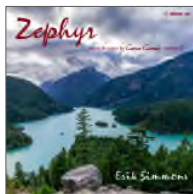


VII Owl Night

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 Condcliffe (The Chronicle)*



XI Portals

DIVINE ART DDA 25195

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

Recent release not yet reviewed

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)

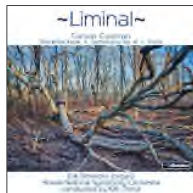


In Beauty Walking

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 performs



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

Schächter: Sonata antiqua / Fantasia / Treuchtlinger Partita
Willischer: 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*)

Carson Cooman's Organ Music series will continue with volume 13 'The Eternal City'

This album was recorded between November 2018 and January 2019

Produced via the Hauptwerk system.

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

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Producers: Carson Cooman and Erik Simmons

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