

# ETERNAL CITY

*music for organ by Carson Cooman, vol. 13*



divine art

ERIK SIMMONS

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Organ music by Carson Cooman, vol. 13

<b>Trilogy on B-A-C-H (2017)</b>	<b>10:54</b>
1 March	2:43
2 Meditation	4:23
3 Fantasia	3:47
<b>Eternal City (2017)</b>	<b>7:53</b>
4 Mystic Prelude	5:12
5 Fire Dance	2:41
<b>Three Voluntaries (1999)</b>	<b>6:48</b>
6 (Slow)	3:07
7 (Joyful)	1:09
8 (Moderate)	2:32
9 <b>Introitus in D (2018)</b>	<b>3:12</b>
10 <b>Rhapsody in A (2017)</b>	<b>8:35</b>
<b>Sonatina No. 5 (2018)</b>	<b>13:17</b>
11 Fanfare	3:09
12 Prayer	5:11
13 Toccata	4:55
<b>Two Contrasts (2018)</b>	<b>8:52</b>
14 Sharagan	4:46
15 Madrigal	4:06
16 <b>Acclamatio (2018)</b>	<b>4:54</b>
17 <b>Radegund Variations (2017)</b>	<b>11:54</b>
<b>TOTAL PLAYING TIME:</b>	<b>76:22</b>

## 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

**Trilogy on B-A-C-H** (2017; op. 1240) is dedicated to Rhonda Sider Edgington. The musical material for the work is a four note theme: the letters B-A-C-H (the last name of Johann Sebastian Bach) treated as a musical motive: B-flat, A, C, B-natural ("H" in German note naming). Starting with Bach himself, this theme has been used by a truly enormous number of composers over the centuries. Most B-A-C-H themed works (at least those for organ), tend to be extremely contrapuntal, likely taking their cue from much of Bach's own organ music. However, I have very explicitly gone in the other direction and use the theme primarily motivically/melodically and as a generating force for the kind of mixed modality that is typical of my music. The first movement is an energetic march. The second movement is a lyric meditation containing both an arioso and a short quasi-passacaglia, in which the B-A-C-H motive repeats slowly in the pedals. The last movement is a free fantasia: the motive appears both in chorale-like long notes and as a fast, turning figure.

**Eternal City** (2017; op. 1220) is dedicated to Marco Lo Muscio. While the inspiration came from a visit to Rome, Italy, the title could also be viewed in a broader poetic sense as well. The first movement, "Mystic Prelude," alternates a slow and richly colored refrain with alternating episodes whose free modality hints at the earliest notated medieval keyboard music. The second movement, "Fire Dance," is fast and rhythmic with frequent modal shifts.

**Three Voluntaries** (1999; op. 117) is dedicated to Peggy Krewson and the First Congregational Church, Nantucket, Massachusetts. The three short pieces that make up this set were designed for a small organ (one or two manuals with pedal) such as the numerous mechanical instruments found in churches

throughout New England. (The Steere and Roche organs of First Congregational were imagined during the composition of this work.) In spring 2018, these pieces were played at Peggy Krewson's memorial service.

**Introitus in D** (2018; op. 1274) is dedicated to Jens-Michael Thies. It is bold and energetic music. A chorale-like theme is interspersed with a scalar theme in alternating octaves.

**Rhapsody in A** (2017; op. 1248) is dedicated to Alessandro Bianchi and was written for premiere performance on the 1904 Lewis & Co. organ in Ayr Town Hall, Ayr, Scotland, in celebration of the 10th anniversary of the organ concert series there. The title refers both to the tonal/modal center of A and to the first letters of both "Alessandro" and "Ayr." The rhapsody is entirely based on the unaccompanied melody first heard at the outset. This melody serves as the basis of the following contrasting sections; it is used both motivically and to determine the harmonic excursions. The music ends jubilantly.

**Sonatina No. 5** (2018; op. 1276) is dedicated to Brenda Portman. The first movement, *Fanfare*, employs bright, polymodal harmonies. The second movement, *Prayer*, has a quiet, litany-like character. The third movement, *Toccata*, is joyous and festive in mood: alternating between a bright fanfare-like idea and buoyant, dancing music.

**Two Contrasts** (2018; op. 1282) is dedicated to Timothy Miller. The two movements form contrasts to each other in various musical ways. However, in addition to the differences, there are also connections of motivic material that link the two movements together. *Sharagan* refers to a style of monodic hymn in the Armenian Orthodox Church. *Madrigal* alternates between declamatory, expressive music and buoyant, dance-like music.

**Acclamatio** (2018; op. 1279) is dedicated to Abbot Stephan Schröer, OSB (Meschede, Germany) and Klaus Stehling (Dortmund, Germany). It is bold music based upon the short chant “Christus vincit, Christus regnat, Christus imperat” (“Christ conquers, Christ reigns, Christ commands”). This hymn is also called the *Laudes Regiae*, the Royal Acclamations used church for certain ceremonial occasions. The acclamations had their origins in ancient Rome and became Christianized in later years.

**Radegund Variations** (2018; op. 1227) was written for and is dedicated to Hartmut Siebmans, who was at that time cantor and organist in Pößneck, in the Thuringia region of Germany. This work was inspired by the life of Radegund (ca. 520–587), who was a Thuringian princess (and later Frankish queen) most famous for founding the Abbey of the Holy Cross in Poitiers, France. The piece begins with an original theme: its contemporary view of ancient modality represents looking back from the present time into Radegund’s era. The theme is followed by six contrasting variations, inspiration for which are drawn from events in Radegund’s life: her marriage and joining the Frankish court (1st variation); her flight from the court (after the murder of her brother) to seek protection from the church (2nd variation); her devotion to the needy (3rd variation); her friendship with the poet Venantius Fortunatus and her commissioning of his sacred poem “Vexilla Regis” (4th variation); her gifts of healing (5th variation); and the building of the abbey (6th variation). In the third variation (and then again near the very end) appears as an ostinato cantus an allusion to the “Radegunde-Hymnus” by composer Andreas Willscher. This comes from his oratorio *Radegunde*, premiered by Siebmans and the Pößneck community in 2015.

# THE COMPOSER AND PERFORMER

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**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](http://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 albums, including one 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.

Carson  
Cooman



Erik  
Simmons

# 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](http://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.

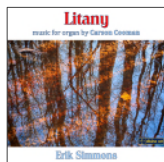
The interior of the church was restored between 1980–92 and there were plans to build a new organ into the historical case. The specification of the new instrument could not follow Casparini's organ (since none of his instruments exists unaltered). Furthermore, the Sauer organ was not suitable for restoration,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

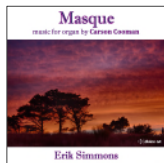


### I Litany

**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)*

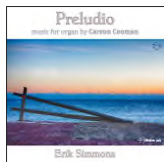


### II Masque

**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)*

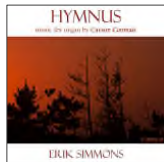


### III Preludio

**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)*

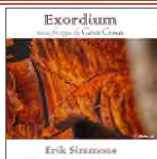


### IV Hymnus

**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)*

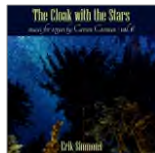


## V Exordium

**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)*

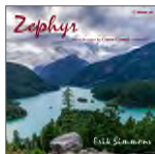


## VII Owl Night

**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)*

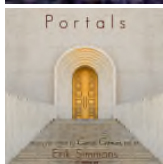


## X Jubilee

**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)*



## XI Portals

**DIVINE ART DDA 25195**

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

*A new release including Organ Symphony No. 3*



## XII How Great our Joy!

**DIVINE ART DDA 25196**

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

*A special album of organ music for Christmas*

## Chamber and orchestral music



### Rising at Dawn

**METIER MSV 28538**

**Chamber music with brass**



### In Beauty Walking

**DIVINE ART DDA 25117**

**Pastoral orchestral music**



### Liminal

**DIVERSIONS DDV 24161**

**Dramatic orchestral and  
organ music**

# 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)



## **Schächer and Willischer: Organ Works**

**DIVINE ART DDA 25168**

Schächer: Sonata antiqua / Fantasia / Treuchtinger 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)

This album was recorded between February 2018 and March 2019

Produced via the Hauptwerk system.

The virtual model was created as part of the Sonus Paradisi project ([www.sonusparadisi.cz](http://www.sonusparadisi.cz)).

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Producers: Carson Cooman and Erik Simmons

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