

# ANTIPHONIES

*music for organ by Carson Cooman, vol. 14*



 divine art

Erik Simmons

# ANTIPHONIES

Organ music by Carson Cooman, vol. 14

1	<b>Fantasia canonica</b> (2019)	<b>6:00</b>
	<b>Two from the British Isles</b> (2013)	<b>8:04</b>
2	I. Prelude on "Kingsfold"	5:01
3	II. Postlude on "Hyfrydol"	3:03
	<b>Three Autumn Sketches after a Watercolor by Maria Willscher</b> (2017)	<b>16:13</b>
4	I. Herbststimmung (Autumn Mood)	7:02
5	II. Herbstfarben (Autumn Colors)	3:38
6	III. Sonnenuntergang (Sunset)	5:33
7	<b>A St. Patrick Silhouette</b> (2020)	<b>9:46</b>
8	<b>St. Michael Antiphonies</b> (2015)	<b>5:13</b>
9	<b>Desert Marigold</b> (2020)	<b>6:53</b>
10	<b>Preludio del ricordo</b> (2020)	<b>4:49</b>
	<b>Suite circulaire</b> (2018)	<b>15:14</b>
11	I. Praeludium	6:08
12	II. Ricercare	4:51
13	III. Toccata	4:16
	<b>TOTAL PLAYING TIME:</b>	<b>72:15</b>

## ERIK SIMMONS

Organ of Propsteikirche St. Ludgerus, Billerbeck, Germany (Orgelbau Fleiter, 2014)  
Model by Jiří Žůrek, 2020. Recorded via the Hauptwerk system.

# The Music

## notes by the composer

**Fantasia canonica** (2020; Op. 1342) was commissioned in celebration of the installation of Charissa Simmons as Canon for Children and Families, Trinity Episcopal Cathedral, Portland, Oregon, October 6, 2019. The piece is built entirely from a theme derived from the letters of the dedicatee's name converted to musical notes.

**Two from the British Isles** (2013; op. 1019) was commissioned by Erik and Charissa Simmons and is based on two well-known hymns whose melodies come from the United Kingdom. The calm prelude on "Kingsfold" is followed by the ebullient postlude on "Hyfrydol."

**Three Autumn Sketches after a Watercolor by Maria Willscher** (2017; op. 1230) is dedicated to Hans-Peter Bähr. The music is inspired by a watercolor painting by Maria Neumann Willscher (1922–1998) entitled "Herbststimmung." The three movements explore moods and colors of autumn as reflected in the painting. In the first movement, *Herbststimmung* (*Autumn Mood*), a musical line falls under gentle undulation. A central section is a wistful chorale. The second movement, *Herbstfarben* (*Autumn Colors*), reflects on the subtle variety and gradations of autumn colors with constantly shifting harmonic colors. The final movement, *Sonnenuntergang* (*Sunset*), is inspired by the serenely beautiful colors of an autumn sunset, imagining the sun's departing rays illuminating the autumn landscape.

**A St. Patrick Silhouette** (2020; op. 1362) was commissioned by Artis Wodehouse and the Friends of the Erben Organ, Basilica of St. Patrick's Old Cathedral, New York, New York. The music is based on sections of the plainchants appointed for the Feast of St. Patrick, Bishop and Confessor. The moods of the piece are drawn loosely (and non-programmatically) from remembered stories of his life.

**St. Michael Antiphonies** (2015; op. 1120) was commissioned by the Chancel and Pelham Choirs of Bruton Parish (Williamsburg, Virginia) in celebration of Dr. JanEl B. Will's 20th anniversary as organist. The dedicatee was born on St. Michael's Day.

**Desert Marigold** (2020; op. 1365) is dedicated to Frederick Frahm and the parish of St. Thomas of Canterbury, Albuquerque, New Mexico. It was written with the warm sounds of their 1868 J. H. & C. S. Odell organ in mind.

**Preludio del ricordo** (2020; op. 1358) was written for Bernd Genz. The title, meaning "Prelude of Remembrance," was thought of in reference to the numerous lives lost during the COVID-19 pandemic.

**Suite circulaire** (2018; op. 1289) was written for Elisa Williams Bickers. The music takes a free, contemporary approach to the historical genre of "circulating" (or modulating) compositions, where the basic material moves through a variety of keys before returning "home" again. The goal is not simply to play a modulation "game," but rather to construct a true musical discourse where the varied keys are an essential part of the concept.

The first movement, Praeludium, is bright in character. Besides moving through varied keys, the movement is also animated with various looping patterns that provide another link to the circulating concept.

The second movement, Ricercare, takes its content very literally from the title, which means "to search out." Instead of being a proto-fugue, like many ricercares from the late Renaissance or early Baroque, the music "searches" through the keys by means of a wandering melody and a modulating accompaniment.

The third movement, Toccata, is slightly manic in character. The syncopated theme heard at the start animates the movement as it moves through both tonal, modal, and bitonal/modal harmonies before reaching an excited conclusion.



# 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-five 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 3,000 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

## Rückpositiv

### (Man. I. expr.)

Prinzpal 8'  
Rohrflöte 8'  
Salizional 8'  
Unda maris 8'  
Octave 4'  
Holzflöte 4'  
Waldflöte 2'  
Quinte 1 1/3'  
Mixtur IV  
Sesquialtera II  
Trompete 8'  
Cromorne 8'  
Tremulant

## Hauptwerk

### (Man. II)

Grande Bourdon 32'  
Prinzpal 16'  
Violone 16'  
Prinzpal major 8'  
Praestant 8'  
Viola da Gamba 8'  
Flûte harmonique 8'  
Gedackt 8'  
Octave major 4'  
Octave minor 4'  
Flûte conique 4'  
Quinte 2 2/3'  
Octave 2'  
Cornet V  
Mixtur major 2'  
Mixtur minor 1'  
Bombarde 16'  
Trompete 8'  
Tremulant

## Schwellwerk

### (Man. III. expr.)

Rohrbourdon 16'  
Geigenprincipal 8'  
Doppelflöte 8'  
Bourdon 8'  
Viola 8'  
Vox coelestis 8'  
Prinzpal 4'  
Flûte octaviante 4'  
Fugara 4'  
Nazard harmonique 2 2/3'  
Octavin 2'  
Tierce 1 3/5'  
Fourniture V  
Basson 16'  
Trompette harmonique 8'  
Hautbois 8'  
Voix humaine 8'  
Clairon 4'  
Tremulant



**Chamaden (Man. IV)**

Flûte harmonique 8'  
Cornet V  
Trompette magna 16'  
Trompeta real 8'  
Trompeta clarin 4'  
Vox Ludgeri (Clarinette) 8'

**Pedal**

Grande Flûte 32'  
Bourdon 32'  
Prinzipalbass 16'  
Flûte 16'  
Contrabass 16'  
Soubasse 16'  
Octavbass 8'  
Flûte 8'  
Bourdon 8'

**Pedal (cont.)**

Cello 8'  
Choralbass 4'  
Viola tenore 4'  
Contrebombarde 32'  
Posaune 16'  
Fagott 16'  
Tromba 8'  
Clairon 4'

Couplers: IV - III, IV - II, IV - I, III - II, III - I, III - III Sub,  
III - III Super, III Äquallage ab, III - II Sub, III - II Super,  
III - I Sub, III - I Super, I - Ped, II - Ped, III - Ped, IV - Ped,  
I - Ped Super, II - Ped Super, II - Ped Cantus (2'),  
III - Ped Super

**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

## **Organ of Propsteikirche St. Ludgerus, Billerbeck, Germany Orgelbau Fleiter, 2014**

Model by Jiří Žůrek (Institute for Classical Studies,  
Academy of Sciences of the Czech Republic, Prague), 2020

The neo-gothic cathedral of Billerbeck (Germany), dedicated to the honor of St. Ludger, was built in 1892–98. At that time, only a small organ was supplied because of the lack of funds. The organ had 32 stops and was built by Friedrich Fleiter from Münster. The historic organ case is still preserved today. In 1948, the organ was enlarged to 42 stops. The original two-manual organ console was re-used in the church of Aulendorf, where it remains today. In 2001, an association of friends and supporters of the St. Ludger organ was founded and funds were raised for the construction of a new, large instrument. In 2008, Orgelbau Fleiter began to construct the organ, which was built in several stages and completed in 2014. Orgelbau Friedrich Fleiter was established in 1872 in Münster, and it has supplied numerous organs to churches of the Münster area for the past 150 years. Since 2007 the company is directed by Eberhard Hilse, who was the designer of the present Billerbeck organ. The instrument has 72 speaking stops distributed across four manuals and pedal.

The organ has been designed predominantly in the French symphonic style, although it incorporates elements from other traditions so that the result is an eclectic universal organ. It has five divisions: four manuals and pedal. The Hauptwerk and Chamadenwerk are located in the organ case on the right side (north side). The Schwellwerk is in the case on the left (south side). The Pedal sits at the back, behind both the historical cases and offers, among other stops, three 32' voices. The Rückpositiv on the balustrade of the organ gallery is enclosed in a swell box and contains 12 voices of mixed (French and German) traditions. The Hauptwerk and Schwellwerk voices were inspired by the French style of voicing developed by A. Cavallé-Coll. The flutes of the Schwellwerk, including the mutations (aliquotes), are made of overblowing pipes. The Chamadenwerk offers solo stops in addition to the *en chamade* trumpets, namely the Vox Ludgeri, a clarinet-like reed, and the Flûte harmonique.

(Jiří Žůrek)

# Carson Cooman on Divine Art

## THE ORGAN MUSIC SERIES with Erik Simmons

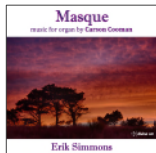


### I Litany

**DIVINE ART DDA 25116**

**Erik Simmons (Laurenskerk, Rotterdam, Netherlands)**

*"A benchmark recording." – Jean-Yves Duperron (Classical Music Sentinel)*



### II Masque

**DIVINE ART DDA 25127**

**Erik Simmons (Laurenskerk, Rotterdam, Netherlands)**

*"Beautifully crafted ... This is an organ symphony to rival any." – Bruce Reader (The Classical Reviewer)*

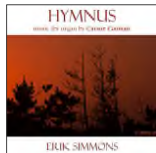


### III Preludio

**DIVINE ART DDA 21229 (2CD)**

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

*"The brilliant Simmons gives assured performances throughout." – John Pitt (New Classics)*

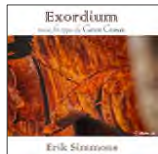


### IV Hymnus

**DIVINE ART DDA 25147**

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

*"Nothing beats the sound of a pipe organ displaying its 'quiet' side." – Jean-Yves Duperron (Classical Music Sentinel)*



### V Exordium

**DIVINE ART DDA 25154**

**Erik Simmons**

**(Notre-Dame de Saint-Omer, France)**

*"Unreservedly recommended." – James A. Altena (Fanfare)*



## VI The Cloak with the Stars

**DIVINE ART DDA 25159**

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

*"Cooman's writing is colourful and highly effective." – Alex Baran (The Whole Note)*

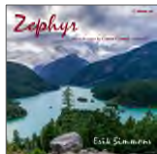


## VII Owl Night

**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)**

*"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)**

*"Magnificent sonically... beautifully produced and recorded" – Colin Clarke (Fanfare)*



## **XI Portals**

**DIVINE ART DDA 25195**

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

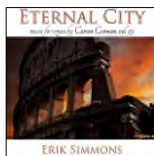
*"contemplative – meditative, atmospheric and thoughtful" –  
Jeremy Condliffe (The Chronicle Review Corner)*

## **XII How Great our Joy!**

**DIVINE ART DDA 25196**

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

*"The expressive range is wide...music marked by highly imaginative touches." – William J. Gatens (American Record Guide)*



## **XIII Eternal City**

**DIVINE ART DDA 25200**

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

*"Heartily recommended." - James A. Altena (Fanfare)*

**And one by Philip Hartmann:**

## **Invocazione Brillante**

**DIVINE ART DDA 25205**

**Philip Hartmann (Pauluskirche, Ulm, Germany)**




*"All really good music. Great disc!" –*

*Mark Jameson (Organ Club Journal)*

*"Enthusiastically recommended." – James A. Altena (Fanfare)*



## Chamber and orchestral music

 <p><b>Rising at Dawn</b> Chamber music with brass by Carson Cooman</p> <p><b>METIER MSV 28538</b> Chamber music with brass</p>	 <p><b>In Beauty Walking</b> Orchestral music by Carson Cooman</p> <p><b>DIVINE ART DDA 25117</b> Pastoral orchestral music</p>	 <p><b>Liminal</b> Dramatic orchestral and organ music</p> <p><b>DIVERSIONS DDV 24161</b> Dramatic orchestral and organ music</p>
--	--	--

## Carson Cooman as Performer



**Willscher: Organ Symphony No. 5**  
**DIVINE ART DDA 25150**  
Subtitled "Of Francis's Preaching on Holy Poverty"  
"Brilliant and thrilling" – Alex Baran (*The Whole Note*)

**Willscher: Organ Symphonies No. 19 & 20 etc.**  
**DIVINE ART DDA 25162**  
"Great rhythmic vitality." – John Pitt (*New Classics*)



**Schäcker and Willscher: Organ Works**  
**DIVINE ART DDA 25168**  
"Unashamedly recommended." – James A. Altena (*Fanfare*)

**Carlotta Ferrari: "Women of History"**  
**DIVINE ART DDA 25178**  
"Cinematic soundscapes and clever interpretations" – Freya Parr (*BBC Music Magazine*)



This album was recorded between August 2020 and January 2021

Produced via the Hauptwerk system

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

Program notes: Carson Cooman © 2021

Producers: Carson Cooman and Erik Simmons

Tracks 1–7 & 9–17 are published by Zimbel Press/Subito Music Corp.

Track 8 is published by The Sacred Music Press/Lorenz Publishing Co.

Booklet and packaging design: Stephen Sutton

Page 5 artwork: 'Herbststimmung' by Maria Neumann Willscher (1922–1998)

Front cover/disc image: Ashim D'Silva | Photo of Carson Cooman: Colby Cooman

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

Photographs and images are used with kind permission.

All photographs, images, graphic devices and texts are copyright and used with permission;  
all rights reserved.

©© 2021 Diversions LLC (Divine Art Ltd outside USA/Canada)



## DIVINE ART RECORDINGS GROUP



Over 600 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](mailto:uksales@divineartrecords.com)

USA: Diversions LLC email: [sales@divineartrecords.com](mailto:sales@divineartrecords.com)

**[www.divineartrecords.com](http://www.divineartrecords.com)**

**find us on facebook, instagram, 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.



Organ (Orgelbau Fleiter, 2014) of  
Propsteikirch St. Ludgerus, Billerbeck