



Marian Sawa

music for organ

Carson Cooman

Marian Sawa (1937–2005) Music for Organ

1	Sequence I, "Dies irae" (1996)	11:44
2	Resurrection (1975)	6:53
3	Aria (1971)	7:17
4	Passacaglia II (2005)	9:51
5	Three Dances in Old Style (1998)	5:39
	Suite (1980)	15:39
6	I. <i>Adagio</i>	4:38
7	II. <i>Scherzando</i>	2:20
8	III. <i>Tranquillo</i>	4:46
9	IV. <i>Con brio</i>	2:04
10	V. <i>Presto</i>	1:52
11	Fantazja Jasnogórska (1996)	6:26
12	Łomza Prayer (2004)	5:39
13	Sequence II, "Victimae paschali laudes" (1996)	7:04
TOTAL PLAYING TIME:		76:18

Carson Cooman

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

The Composer

Marian Sawa was born January 12, 1937 in Krasnystaw, Poland and died April 27, 2005 in Warsaw. From 1951 to 1955, Sawa studied at the Salesian Organ School in Przemyśl. Feliks Rączkowski (1906–1989), who taught organ in Warsaw, was a graduate of the Salesian School and, on one of his return visits to Przemyśl, he was very impressed by the immense talent of one of the young students, Marian Sawa. Rączkowski invited Sawa to come to Warsaw for further study, and simply in order to teach him, Rączkowski joined the faculty at the Józef Elsner Secondary Music School. Upon Sawa's graduation in 1958, he joined Rączkowski's organ class at the F. Chopin Music Academy. From 1956 to 1966, Sawa was the organist of the garrison church (Field Cathedral of the Polish Army) in Warsaw.

Sawa's career as an educator focused primarily on his specialty of organ improvisation and began in 1966 at the Elsner School. In 1973 he joined the faculty of the F. Chopin Music Academy and from 1992–2003 he also taught at Cardinal Stefan Wyszyński University in Warsaw. Sawa toured actively as an organ performer and as a clinician and juror, especially for improvisation competitions.

As a composer, Sawa wrote approximately 800 pieces in various genres. The organ forms the core of his output with several hundred solos, five concerti, numerous chamber works with organ, and various choral pieces. Building in a modernist manner on the Polish romantic musical tradition of Surzyński and Nowowiejski, Sawa continued their integration of fragments and phrases from Polish church hymns and folk music into works of serious concert music. Sawa's personal style thus draws strongly upon traditional Polish music and Gregorian chant; to this is added influences from the Polish avant-garde, including block formal structures, cluster harmonies, and improvisatory ideas of developing

variation. His language strikes a remarkable balance between the expressive romanticism of Polish Catholic music and the aesthetic of Polish art music of the mid and late 20th century. Sawa's personal vocabulary makes his music very recognizable, and the enormously wide range of expression achieved across his output marks him as the greatest organ composer in Polish music history and arguably the greatest Eastern European organ composer of the 20th century.

Sawa was a beloved musical figure in Polish organ circles. His works were a mainstay of all Polish organ competitions/festivals, and they were championed by a number of leading organists including Marietta Kruzel-Sosnowska (his first wife and a lifelong friend/collaborator), Józef Serafin, Valentina Maria Baginska, Jan Bartłomiej Bokszczanin, Piotr Grinholc, Leszek Mateusz Gorecki, Bartosz Patryk Rzyman, among others.

In 2006, on the first anniversary of the composer's death, the Marian Sawa Society (Towarzystwo im. Mariana Sawy) was established by Marietta Kruzel-Sosnowska, Marcin Tadeusz Łukaszewski, and Paweł Łukaszewski to continue the promotion, editing, and publication of Sawa's compositions.

Visit: mariansawa.org



The Music

Sequence I, “Dies irae” (1996) is based upon one of the most famous plainchants, the sequence “Dies irae” (Day of wrath), from the Requiem mass. A sequence is the appointed plainchant chant hymn sung before the proclamation of the gospel in a mass. Beginning dramatically with the pedals alone, the music’s stark atmosphere reflects the apocalyptic nature of the text. After a large climax, a tranquil fugato appears before the powerful coda.

Resurrection (1975) is inspired by the Easter story. The music begins in the stillness of Easter morning before gaining in vigor. In a section that evokes a stylized pealing of bells, the Easter sequence “Victimae paschali laudes” is quoted. A very brief, quiet fugato with a nervous energy follows. A monumental coda concludes the work.

Aria (1971) is a piece whose mood is both lyrical and mysterious. The opening melody possesses a haunting character. The middle sections build up the texture in a processional-like manner before a return to the opening mood. The music finally disappears in a wisp.

Passacaglia II (2005) was Sawa’s last organ composition (a few choral works, including his final work, *Missa Claramontana*, followed in the remaining months of his last illness). It was written for Leszek Mateusz Gorecki. The piece is based on the 19th century hymn “Po górach, dolinach, śpiewanej,” which is the Polish version of a hymn sung daily at the Marian shrine in Lourdes, France.

Three Dances in Old Style (1998) is a triptych of dances that evoke Polish folk music, though entirely within Sawa’s personal language. The first two dances are unmarked, and the third is labeled “Polonez.” Motives of the first dance return in the coda of the third to bind the little cycle together.

Suite (1980) is a work in five movements of great contrast. The opening “Adagio” is a gentle aria with an accompaniment of repeated notes/chords. The second movement, “Scherzando,” is brilliant and exciting in character, leaping around quickly before an affirmative coda. “Tranquillo” is chant-like in texture—a contrapuntal section is surrounded by two melodic ones. “Con brio” is a cross between a baroque keyboard bicinium and a Polish folk dance. The finale, “Presto,” is toccata-like and brings the suite to a vibrant close.

Fantazja Jasnogórska (1996) is named for the Jasna Góra Monastery in Częstochowa, which is known for its famous image of the Black Madonna (Our Lady of Częstochowa). The organ fantasy is based on the “Apel Jasnogórska” by the Rev. Stanisław Ormiński. In the middle section is heard “Bogurodzica” (Mother of God), the oldest Polish hymn and used by various composers as a kind of “musical icon” of the Polish people and country.

Łomza Prayer (2004) is a tranquil and expressive meditation. It was written for Marietta Kruzel-Sosnowska to premiere on a concert at the Cathedral of St. Michael the Archangel in the city of Łomza.

Sequence II, “Victimae paschali laudes” (1996) is based upon the sequence “Victimae paschali laudes” from the Easter Day mass. This joyous proclamation of Easter was written for Sawa himself to premiere during the Ninth “Contemporary Music Laboratory Festival” in Białystok.

The 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

Organ Specification

Rückpositiv (Man. I, expr.)

Prinzipal 8'
Rohrflöte 8'
Salizional 8'
Unda maris 8'
Octave 4'
Holzflöte 4'
Waldflöte 2'
Quinte 1½'
Mixtur IV
Sesquialtera II
Trompete 8'
Cromorne 8'
Tremulant

Hauptwerk (Man. II)

Grande Bourdon 32'
Prinzipal 16'
Violone 16'
Prinzipal major 8'
Praestant 8'
Viola da Gamba 8'
Flûte harmonique 8'
Gedackt 8'
Octave major 4'
Octave minor 4'
Flûte conique 4'
Quinte 2¾'
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'
Prinzipal 4'
Flûte octaviante 4'
Fugara 4'
Nazard harmonique 2¾'
Octavin 2'
Tierce 1¾'
Fourniture V
Basson 16'
Trompette harmonique 8'
Hautbois 8'
Voix humaine 8'
Clairon 4'
Tremulant

Organ Specification (cont.)

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).

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)

Marian
Sawa



Carson
Cooman

Carson Cooman as Performer



Willischer: Organ Symphony No. 5

DIVINE ART DDA 25150

Subtitled "Of Francis's Preaching on Holy Poverty"

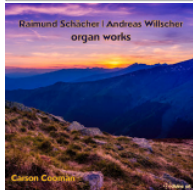
"Brilliant and thrilling" – Alex Baran (The Whole Note)



Willischer: Organ Symphonies No. 19 & 20 etc.

DIVINE ART DDA 25162

"Great rhythmic vitality." – John Pitt (New Classics)



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DIVINE ART DDA 25168

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



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DIVINE ART DDA 25178

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Freya Parr (BBC Music Magazine)

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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)



XIV Antiphonies

DIVINE ART DDA 25218

Erik Simmons (Propsteikirche St. Ludgerus, Billerbeck, Germany)

(New release May 2021)



and: Invocazione brillante

DIVINE ART DDA 25205

Philip Hartmann (Pauluskirche, Ulm, Germany)

"Great disc!" – Mark Jameson (Organ Club Journal)

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

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MÉTIER MSV 28538

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Produced via the Hauptwerk system

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

Program notes: Carson Cooman © 2021

Producer: Travis O. Q. Poohe

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