

Exordium

music for organ by Carson Cooman

intangible classics



divine art

Erík Summonings

1	Exordium (2016)	5:25
2	Romanza (2000)	3:49
3	Little Partita on a Polish Carol (2013)	5:21
4	Cortège (2014)	4:45
5	Sketch No. 1 (2016)	1:42
6	Refrains (2016)	8:01
	A Czech Liturgical Year (2015)	10:59
7	Advent: Gaudeamus partier	2:38
8	Christmas: Narodil se Kristus Pán	1:39
9	Lent: Matka pláče	2:45
10	Easter: Aleluja! Živ bud' nad smrtí	2:06
11	Ordinary Time: Tisákrát pozdravujeme tebe	1:53
	Gregorian Diptych (2016)	8:44
12	Invocation: Adoro te devote	4:31
13	Fantasy: Da pacem Domine	4:15
14	Canto quieto (2016)	4:40
15	Pastorale (E.M.M.) (2016)	3:26
16	Rondino for St. Joseph (2016)	2:30
	Deux petits préludes (2014)	6:13
17	Prélude phrygien	3:29
18	Prélude jovial	2:45
	O Come: Three Hymn Fantasies (2016)	11:30
19	Nettleton ("Come, Thou Fount of Every Blessing")	3:33
20	Veni Emmanuel ("O Come, O Come, Emmanuel")	4:01
21	Veni Creator Spiritus ("Come, Creator Spirit")	3:59

TOTAL PLAYING TIME: 77:03

Erik Summons

The organ of Cathédrale Notre-Dame de Saint-Omer, France
Aristide Cavallé-Coll, 1855; Model by Jiří Žůrek, 2014

Exordium (2016; op. 1152) was commissioned by organist Edward Landin, to whom it is dedicated. Grand, invocatory music opens the piece and returns throughout, alternating with urgent, incantatory passages.

Romanza (2000; op. 186) is dedicated to Bruce H. Klanderman. It was written for premiere on the historic Aeolian organ at the George Eastman House in Rochester, New York. The work is in ABA form, pursuing a meditative mood throughout, with lush sonorities.

Little Partita on a Polish Carol (2013; op. 1046) is dedicated to Marya Orłowska-Fancey and is a set of four brief treatments of the familiar Polish carol “W żłobie leży” (Infant Holy, Infant Lowly).

The title of **Cortège** (2014; op. 1085) refers to a “solemn processional,” and the music indeed begins with a conventional processional musical idea in a 19th century manner. However, the music soon branches into more contemporary elaborations. A slower, fughetta middle leads to a return of the opening before a final coda.

Sketch No. 1 (2016; op. 1071) is dedicated to Denis Bédard and Rachel Alflatt.

Refrains (2016; op. 1147) is dedicated to organist Peter Clark. The piece is built from a series of related musical materials that are presented in blocks. The overall mood is spacious and ceremonial, with the atmosphere of a “forgotten rite.”

A Czech Liturgical Year (2015; op. 1109) was commissioned by Erik Simmons as a gift for Jiří Žůrek. It is a set of five preludes on popular Czech hymns, organized by the order of the liturgical year.

Gregorian Diptych (2016; op. 1148) was written for and is dedicated to Lynn Trapp. The two contrasting movements (“panels”) are each based on a different plainchant: “Adoro te devote” and “Da pacem Domine.” The first movement is lyrical and contemplative; the second movement is vibrant and rhythmic.

Canto quieto (2016; op. 1156) is dedicated to Andreas Willscher. It is quiet and meditative music. Two lyric upper voices move contrapuntally over slower moving harmony in the lower register.

Pastorale (E.M.M.) (2016; op. 1150) was written for organist Rosalind Mohnsen in memory of her mother, Esther Matilda Mohnsen, who died in July 2016 at the age of 96. The main musical motive of the piece is derived from the initials E-M-M.

Rondino for St. Joseph (2016; op. 1154) is dedicated to Andreas Willscher, music director for many years at St. Joseph Church, Hamburg-Wandsbek, Germany. Phrases from the German carol “Joseph, lieber Joseph mein” are quoted throughout.

Deux petits préludes (2014; op. 1072) are two contrasting pieces based on the same material (presented as the opening eight note theme), treated in different modes (first Phrygian, then Lydian). The first, *Prélude phrygien*, is dedicated to Yannick Merlin. The second, *Prélude jovial*, is dedicated to Andreas Willscher.

O Come: Three Hymn Fantasies (2016; op. 1149) was commissioned by Nick Wilson. Each movement bears a dedication chosen by Dr. Wilson. The three hymns are connected via their English texts, all of which begin with the vocative “Come.”

Nettleton (“Come, Thou Fount of Every Blessing”) is dedicated “in memory of Judy Wilson – my first musical mentor and the most amazing Mom I could have ever hoped for.” Dr. Wilson’s mother was a church pianist and piano teacher. She continued to play the piano in church until very shortly before her death in 2011.

Veni Emmanuel (“O Come, O Come, Emmanuel”) is dedicated “in honor of Ruby Moultrie and Wilma Turner Rhyne – who taught me as much about life as music.” The dedicatees were Dr. Wilson’s first college teachers.

Veni Creator Spiritus (“Come, Creator Spirit”) is dedicated “in honor of Julie Wyrick – whose fiery passion is contagious!” The dedicatee has a special affinity for this well-known plainchant melody; her doctoral dissertation traced its use in organ music throughout history.

Performer and Composer

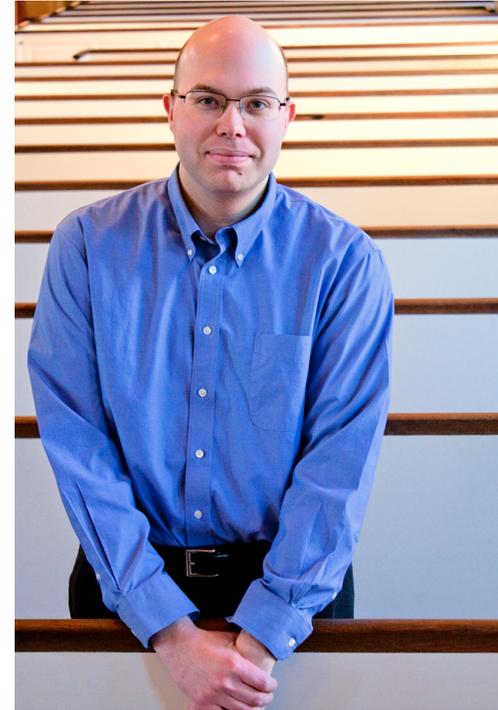
Erik Simmons started playing the organ at age 10 when he was a chorister at St. Mark's Episcopal Church in Glendale, California. His primary organ teacher was Richard Slater. Erik has furthered his studies by working with Lanny Collins, Barbara Baird, and Lee Garrett, and through master classes with various clinicians, including Harald Vogel. Erik is a Founder and Principal of nuCognitive LLC, and has worked for nearly 30 years in the field of new product development for various firms. Erik holds a BA in applied mathematics and MS in mathematical modeling from Humboldt State University. As an organist, he has recorded several CDs of music, including "Or Nous Dites Marie: A French Romantic Christmas," "Reflection and Praise," "Organ Music by James Woodman" (Soundspells), and seven CDs of the music of American composer Carson Cooman, including "Litany", "Masque", "Preludio", and "Hymnus" on Divine Art.

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 150 new works have been composed for him by composers from around the world, and his organ performances can be heard on a number of CD recordings. 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

Carson
Cooman



Organ of Cathédrale Notre-Dame de Saint-Omer, France Aristide Cavaillé-Coll, 1855

Model by Jiří Žůrek (Institute for Classical Studies,
Academy of Sciences of the Czech Republic, Prague), 2014

Saint-Omer is a northern French city in the department of Pas-de-Calais. The city and its cathedral share the name and the patrimony of the saint who brought Christianity to the place. There are two organs in this cathedral: the main organ in the western gallery and a small chancel organ. The main organ was originally built by brothers Thomas and Jean-Jacques Desfontaines in 1717 and had 45 stops. The highly decorated organ case is a masterpiece created by several members of the family of sculptors, painters, and carpenters Piette and Baligand. This organ case is indeed exceptional, and it provoked admiration from the time of the creation through the present; Aristide Cavaillé-Coll said in his opinion it was one of the most remarkable organ cases ever built. Likewise, he highly praised the quality the musical part of this organ when inspecting it in 1852 before the restoration. However he discovered, that the passage of time and later changes and mutilations of the instrument caused such a deterioration that the instrument needed to be restored completely. He proposed “to bring this organ back the principal position it occupied among the instruments of its century.”

After a visit to Saint-Omer in 1853, Aristide Cavaillé-Coll made a proposal to restore, modernize, and augment the instrument. In the course of the work, he was assisted by the organ builders Parisot (voicing) and Chaff (action). Cavaillé-Coll provided new windchests, a new console, installed the Barker machine, and changed the bellows. He also partially changed or added 30 stops. The inauguration of the organ took place on June 24, 1855, in a recital played by Louis-James Lefébure-Wély, organist of Saint-Sulpice (Paris). Saint-Omer is therefore to be classified as still a relatively “young” Cavaillé-Coll instrument of the transitional type. The instrument is undoubtedly heading towards the symphonic style in design, voicing, technical means, but it still bears unmistakable signs of the baroque organ sound ideal, because the organ builder reused a large portion of the previous pipe material. (*Jiří Žůrek*)

This recording was produced in live performance via the Hauptwerk system. The virtual model was created as part of the Sonus Paradisi project (www.sonusparadisi.cz).

Organ specification

Positif (Man. I)

Montre 8
Bourdon 8
Salcional 8
Flûte douce 4
Prestant 4
Dulciane 4
Nasard 2 2/3
Doublette 2
Plein jeu V
Cornet V
Trompette 8
Cromorne 8
Clairon 4

Grand Orgue (Man. II)

Montre 16
Gambe 16
Bourdon 16
Montre 8
Bourdon 8
Viola de gambe 8
Prestant 4
Flûte octaviane 4
Grand Cornet V

Bombarde (Man. III)

Flûte harmonique 8
Octave 4
Doublette 2
Fourniture V
Cymbale IV
Bombarde 16

Bombarde (cont.)

Trompette 8
Basson 8
Clairon 4

Récit (Man. IV; enclosed)

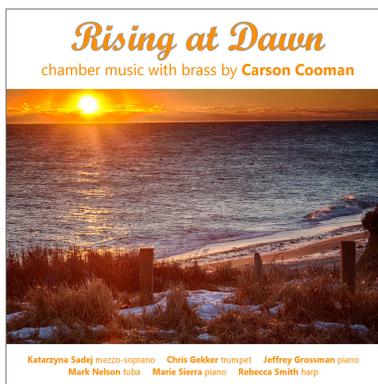
Bourdon 16
Flûte harmonique 8
Viola da gambe 8
Voix céleste (*undulating*)
Viola 4
Flûte octaviane 4
Octavin 2
Bombarde 8 / 16
Voix humaine 8
Trompette 8
Clairon 4

Pedal

Flûte 16
Flûte 8
Flûte 4
Bombarde 16
Trompette 8
Clairon 4

Couplers: Pos - G.O., Réc - G.O., Réc. - G.O. 16',
Bom. - G. O., G.O. 16 (pulls also suboctaves of all
the other manuals coupled to G.O.), G.O. - Ped.
Appels (ventils): Cornet (G.O.), Pédale, Récit,
Bombarde.
Tremolo (G.O., Bombarde, Récit)

music by Carson Cooman from Divine Art



Rising at Dawn METIER MSV 28538
chamber music with brass

Katarzyna Sadej (mezzo-soprano) : Chris Gekker (trumpet)
Jeffrey Grossman (piano) : Mark Nelson (tuba)
Marie Sierra (piano) : Rebecca Smith (harp)

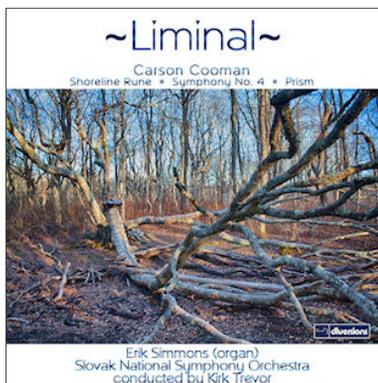
“Chasing the Moon Down is a genuine masterpiece... Cooman is clearly not just a talented composer but a genuinely gifted one.” – James A. Altena (Fanfare)



In Beauty Walking DIVINE ART DDA 25117
orchestral music

Chloé Trevor (violin) : Leah Crane (soprano)
Bohuslav Martinu Philharmonic Orchestra :
Kirk Trevor, conductor

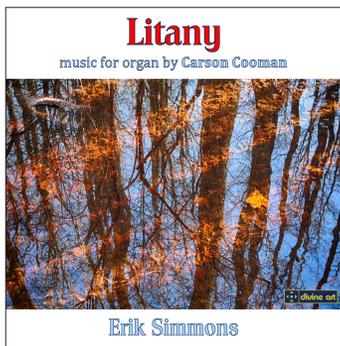
“There is something very appealing and distinct in the pieces we can hear in this well played and superbly recorded program.” - Remy Franck (Pizzicato)



Liminal DIVERSIONS DDV 24161
orchestral and organ music
including Symphony No. 4

Slovak National Symphony Orchestra :
Kirk Trevor, conductor

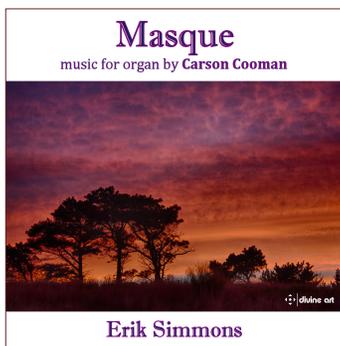
“The sound quality of the recording is notable, the playing superb. Carson Cooman’s music is beautiful, inspiring and seductive in equal measure.” – John France (MusicWeb)



Litany DIVINE ART DDA 25116

Erik Simmons (Laurenskerk, Rotterdam, Netherlands)

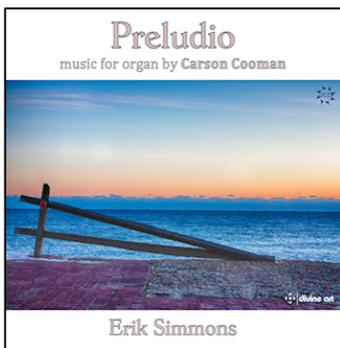
“Great music, performed on a magnificent pipe organ, by an organist at the top of his game, all captured in vividly realistic sound. A benchmark recording.” – Jean-Yves Duperron (Classical Music Sentinel)



Masque DIVINE ART DDA 25127

Erik Simmons (Laurenskerk, Rotterdam, Netherlands)

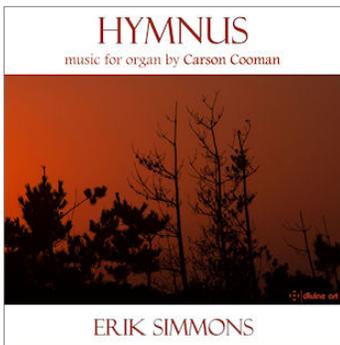
“Beautifully crafted Preludes and Fugues ... This is an organ symphony to rival any, spectacularly played by Erik Simmons. He receives an excellent recording. Surely all organ enthusiasts will want this fine new disc.” – Bruce Reader (The Classical Reviewer)



Preludio DIVINE ART DDA 21229 (2CD)

Erik Simmons (Basilica Mariä-Himmelfahrt, Krzesnów, 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)



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)



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The organ of Cathédrale Notre-Dame de Saint-Omer

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Producers: Carson Cooman and Erik Simmons
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