Foreword

Since 2010, I have been engaged in an active endeavor to bring about new music by contemporary composers especially suited for chamber organs. While many pieces from the baroque and pre-baroque eras can be played quite effectively on small chamber instruments, and while there have been other pockets in organ music history with attention to repertoire for small organs (such as the many harmonium/choir organ pieces by French composers in the early 20th century), these organs have seen less attention in recent years outside of the performance of continuo parts in early music. I believe that these small organs possess tremendous virtues for the performance of solo literature, with an expressive intimacy that is often not possible with a large organ.

The sort of chamber organ most often envisioned in this context is an instrument of a single manual (no pedals), with often just one, two, or three stops. These instruments exist in a variety of formats, including continuo/box/trunk organs (of great portability) as well as positive instruments that move less readily. Most pipe organs found in homes (including "practice" organs) are also of this sort. Some may also have a pedal board of pull-down style (that plays the manual notes), or occasionally one or two independent pedal stops.

The goal with this project is to seek music that is suitable without musical compromise for the chamber organ, but (as with the historical repertoire) can also be played effectively on larger organs. Many of these pieces are also ideally suited for pre-19th century organs (including those in unequal temperaments) that have limited manual or pedal compasses.

I was delighted when Dutch composer Ad Wammes showed enthusiasm for this project and agreed to compose a number of works that fit these parameters. Ad's characteristic musical style with its emphasis on ostinato patterns and catchy, syncopated rhythms is a particularly good fit for the clarity that the chamber organ offers. While all the pieces in this volume can be played on chamber organs (even an instrument with just a single stop) or as "manuals only" pieces on larger organs, there are certainly also places (for example, *Les Cloches III*) where optional pedal can be used very effectively.

I suggest that when registering and performing these pieces on larger organs, the transparent "chamber" nature of the music be kept in mind. Often registrations of just a few stops will serve the music well.

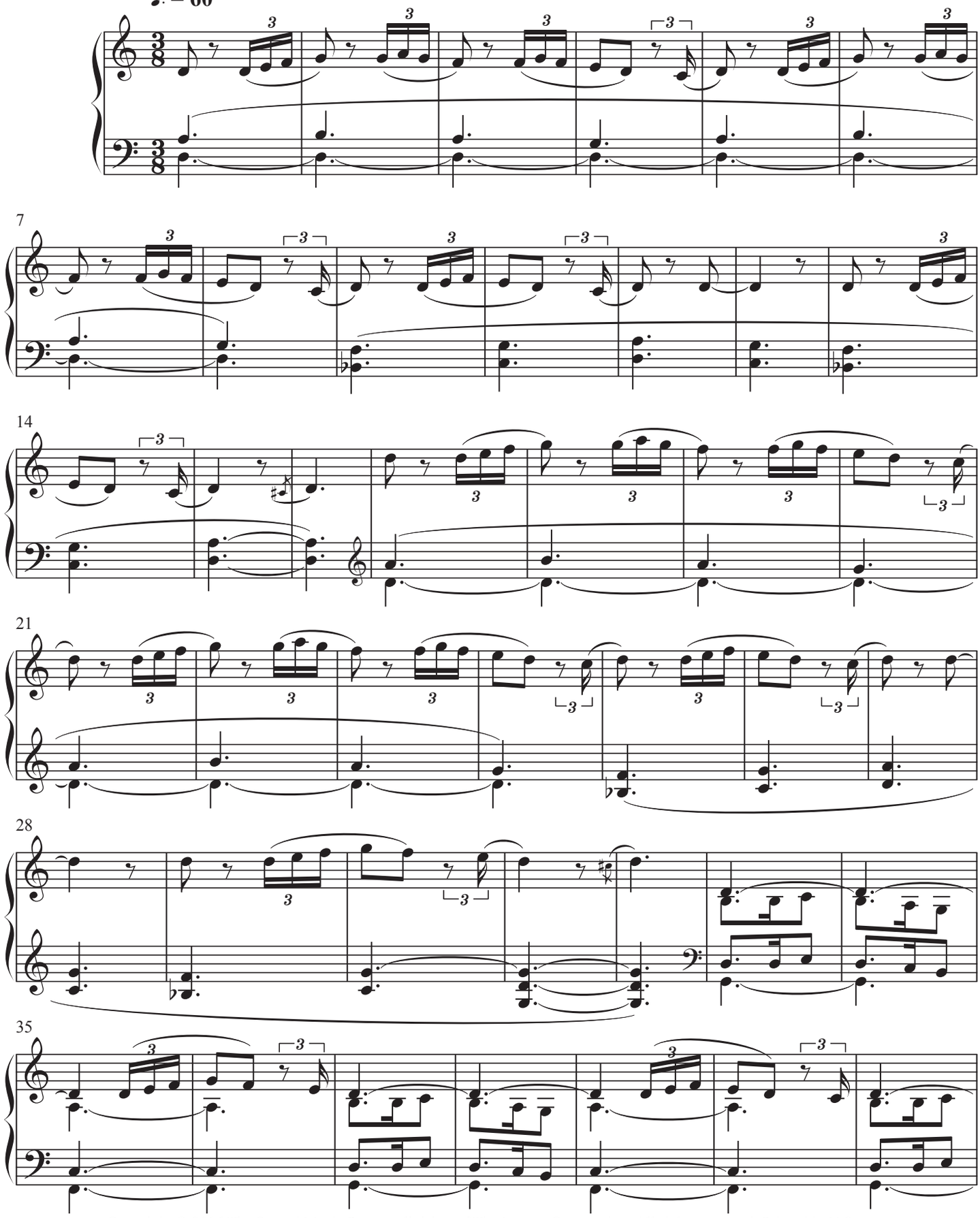
Each panel of this larger *Triptych* contains multiple movements; the work thus provides a variety of performance options. The entire *Triptych* (all eight pieces) can be performed in concert; any one of the multi-movement panels (*Les Cloches*, *Joy*, and *Contemplations*) could be performed; or individual movements may be also played as short individual pieces.

Carson Cooman

dedicated to Carson Cooman

Les Cloches I

Ad Wammes



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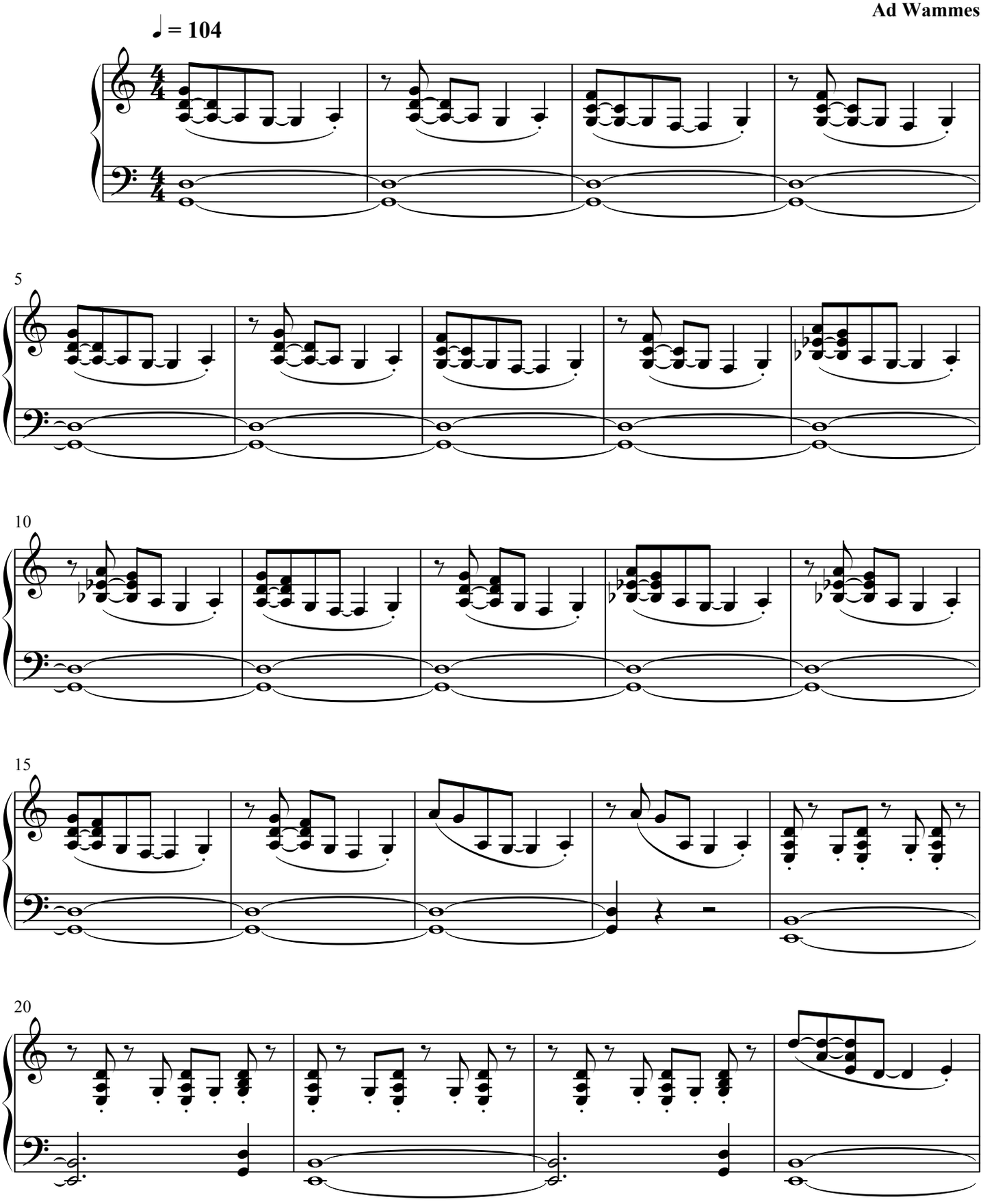
Les Cloches II

Ad Wammes



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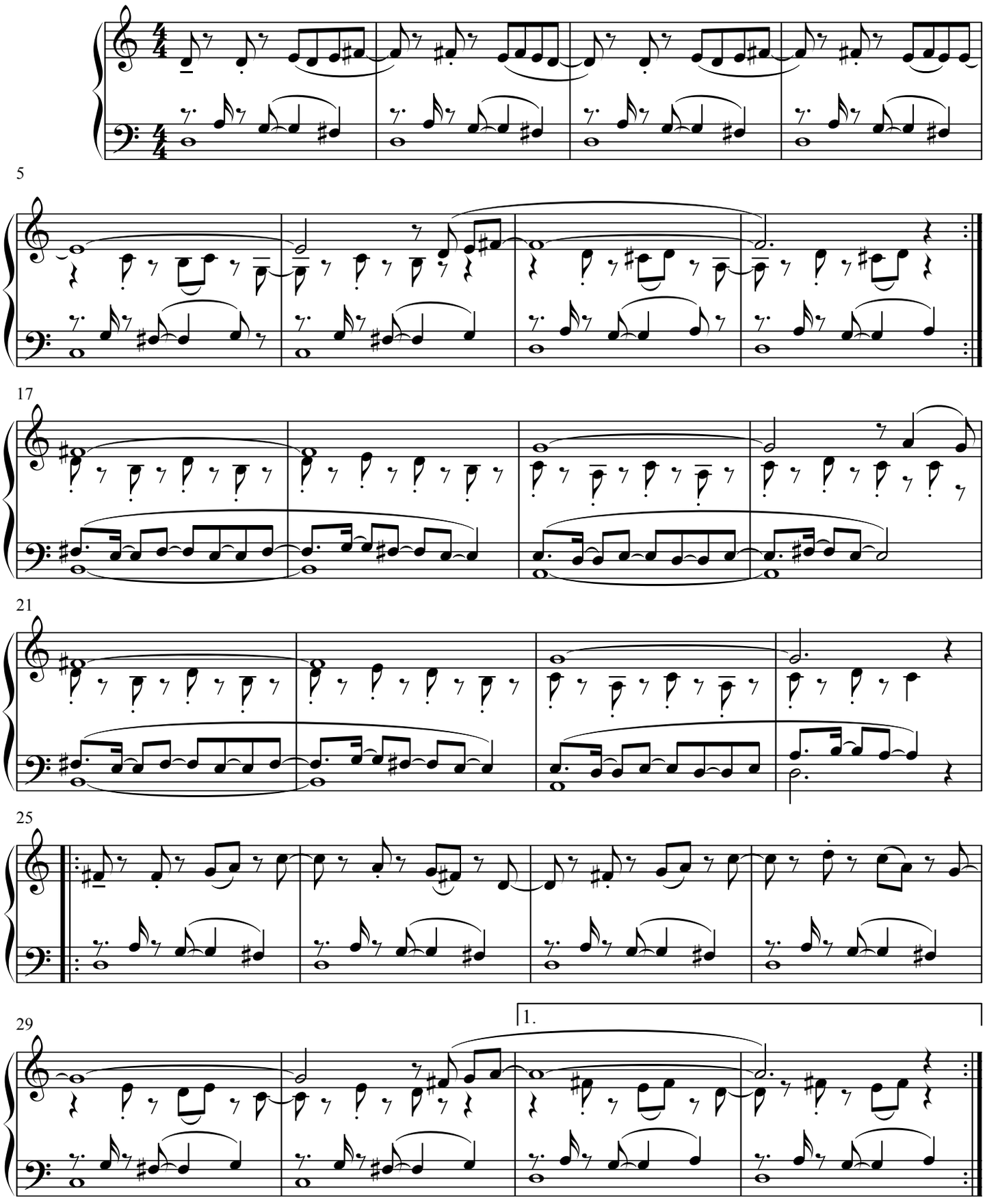
Les Cloches III

Ad Wammes



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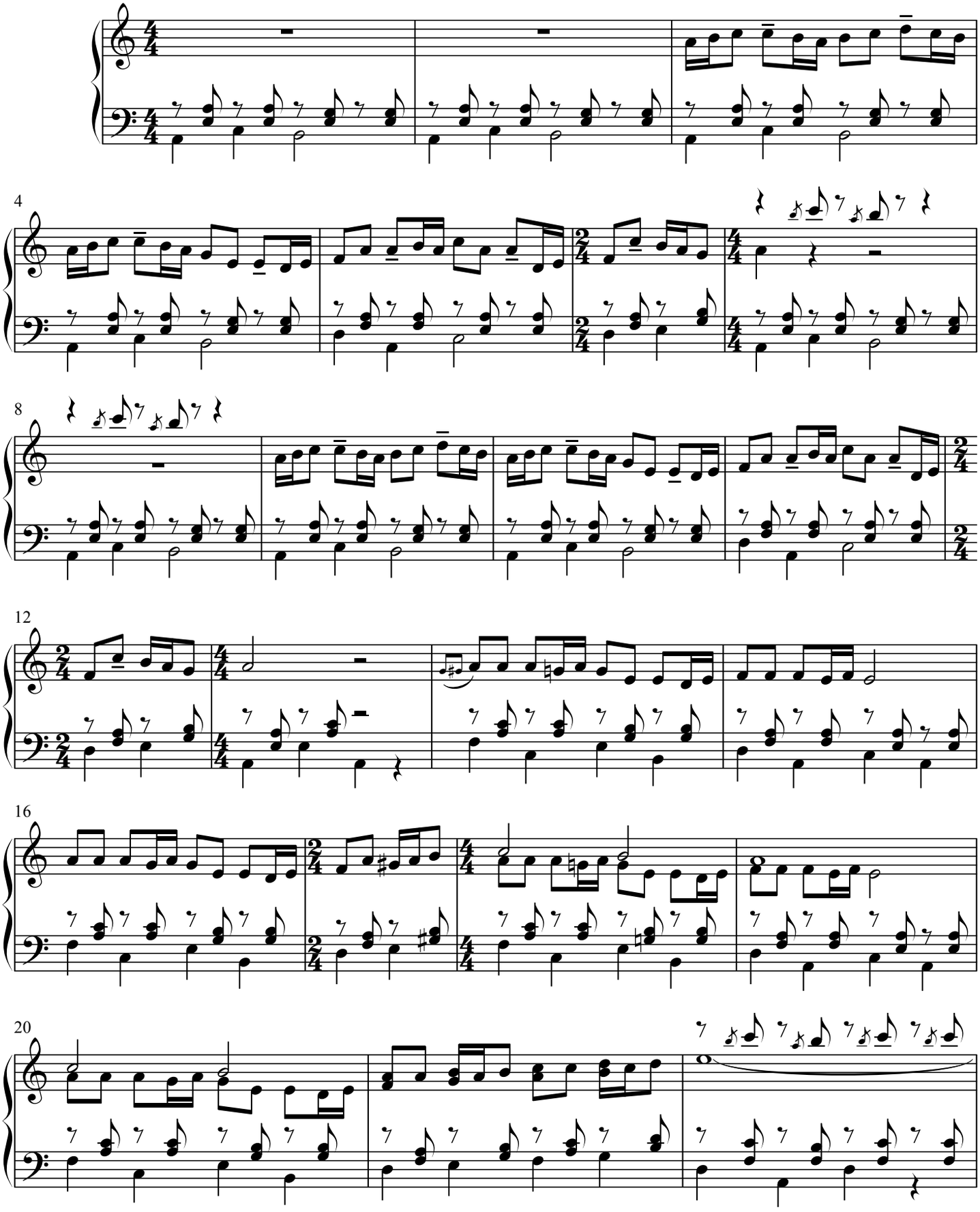
Joy I

Ad Wammes

♩ = 96



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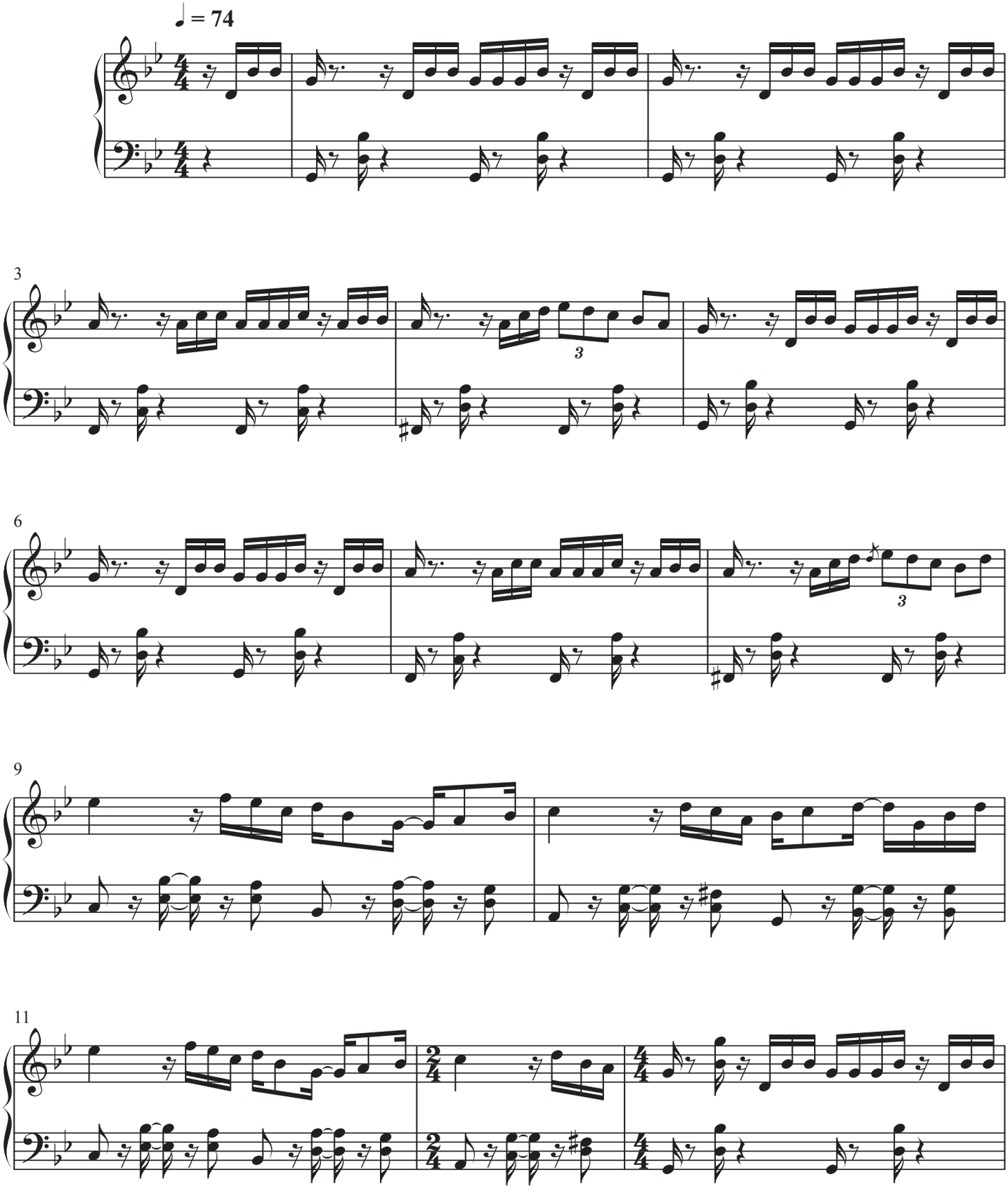
Joy II

Ad Wammes



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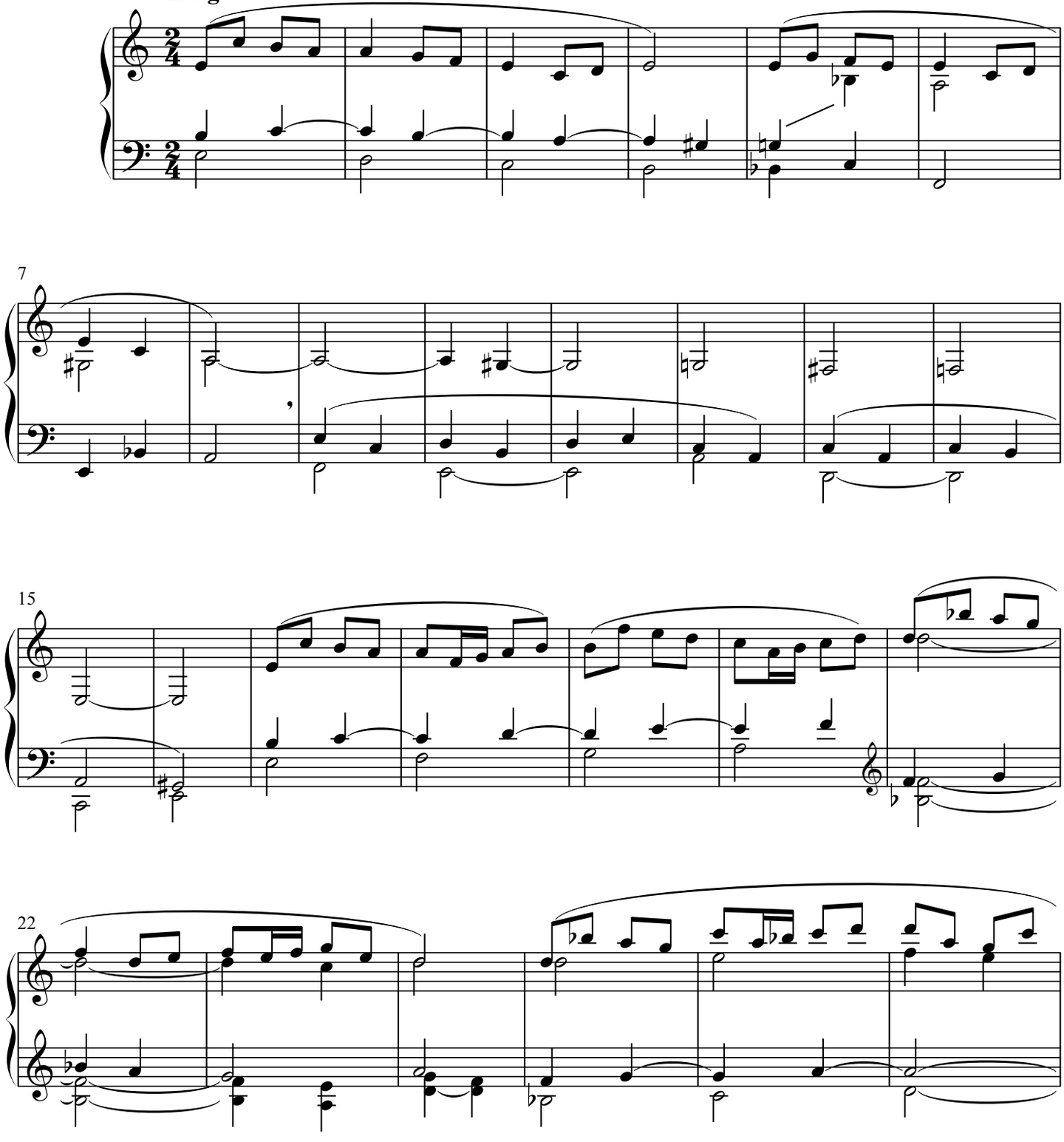
Contemplation I

Ad Wammes

Largo



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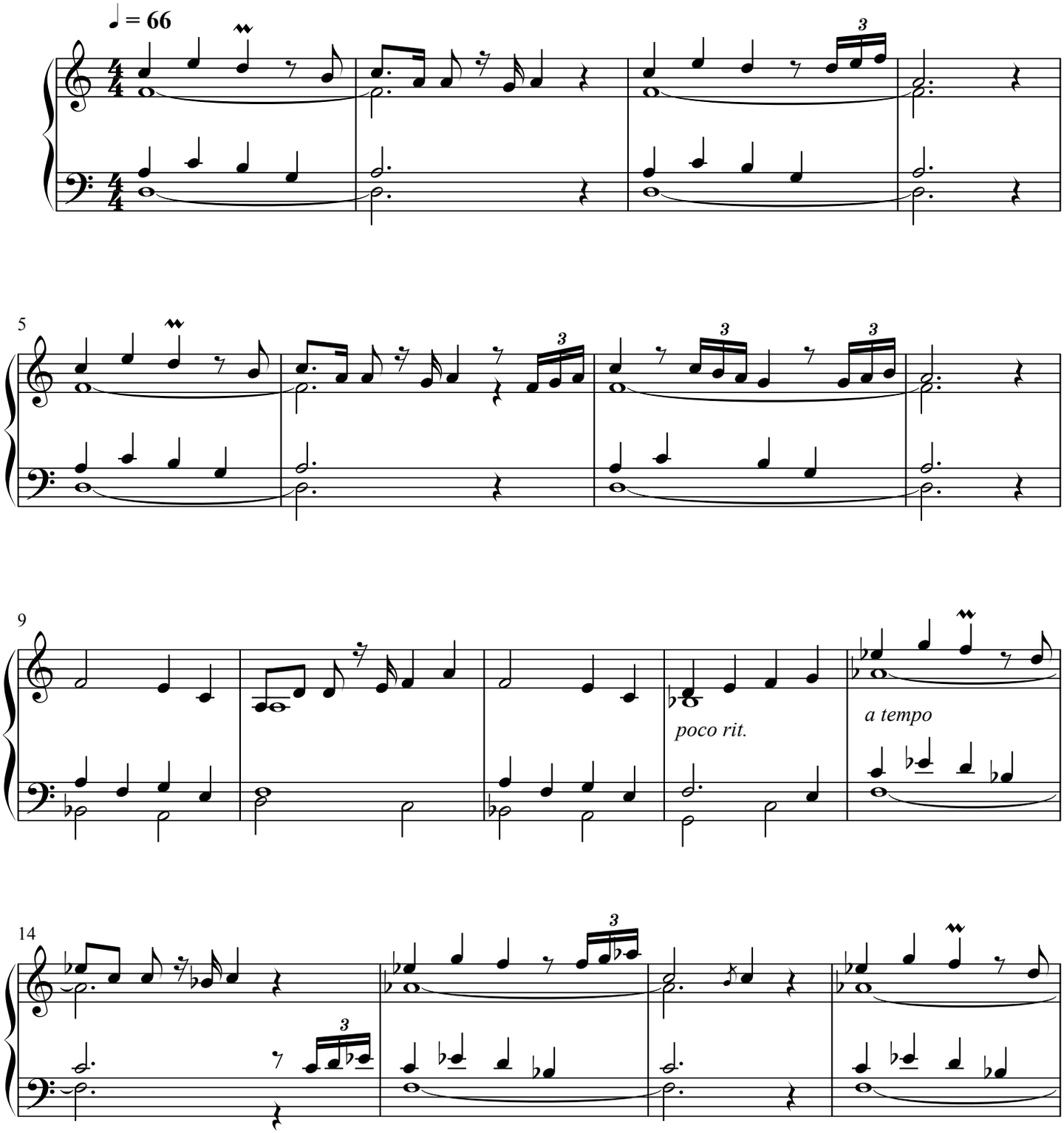
Contemplation II

Ad Wammes



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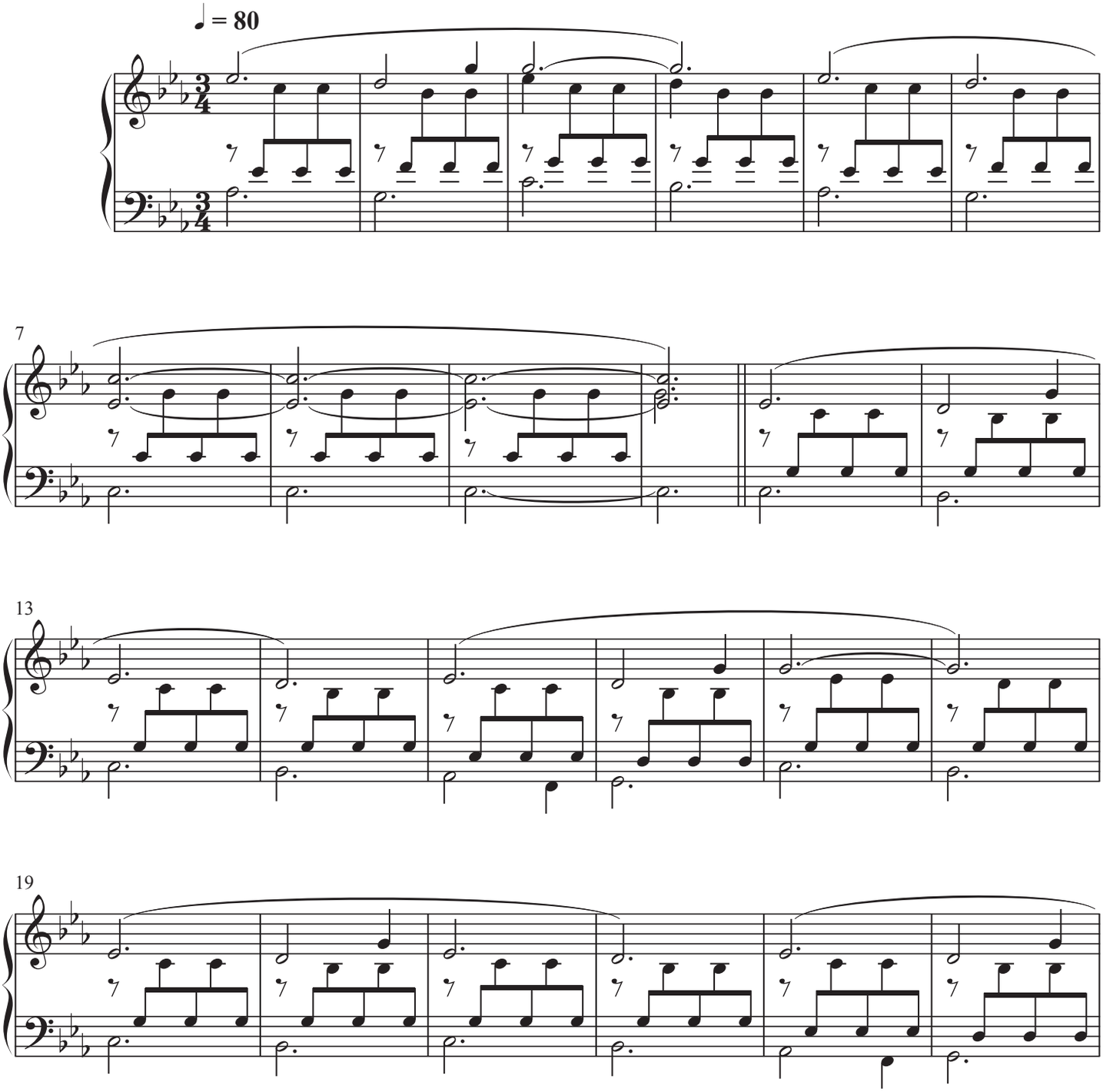
Contemplation III

Soli Deo Gloria

Ad Wammes



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