

The Memorial Church of Harvard University
Music Notes for Sunday, April 9, 2023 (11 am Easter Sunday service)

A graduate of Harvard College, and for many years Director of Music at King's Chapel, Boston, Daniel Pinkham—whose centenary is celebrated this year—was one of America's most distinguished composers, and one of this city's most beloved musical figures. His festive *Alleluia! Now Is the Hour of Darkness Past* is quintessential Pinkham, in which a lively tune is combined with slightly unusual harmonies and subjected to various rhythmic distortions.

Alfred V. Fedak's setting of Christina Rossetti's "Spring Bursts Today" was commissioned for the inauguration of the Fisk Op. 139 pipe organ on Easter Day, 2012. One of America's most widely-published composers of sacred music, Fedak was for over thirty years Minister of Music and Arts at Westminster Presbyterian Church in Albany, New York. His style combines the English pastoral modality of composers such as Vaughan Williams with the rhythmic vigor of contemporary American church music.

Howard Helvey serves as Director of Music at Cincinnati's historic Calvary Episcopal Church, and is noted particularly for his sacred choral music. His Eastertide anthem, "Awake, Arise" is an energetic setting of words by the eighteenth-century English poet Christopher Smart, and incorporates the composer's own hymn tune *Hannaford Hall*.

Today's organ prelude by Alfred V. Fedak is the final movement of his *Triptych* for organ, an introduction and toccata on the German chorale *Weisse flaggen* ("When the morning starts together.") Dedicated to concert organist Nathan Laube, George Baker's *Évocation II* is a flashy toccata steeped in the French School of improvisation. The work is given the subtitle "April 22, 1984," the date of Pierre Cochereau's death. The haunting, enigmatic tonalities are rooted in octatonicism, characteristic of Cochereau's improvisations. The piece begins with the 8 and 4-foot foundation stops of the Fisk organ and gradually builds to a deafening tutti by the end. Throughout the work, three Passiontide chants are referenced building to a rousing climax in E major.

The postlude is Charles-Marie Widor's most famous composition, the *Tocatta* from the fifth organ symphony: written in 1879, this thrilling work has become a staple Easter offering in churches around the world.

Spring Bursts Today
Alfred V. Fedak

Spring bursts today,
For Christ is risen and all the earth's at play.
Flash forth, thou Sun,
The rain is over and gone, its work is done.
Winter is past.
Sweet Spring is come at last, is come at last.
Bud, Fig and Vine,
Bud, Olive, fat with fruit and oil and wine.
Break forth this morn
In roses, thou but yesterday a Thorn.
Uplift thy head,
O pure white Lily thro' the Winter dead.
Beside your dams
Leap and rejoice, you merry-making Lambs.
All Herds and Flocks
Rejoice, all Beasts of thickets and of rocks.
Sing, Creatures, sing,
Angels and Men and Birds and everything.
All notes of Doves
Fill all our world: this is the time of loves.

Christina Rossetti (1830–1894)

Awake, Arise!

Howard Helvey

Awake, arise, lift up thy voice,
which as a trumpet swell!
Rejoice in Christ! Again rejoice,
and on his praises dwell.

Let us not doubt, as doubted some,
when first the Lord appeared;
but full of faith and reverence come,
what time his voice is heard.

And even John, who ran so well,
confess upon our knees
the Prince who locks up death and hell,
and has himself the keys.

And thus through gladness and surprise
the saints their Savior treat;
nor will they trust their ears and eyes
but by his hands and feet:

those hands of liberal love indeed
in infinite degree,
those feet still free to move and bleed
for millions and for me.

O Dead arise! O Friendless, stand
by seraphim adored!
O Solitude, again command
thy host from heaven restored!

Christopher Smart (1722–1771)