

**The Memorial Church of Harvard University**  
**Music Notes for Sunday, February 12, 2023**

Throughout his career, Lee Hoiby was an active standard-bearer for the cause of American neo-romanticism. *At the Round Earth's Imagined Corners* was commissioned by the Washington, D. C. chapter of the American Guild of Organists, and features a virtuosic part for that instrument. It is a setting of John Donne's *Holy Sonnet No. 7*, in which the opening octave of lines condenses several biblical passages describing the end of the world, while in the concluding sestet the speaker asks for the delay of the second coming to enable proper time for repentance. The setting is at once lyrical and declamatory, with a beautiful central evocation of "sleep," leading to a rousing conclusion that fades away into silence.

Composer in Residence Carson Cooman's oratorio *The Revelations of Divine Love (Metaphors from Sea and Sky)* will be presented in its entirety by the Harvard University Choir later this semester as part of Harvard's Arts First Festival. The work combines the religious visions of Julian of Norwich with the "sonic geography" of Nantucket Island; this morning's *Eternitie* is a setting of a poem by Robert Herrick, which the composer superimposes onto the view from Sankaty Bluff.

The prelude is by the American composer Alan Hovhaness. One of the twentieth-century's most prolific composers—his compositional output numbers at least 67 symphonies—Hovhaness was born in Somerville, and became interested in Armenian culture and music (his father was an Armenian Turk) as the organist of the St. James Armenian Church in Watertown. His works merge Eastern and Western influences and often evoke a mood of mysticism and contemplation, as witnessed in this morning's *Sonatina*. Carson Cooman's festive *Toccata-Rondo* was originally written for the Brazilian-Latvian organist Kris Rizzotto for a concert tour of South America.