

**James David Christie**, *organ*  
**Boston Landmarks Orchestra**  
**Christopher Wilkins**, *conductor*

Symphony Hall, Boston  
Monday, June 23, 2014, 7:30 p.m.

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**Première Symphonie pour Orgue et Orchestre**, Op. 42 (1874)

Introduction et Allegro  
Pastorale  
Finale

**Félix-Alexandre Guilmant**  
(1837–1911)

**Thème, Variations et Final**, Op. 28 (1937)

**Jean Langlais**  
(1907–1991)

– *Intermission* –

**Concerto No. 2 for Organ and Orchestra** (1995)

Overture Concertante  
Adagietto  
Rondo alla burla

**Daniel Pinkham**  
(1923–2006)

**Prelude and Allegro** (1943)

**Walter Piston**  
(1894–1976)

**Toccata Festiva**, Op. 36 (1960)

**Samuel Barber**  
(1910–1981)

*James David Christie is represented by Phillip Truckenbrod Concert Artists.  
Organ prepared by Foley-Baker, Inc.*

## Program Notes

Félix-Alexandre Guilmant's popular Sonata No. 1 in D Minor, Op. 42, was written in 1874, and dedicated to the King of Belgium, Léopold II. The composer performed the solo version here in Symphony Hall in 1904. For a concert at the Palais du Trocadéro in Paris, in 1878, he arranged the work for organ and orchestra, retaining the opus number but renaming it the Symphony in D Minor. The first American performance included only the first movement, at the Boston Music Hall in 1879, with soloist Charles Morse and the Boston Symphony Orchestra. Not until September 1882 was it heard complete in America, performed by the Boston Symphony on tour, at Mechanics Hall in Worcester, with soloist Frederic Archer, a performance repeated shortly afterwards in Boston. A tantalizing comment in a *New York Times* review mentions added pedal cadenzas that have not survived. The arrangement hews closely to the original text, with the orchestra adding some new material as it greatly enhances the solo part.

Jean Langlais composed his *Thème, variations et final* for a composition competition sponsored by *L'Association des amis de l'orgue* in Paris, in 1938. The requirements were a work for organ and string orchestra with the possibility of adding brass and timpani if desired by the candidate. Langlais chose to write for organ, strings, three trumpets, and three trombones, without timpani, for which he was awarded the prize of *Première mention à l'unanimité*. The work remains unpublished and we are most grateful to the composer's widow, Marie-Louise Langlais, for preparing and providing the score and parts for tonight's performance. In 1961, Langlais adapted the work, omitting the brass, as the first movement of his *Deuxième Concerto pour orgue et cordes*, Op. 122. Its premiere was given at St. Paul's Church in Cleveland, in May 1962, with Fenner Douglass and members of The Cleveland Orchestra under the direction of Walter Blodge.

Daniel Pinkham was Boston's leading organ composer of the second half of the twentieth century. His teachers included Walter Piston, Wanda Landowska, Nadia Boulanger, Arthur Honneger, and Samuel Barber. Pinkham served on the faculty of New England Conservatory for forty-six years and as music director at King's Chapel, Boston, for forty-two years, and performed often as organist and harpsichordist for the Boston Symphony. He received countless awards and six honorary doctorates. He was the American Guild of Organists 1990 Composer of the Year and was named the 2006 Musician of the Year by the Boston Musicians' Association. The first movement of his second organ concerto was written in 1992, at the request of James David Christie, for a gala organ-and-orchestra concert with the Boston Philharmonic under the direction of Benjamin Zander. In 1994, Pinkham added the second and third movements and dedicated the work to Christie. The work received its first performance in 1995, with Christie and the Rheinland Philharmonic Orchestra under the direction of Christian Kluttig, in Koblenz, Germany; following the premiere, they toured with the work to several cities in Germany as part of a music festival called *Nachbar Amerika*. Christie played the American premiere of Concerto No. 2 for Organ and Orchestra with the Boston Symphony, under the direction of the composer for his fiftieth Harvard class reunion celebration.

Walter Piston composed his Prelude and Allegro for organ and strings in 1943, at the request of E. Power Biggs for his CBS Sunday Organ Recital Series at the Harvard Germanic Museum. Arthur Fiedler conducted his Fiedler Sinfonietta. The work was performed later that same year at Symphony Hall, Boston, by Biggs and the Boston Symphony under Serge Koussevitsky. Biggs and Koussevitsky recorded the work for RCA Victor in 1946. Written in Piston's elegant, neoclassical style during World War II, the Prelude is both solemn and lyrical, with a melancholy *Affekt*, and the Allegro is full of robust energy and emotion. A two-time winner of the Pulitzer Prize in Music, Piston was widely acclaimed as a composition teacher and the author of several books on harmonic analysis, harmony, orchestration, and counterpoint. Prelude and Allegro shows Piston's preeminence as a master of counterpoint; the Prelude uses strict canon and the Allegro is rich in fugal writing.

Boston native and Curtis Institute of Music founder Mary Louise Curtis Bok Zimbalist commissioned Samuel Barber's *Toccata Festiva* in 1960, to celebrate the installation of the new Aeolian-Skinner organ, which she donated, in The Philadelphia Orchestra's Academy of Music. (It was thought to be the largest movable pipe organ in the world; it could be rolled on and off stage and stored when not needed.) The soloist was Paul Callaway, organist and choirmaster of Washington National Cathedral; Eugene Ormandy conducted The Philadelphia Orchestra. *Toccata Festiva* was later recorded by Columbia Records with E. Power Biggs and The Philadelphia Orchestra under Ormandy. The work is a spectacular showpiece for both organist and orchestra. A pedal cadenza was written with the help of conductor-organist Thomas Schippers; it is to be played freely and is written without bar lines. *Toccata Festiva* is a very extroverted, powerful work, a perfect vehicle to showcase the resources of an organ. It is rhythmically complex with changes of meter in almost every other measure in the final, faster sections. There are sublime lyrical moments, highlighting Barber's extraordinary gift for writing haunting, unforgettable melody, alternating with energetic, virtuosic *fantasia* writing for both organist and orchestra.

