Eduard Adolf TOD

ORGAN WORKS
FANTASIE: WIE SCHÖN LEUCHT'T UNS DER MORGENSTERN, OP. 4
SONATA IN B FLAT MAJOR ON ‘O CHRIST, HIE MERK’, OP. 3
INTRODUCTION AND FUGUE ON ‘BENEDICAMUS DOMINO’
ANDANTE RELIGIOSO, OP. 10
WITH SONATAS BY
CARL REINECKE, AUGUST RITTER AND LUDWIG THUILLE

Jan Lehtola, organ
Tuulia Ylönen, clarinet
Petri Komulainen, horn

INCLUDES FIRST RECORDINGS
This recording presents four composers, three of whom are seldom featured as writers for the organ. Eduard Adolf Tod (1839–1872), Ludwig Thuille (1861–1907), Carl Reinecke (1824–1910) and August Gottfried Ritter (1811–1885) were all prominent musicians in their day, and each contributed to the musical life of his locality. What is striking is that, although Thuille and Reinecke were not organists, their only organ works are sonatas. Tod and Ritter, on the other hand, were both celebrated concert organists, and organ music occupies an obvious place in their output – but even their most important solo works are restricted to sonatas, to large-scale forms.

As a genre, the organ sonata is neither rare nor particularly unusual. The first sonatas to test the organist’s technique were by Johann Sebastian Bach (1685–1750). The next major composer to try his hand at the genre was Felix Mendelssohn (1809–47). From then onwards, the sonata became more of a rule than an exception, and the following generations embraced it wholeheartedly: Josef Rheinberger (1839–1901) wrote twenty sonatas, Gustav Adolf Merkel (1827–85) nine, Christian Fink (1831–1911) five, Richard Bartmuss (1859–1910), August Gottfried Ritter and Otto Dienei (1839–1905) four each and Carl Piutti (1846–1902) and William Humphreys Dayas (1864–1903) two. Numerous others, such as Rudolf Dost (1877–1948), Julius Reubke (1834–1858) and Richard Stöhr (1874–1967), composed only one.

Instrumental music underwent considerable development in the nineteenth century, apace with that of the symphony orchestra. Where virtuoso pieces were

---

1 Dayas’ complete organ music – the two sonatas and his arrangement of the Thème varié of Arthur Bird – is recorded on Toccata Classics tocc 0285.
being composed for soloists and orchestra, the sonata was regarded as a genre on a
par with the concerto as a virtuoso solo number designed to make maximum use
of the instrument and its player, so that the form became something of a concerto
without orchestra; and whereas the sonata stretches the soloist to the limits, as a type of
composition it tests the composer. It therefore generally enjoyed higher esteem than did
a character piece, partita or suite.

Although the roots of the sonata for organ lay in Viennese Classicism, as the
nineteenth century unfolded it gradually freed itself from slavish observance of the
traditional sonata-form thinking of the first decades of the century, and so did indeed take
on more of the nature of a suite, and often lacked thematic links between the individual
movements. Two characteristics stand out. One is that the sonatas often incorporate a
chorale, either as thematic material or as a chorale-like quasi-quotation. This feature
may have arisen because a chorale somehow legitimised the performance of a secular
genre – the sonata – in a church, where an organ sonata was bound to be played. The
other characteristic is the frequent appearance of a fugue to end a sonata. A command
of counterpoint and strict part-writing was important to the German musician, and
what better way to demonstrate this skill than in a fugue? It proved conclusively he was
a master of his craft, someone to be taken seriously.

The organ sonatas of Felix Mendelssohn, the father of the genre, represent a sort
of cross between a suite and a sonata. Many of the movements are character pieces
reminiscent of his Lieder ohne Worte. Under the influence of Liszt and the new German
school,² features of a monothematic work in a single movement began to appear in
organ sonatas, as in Julius Reubke’s Der 94ste Psalm (Sonate). The title ‘Fantasia-Sonata’
adopted by Josef Rheinberger also began to appear as a formal category in organ
sonatas, thus permitting the use of almost any formal structure as sonata form itself
slowly receded.

² Franz Brendel (1811–68), a German music-critic, journalist and musicologist, invented the term ‘new German school’. It was
influenced by the music of Richard Wagner, Hector Berlioz and Franz Liszt. Liszt’s students used the term to describe new
approaches to harmony, form and performance.
Ludwig Thuille (1861–1907) was born in Italy but made his mark in Austria and Germany. His parents were born in France, where they lived near Mont Blanc in Savoy. The name Thuille comes from a river, La Thuille, which flows through the region. Ludwig lost both his parents in 1872, when he was only eleven. As a youngster, he sang in a Benedictine choir and played the organ, piano and violin, displaying a phenomenal talent. The widow of the Austrian composer Matthäus Nagiller (1815–74) took him under her wing and brought him to Innsbruck in summer 1877. His teacher there recommended that he apply to become a pupil of Josef Rheinberger in Munich; he duly graduated from Rheinberger’s class in 1882. The following year, at the age of 22, he became a teacher and, later, professor of theory and composition at the Munich Conservatoire (with Hermann Abendroth and Ernest Bloch among his many students who later earned their own fame). As a composer, Thuille is classified as belonging to the famous ‘Munich school’, of which the best-known representative was Richard Strauss. Thuille concentrated on chamber music, and a sextet for piano and wind quintet (1886–88) became his best-known work. Also preserved from his youthful years are a piano concerto and a symphony in F major for orchestra. An opera, Theuerdank, won first prize in a competition for an opera composition in Bavaria, where it was also premiered in 1897. A second opera, Lobetanz, was produced in Karlsruhe the following year. The Harmonielehre he wrote with Rudolf Louis was published posthumously and for a long time served as a textbook in Germany. Thuille died of a heart attack in Munich at the age of only 46.

In spite of the influence of the Munich school and his friendship with Richard Strauss, Thuille remained a conservative composer all his short life. His A minor Sonata of 1889, his only work for organ, is reminiscent of the organ sonatas of Felix Mendelssohn, but it also has an obvious affinity with the A minor Sonata, No. 4, Op. 98 (1876), of Josef Rheinberger, which may have acted as a model. The opening themes of both Sonatas at least have something clearly in common. Thuille’s work has three thematically unconnected movements and is in this respect more like a suite than a sonata. It relies on melody, and its harmonies are very Classical. Of the four sonatas in this album, Thuille’s most closely observes traditional sonata form.
The work begins with a lyrical main theme, *forte*, in the home key, A minor. It then introduces a second theme, in E major, in a quieter register. A little development section leads back to the main theme and a recapitulation in A minor. This time the second theme is in A major. The little development section is heard again before a final coda on full organ. The second movement, *Andante*, is like a Mendelssohn *Song without Words*, the right-hand melody being accompanied by a simple left-hand counter-voice. After a brief bridge passage, Thuille presents a variation on the same theme, with a left-hand semiquaver solo of the utmost beauty. The last movement begins with a dramatic introduction on full organ. After a *Maestoso* section lasting for fourteen bars, in comes a closing fugue with a theme almost identical to that in Mendelssohn’s Second Organ Sonata. The rigorous fugue – the outcome of a dense contrapuntal weft – swells dramatically and ends with a coda drawing on the main theme of the first movement.

**Carl Reinecke** (1824–1910) was a German pianist and composer, although Altona, the town where he was born, actually belonged to Denmark at the time. His teachers were the major German composers of his day: Felix Mendelssohn, Robert Schumann (1810–56) and Franz Liszt (1811–86). He wrote a large number of works, including four piano concertos, concertos for violin, cello, harp and flute, and more than 300 other published items. He began his career as a professor in Cologne and director of music in Barmen and Breslau in 1851. Later, in 1860, he was appointed conductor of the Leipzig Gewandhaus Orchestra – a post he held until 1895. During that time, he was also professor of composition and piano at the Leipzig Conservatoire, up to his retirement in 1902. His list of students was impressive, including Isaac Albéniz, Max Bruch, Edvard Grieg, Leoš Janáček and Christian Sinding. In 1904, he even recorded on piano roll for the Welte-Mignon company, at the venerable age of 80.

Reinecke’s only work for organ, a sonata, would appear from its opus number (284) to have been composed very late in life. It was first published by Leuckart in 1909, the year before Reinecke died. The first movement is constructed on a falling minor triad derived from the first line of the chorale ‘Wie schön leucht’t uns der Morgenstern’. The chord progression (a falling minor triad) systematically traces the thematic structure
of the Sonata right through to the last movement, including numerous little motifs and bridge passages with runs. The harmonic texture, constantly on the move, is distantly evocative of Chopin’s keyboard music – perhaps not surprisingly, considering that Reinecke was himself a pianist. The thematic material of the second movement, *Lento* \[\text{5}\], seamlessly bound to the first via a brief bridge passage, is derived from the second line of the chorale. Lyrical and harmonically multi-layered movement leads *attacca* into the final movement of the sonata \[\text{6}\]. In the last movement the first line of the chorale provides the underlying thematic material, as in the first movement, but this time in the major. Reinecke quotes the chorale in the manner of Mendelssohn’s First Sonata, where the chorale engages in dialogue with the thematic material. Each of the lines from the chorale is heard separately and the Sonata ends with a mammoth rendition of the entire chorale in the loudest registers of the instrument. The work is a typical example of a fantasia-sonata in which the music sounds like the chamber music of the times and is also instrumentally inventive.

**Eduard Adolf Tod** was born at Niedernau (bei Rottenburg am Neckar) on 14 January 1839. His parents were teachers and organists. Eduard studied first to be a teacher in Gmünd before entering the Stuttgart Conservatoire in 1857. Five years later, in 1862, he was appointed lecturer in ear-training, piano and organ. In 1871, he gave an organ recital at the Royal Albert Hall in London, the very year in which the building was inaugurated. Franz Liszt called him one of the greatest organ virtuosos of his day. His works for organ include an *Introduction und Fuge über das ‘Benedicamus Domino’*, the *Organ Sonata on ‘O Christ, hie merk’*, Op. 3, a fantasia on the chorale ‘Wie schön leucht’t uns der Morgenstern’, Op. 4, for clarinet and organ, and an *Andante religioso*, Op. 10, for horn and organ.

The French horn was already undergoing major development in the first half of the nineteenth century. A model with valves was evolving alongside the natural horn, and Tod composed his *Andante religioso* \[\text{13}\] for the valved horn to exploit its chromaticism and ability to change key. The beautiful melodic line of the piece occupies the leading role while the horn and organ together conjure up a delicate romantic mood around it. The work begins in D flat major, again in the manner of Mendelssohn’s *Songs without
Words. The introduction on the organ, in $\frac{6}{4}$ time, is provided with a counter-subject by the horn. The horn part becomes more important and dominant. Delightful harmonic and melodic details in the dialogue between horn and organ lead to the first, remarkable cadenza. In the second part, the second theme has a more extravert nature, in $\frac{4}{4}$ time and in A flat major. A grandiose climax with thick chromatism opens the third part, which combines the first theme and a maestoso character. The fourth and final part of the Andante religioso is a brilliant combination of both themes. The music is full of sunshine and a proud, positive attitude to life. Through the piece Tod changes its character, from soft melancholy to molto appassionato brilliance.

Like the valved horn, the clarinet was a relatively new instrument in Tod’s lifetime, and there is very little literature for organ and clarinet from around the mid-nineteenth century. Tod probably had friends who played the clarinet and horn and for whom he composed the works recorded here. Wie schön leucht’t uns der Morgenstern, Op. 4[7], was composed (precisely when is unknown) in the manner of a traditional chorale fantasia, on this occasion basing its thematic development on the Epiphany chorale, all of which is heard at the end. The organ begins the chorale with short, fragmentary comments from the clarinet. The charming second part, in $\frac{9}{8}$ time, is far removed from the thematic world of the chorale, but its musical expression comes close to the mood of Epiphany, which is solemn and peaceful. The music is bursting with chamber-musical zest and dialogue. In the third part, the cantus firmus on the clarinet is coupled with a mobile organ texture with light registration. The cantus firmus later reappears in canon in the left hand of the organ, and, together with busy ornamentation and the clarinet, heightens the mood before the fourth section. Here the chorale sounds massively on the organ, to comments from the clarinet. The way Tod weaves this fourth section, which follows without a break from the third, into a broad fantasy is beyond compare in the organ music of the period.

The Introduction und Fuge über das ‘Benedicamus Domino’[8] is a conventional piece, possibly composed for liturgical use (again, its exact year of composition is unrecorded). It begins with a massive introduction and ends with a dense fugue in two parts. In the second, the theme is coupled with a counter-subject in semiquavers. Right at the end, it
returns to the opening *Maestoso* and its homophonic chords, and ends with the fugue theme in the treble voice.

Tod’s B flat major Organ Sonata, Op. 3 (1865), is similar in style to Mendelssohn’s sonatas. It is lyrical, and its four movements, played separately, are once more reminiscent of Mendelssohn’s *Songs without Words*. The first, *Allegro* [9], swings along in $\frac{12}{8}$ time, and the main theme is an easily recognisable lyrical, folk-like melody. The chorale ‘O Christ, hie merk’ is woven into the texture one line at a time, alternating with and varying the main theme. The use of a chorale is evocative of Mendelssohn’s First Sonata, in F minor. The second movement, *Allegretto* [10], is in D minor and likewise built on a recognisable melodic motif that nevertheless has no close relationship with the theme of the first movement or the chorale. The third movement, *Adagio* [11], passes in turn through D major, B minor and E minor. The time-signature, $\frac{3}{4}$, softens the music, preventing the otherwise static mood from becoming conventional. Tod plays with little changes of register to achieve echoes of chords in a delicate musical milieu. The *Adagio* acts as a link between the *Allegretto* and the closing fugue [12]; the last note of the *Adagio*, a dominant seventh on B flat major, forces the fugue into action, as it were. The core idea of the third movement, a broken triad, also begins the fugue theme. The compact, academic fugue brings the Tod Sonata to a robust, convincing end – a demonstration of its composer’s solid German musical training.

**August Gottfried Ritter** was born in Erfurt on 25 August 1811 and died in Magdeburg on 26 August 1885. He studied with Michael Gotthard Fischer, a pupil of Johann Christian Kittel (one of Bach’s last students), and thus had access to the strong musical culture of Thuringia and the Bach tradition. The private lessons he took with Johann Nepomuk Hummel then introduced him to the Mozart tradition. Ritter was an organist in Erfurt and a director of music at Merseburg Cathedral, but for 40 years his main job was as organist of Magdeburg Cathedral. He also worked as a pianist,

---

3 ‘O Christ, hie merk den Glauben sterk’ is by Friedrich Spee (1591–1635), and the song was published in 1621 in the *Gesangbuch Bell’Védère*. It was first a Catholic song but later it came to be regarded as a spiritual folksong. Spee, a Jesuit priest, poet and academic, became known for his opposition to witchcraft trials, arguing in the treatise *Cautio Criminalis* (1631) that confessions obtained under torture were meaningless.
conductor and organ expert. He wrote for a magazine called *Urania* from time to time, culminating in the publication in 1884 of the first history of organ-playing.

Ritter’s firm acquaintance with the Bach school allowed him to mix it fluently with the Viennese Classical tradition, synthesising especially form and sound; even so, his harmonies were still far removed from those of his contemporaries Liszt and Wagner. He composed his First Organ Sonata in Merseburg in c. 1845, but he did not yet have the use of the Thayssner organ as restored by Friedrich Ladegast. Similarly, the old Compenius organ in Magdeburg was not renovated (by Adolf Reubke, father of Julius Reubke) until Ritter had composed his Fourth Organ Sonata, his last, around 1855. His organ music was not therefore able to develop apace with the new organ-building techniques; rather, it exploited the potential of the old Baroque instruments. Ritter is at his most Romantic in soft registrations. In his approach to form, he came close to the new German school in that the movements of his sonatas are seamlessly bound together and thematically homogeneous, unlike the organ sonatas of Rheinberger and Merkel.

Two years after Ritter’s death, one of his pupils, Rudolf Palme (1834–1909), described his teacher’s improvisation, saying that Ritter often improvised in sonata form. He would begin with a strong, energetic introduction and follow it with something in the nature of an interlude marked by rich, original ideas and brilliant timbres. He often used stereotypical *staccato* articulation in the pedals, from which the music proceeded to a radiant *Allegro* with shades of polyphony, working up to a stunning climax. His four sonatas provide an insight into his improvisation, even though polyphonic texture did not come naturally to him: he was not much of an enthusiast for the fugue, and he did

---

4 *Urania* was subtitled ‘Musikzeitschrift für Orgelbau, Orgel- und Harmoniumspiel’: ‘Musical Periodical for Organ-Building and Organ- and Harmonium-Playing’.

5 The reconstruction of the old Zacharias Thayssner organ by Friedrich Ladegast occurred in 1855. Ladegast created a new kind of instrument, with many expressive and symphonic possibilities from its 81 registers and four manuals. Thereafter the organ and the Merseburg Cathedral became the venue of many important premieres, such as Liszt’s *Prelude and Fugue on BACH*, his *Fantasie and Fugue Ad nos, ad salutarem undam*, Reubke’s *Sonata on the 94th Psalm* and Reger’s Second Organ Sonata, Op. 60.

6 Heinrich Compenius the Younger (c. 1565–1631) built the famous organ in Magdeburg Dom in 1604–15 with 43 registers and three manuals. August Ritter as ‘Königlich-Preussischer Orgelrevisor’ started to plan a new instrument for the Dom in 1847, and the new organ, with 81 registers and four manuals, was built in 1856–61.
not consider Bach’s fugues suitable for public concerts; he preferred Handel. G. August Brandt, another student of Ritter’s, described his teacher’s talent for improvisation: Brandt recorded that Ritter began his free fantasies with an energetic introduction followed by many thematic ideas, achieving ‘wonderful combinations of sound’. Brandt also documented that the audience reportedly listened in ‘wonder and amazement’, and he praised Ritter’s logical development and combination of thematic ideas.

In his A minor Sonata, Op. 23, dedicated to Liszt, Ritter paints a *Sturm und Drang* picture with a main thematic motif running right through it. Alongside, he uses distancing Romantic techniques, such as chromaticism and arpeggios. The Sonata also has a churchy saintliness, and Ritter underlines the church connections of the instrument with chorale quotations, which work as the memory of a different world. There are to my mind always two opposing forces present in the Sonata: sacred and profane. They engage in dialogue but may also fight for ascendancy. The core motif is the broken triad heard right at the beginning – to be used in all sections and movements of the work. The Sonata can be seen as having four conjoined movements: a quick first followed by a slow one, then a set of variations, and finally a movement beginning with a fugue and proceeding to a virtuosic finale reminiscent of the opening of the work. The other chief motifs are the second-movement theme with its dotted rhythms, and the fugue theme, again dotted. The chorale appears in both the second and the third movements, but it has virtually no connection with the other themes. The Sonata is not monothematic after the model of Liszt; nor does it observe sonata form, being more in the nature of expanded variation form. There is no affinity between the themes, and in the third movement there is even a memory of a Brahms *Hungarian Dance*. The Sonata shows Ritter to be a genius at tying together different musical memories, rather as Liszt did in his orchestral music. In other words, the pinches of Bach’s polyphony, of *galant* Viennese Classical style, of a sacred chorale and profane Brahms together make Ritter a supreme, original master of the fantasia-sonata.

---

7 Quoted by Jordan Barry in his booklet text for the recording, by Markku Hietaharju, of Ritter’s complete organ sonatas, on Alba Records ABCD116, 1997.

The organ for the new Johanneskirkko (St John’s Church) in Helsinki was ordered from Walcker of Germany in 1889, and an organ with 61 stops and three manuals was duly delivered in 1891. It has pneumatic action and was one of the first pneumatic instruments to be made by Walcker. Among other things, the inspectors of the individual stops made a particular point of mentioning the Voix céleste, the sound of which seemed to come from a more celestial world. The choir stops, they said, permitted a firm bass note, thus enhancing the clarity of the organ tone.

The supervisor of the project, Richard Faltin, the organist of St Nicholas’ Church, was unquestionably the right man for the inaugural recital on 11 December 1891. The 23-year-old Oskar Merikanto – himself an organist and composer – reported:

It is less pleasing to look at, but it has plenty of sound. The finest pianissimo, the most majestic fortissimo and between them the most varied tones and flavours. It is just a pity that some of the stops seem to sound considerably after the key has been pressed.¹

The first organist to be appointed to the new church was Merikanto himself, who began in office in 1892. Twenty-five years later, having encountered many problems with the instrument, he commissioned various alterations and improvements. The pipes and bellows were leaking, there were some disturbing murmurs and the instrument was unreliable. Merikanto proposed that a fourth manual be added, but that did not happen. In other respects, too, there were general complaints about the technology and the delays in sounding. Walcker carried out improvements in 1921. The action and console were replaced. The cone chests were kept as wind chests and

five stops were added to the third manual: a Flautino 2', Cornettino 4f 2 2/3', Basson 16', Vox humana 8' and Clairon 4'. The new console had four free combinations, seven new stop-knobs for further enlargement, and a host of new octave-couplers: II–I Superoktava, III–I Superoktava and III–II Superoktava. The new accessories included a Generalkoppel, Generalcrescendo, Zungen ab, Handregister ab and Automatisches Pianopedal. The air pressure was raised to 95 mm and the tuning to orchestra pitch. Merikanto said in a statement on 21 December 1921: “The whole organ sound has gained in tone, in softness, yet it has a brilliant strength and a silvery clarity.” Merikanto remained the church organist until his death in 1924, and is thought to have composed the majority of his organ works for this instrument.

The Johanneskirkko organ was pure German-Romantic; in other words, it was characterised by a bass-note-oriented, 8-foot sound. Reeds were regarded differently in France, where they had been more aggressive than in Germany ever since the Baroque. In France, in addition to adding tonal dominance to the texture, they permitted dynamic variation that was wider than usual. In Germany, the organ sound relied mainly on the fundamental stops, and the reeds gave colour rather than dynamic variation. The overall tone of German organs was therefore more homogeneous than that of French ones. In time, Merikanto seems to have tired of the even tone of his organ, and in the alterations made in 1921 he decided to add three new reed stops to the third manual. With the help of the swell box, the third manual thus became dynamically the dominant element of the overall sound of the instrument, with a force that may to some extent be likened to that of the swell pipes of French organs.

Over the years, the organ underwent numerous alterations, until 2005, when it was restored by the German organ expert Christian Scheffler. The aim was to return the instrument to its condition in 1921. It was therefore re-voiced, the console was replaced by one of the old kind, the air pressure was raised and the disposition was, with some exceptions, restored to that of Merikanto’s day. There was, however, no room on the third manual for a Cornettino 4f 2 2/3' or a Clairon 4', and a separate chest had to be built for the Vox humana 8'. A new Harmonicabass 16' was installed in the pedals.

2 Ibid.
**I Man.**
Principal 16' 1891
Flauto major 16' 2005
Principal 8' 1891
Hohlflöte 8' 2005
Octav 8' 2005
Viola di Gamba 8' 2005
Quintatön 8' 1891/2005
Gemshorn 8' 1891
Bourdon 8' 1891/2005
Quinte 5 1/3' 2005
Principal 4' 2005
Octav 4' 1891
Rohrflöte 4' 1891
Gemshorn 4' 2005
Terz 3 1/5' 1891/2005
Quinte 2 2/3' 1891/2005
Octav 2' 1891
Mixtur 6 fach 2 2/3' 2005
Scharff 3 fach 1 1/3' 2005
Fagott 16' 1956
Ophyleide 8' 1891/2005
Clairon 4' 1891
II/I
III/I
Super I
Super III/I
Sub. III/I

**II Man.**
Geigenprincipal 16' 1891/2005
Bourdon 16' 1891
Geigenprincipal 8' 1891
Concertflöte 8' 2005
Salicional 8' 2005
Gedeckt 8' 1891
Dolce 8' 1891
Principal 4' 1891
Traversflöte 4' 1937
Viola d’amour 4' 2005
Piccolo 2' 2005
Cornett 4-5 fach 8' 2005
Trompete 8' 2005
Clarinette 8' 2006
III/II
Flauto major 16' 2005
Principal 8' 1891
Super III/II
III Man.
Lieblich Gedeckt 16' 1891
Principal 8' 1891/2005
Spitzflöte 8' 2005
Fugara 8' 2005
Lieblich Gedeckt 8' 1891
Aeoline 8' 1891
Voix celeste 8' 1891
Principal 4' 1891
Gemshorn 4' 1891
Flauto dolce 4' 2005
Flautino 2' 2005
Harmonia aeth. 3 fach 2 2/3  2005
Basson 16' 1921
Trompette harm. 8' 1891
Oboe 8' 1956
Vox humana 8' 1956
Tremolo

Pedal
Grand Bourdon 32' 1891
Principalbaß 16' 1891
Subbaß 16' 1891
Violonbaß 16' 1891
- Gedecktbasis 16' (siirto, L.Ged 16')
Harmonicabaß 16' 2005
Quintbaß 10 2/3' 1891
Octavbaß 8' 1891
Flötenbaß 8' 1891
Violoncello 8' 2005
Octave 4' 1891
Posaunenbaß 16' 1891
Trompete 8' 1891
Clairon 4' 1891
I/Ped.
II/Ped.
III/Ped
Petri Komulainen has been associate principal horn in the Lahti Symphony Orchestra since 2001. He studied with Timo Ronkainen at the Sibelius Academy, with Bruno Schneider at the Freiburg University of Music, and the natural horn with Thomas Müller at the Schola Cantorum in Basel. He holds a Master’s degree in both conducting and performance and has recorded as both a horn-player and conductor on the Alba, BIS, Fuga, IFO and Pilfink labels. In autumn 2016 he began as lecturer in wind-orchestra conducting at the Sibelius Academy. He has played concerts with Jan Lehtola since 1995, and the duo had a recital in one of the most important concert venues, the Mariinsky Concert Hall in St Petersburg, in March 2017. Many composers, among them Harri Ahmas, Kalevi Aho, Thierry Escaich, Naji Hakim, Paavo Heininen, Jouko Linjama and Axel Ruoff, have written for the duo.

The international organ virtuoso Dr Jan Lehtola is one of the most successful and progressive Finnish organists of his generation. He has appeared with the BBC Philharmonic Orchestra, Finnish Radio Symphony Orchestra, Tapiola Sinfonietta, Lahti Symphony, Tampere Philharmonic and Ostrobothnian Chamber Orchestras and the St Michel Strings. He has performed at many international festivals and he has worked with conductors including Juha Kangas, Ludovic Morlot, Kent Nagano, Sakari Oramo, Leif Segerstam, Muhai Tang and Osmo Vänskä. He has also given recitals in leading European concert-halls, among them the Gewandhaus in Leipzig and the Mariinsky Theatre in St Petersburg, and in cathedrals and churches around the world, such as Sainte Trinité in Paris, the Berlin, Riga and Tallinn Doms, St Thomas Church in Leipzig and St Paul’s Cathedral and Westminster Abbey in London.

Jan Lehtola collaborates regularly with composers and has given more than 150 world and regional premieres. He has had works written for him by Harri Ahmas, Kalevi Aho, Atso
Almila, Thierry Escaich, Naji Hakim, Matti and Paavo Heininen, Carita Holmström, Juha T. Koskinen, Olli Kortekangas, Juha Leinonen, Jouko and Jyrki Linjama, Jukka Linkola, Paola Livorsi, Pehr Henrik Nordgren, Axel Ruoff, Martin Stacey, Riikka Talvitie and Adam Vilagi. In 2003 he organised the first International Naji Hakim Festival in Helsinki. He was the Artistic Director of the Organo Novo Festival in Helsinki from 2007 to 2016 and Chairman of the Finnish Organum Society from 2009 to 2014.

He has recorded for the Finnish Broadcasting Company (YLE) and can be heard on more than forty commercial recordings (on the labels Alba, BIS, Fuga, IFO, Jubal, Ondine, Pilfink and Toccata Classics), in repertoire including Bach, Dupré, Hakim, Heininen, Linjama, Mendelssohn, Oskar Merikanto, Rautavaara, Saint-Saëns, Schumann and Widor.

Jan Lehtola studied the organ in Helsinki with Olli Porthan and Kari Jussila, in Amsterdam with Jacques van Oortmerssen and Jean Boyer, in Stuttgart with Ludger Lohmann, in Lyon with Louis Robilliard and in Paris with Naji Hakim. He graduated from the Church Music Department of the Sibelius Academy, gaining his diploma with distinction in 1998. In 2000 he gave his Sibelius Academy debut recital in the Kallio Church, Helsinki, and in 2005 received a Doctorate for his dissertation on Oskar Merikanto as a transmitter of European influences to Finland. He is Lecturer in Organ Music in the Sibelius Academy. He is also active as a lecturer and a teacher of master-classes.

www.janlehtola.com
**Tuulia Ylönen** studied the clarinet with Reijo Koskinen, Kari Kriikku, Charles Neidich and Osmo Vänskä and in London with Michael Collins and John McCaw. She was awarded her clarinet diploma with distinction from the Sibelius Academy in 1995 and gave her debut concert one year later. She has attended master-classes given by Thomas Friedl, Ralf Gothóni and György Kurtág.

Tuulia Ylönen has performed chamber music at the Kemiö, Korsholm, Kuhmo, Naantali and Uusikaupunki Festivals in Finland and in several European countries, among them Lockenhaus in Austria. She has also been an active performer of new Finnish music, as a member of the Zagros and other ensembles. In 2003–5 she was the principal clarinet in the Lahti Symphony Orchestra, and is now co-principal clarinet in the orchestra of the Finnish National Opera.
Tuulia Ylönen studied the clarinet with Reijo Koskinen, Kari Kriikku, Charles Neidich and Osmo Vänskä and in London with Michael Collins and John McCaw. She was awarded her clarinet diploma with distinction from the Sibelius Academy in 1995 and gave her debut concert one year later. She has attended master-classes given by Thomas Friedl, Ralf Gothóni and György Kurtág.

Tuulia Ylönen has performed chamber music at the Kemiö, Korsholm, Kuhmo, Naantali and Uusikaupunki Festivals in Finland and in several European countries, among them Lockenhaus in Austria. She has also been an active performer of new Finnish music, as a member of the Zagros and other ensembles. In 2003–5 she was the principal clarinet in the Lahti Symphony Orchestra, and is now co-principal clarinet in the orchestra of the Finnish National Opera.
Recorded on 19 September 2011 (Reinecke Sonata), 6 March 2015 (Ritter, Thuille and Tod Sonatas) and 2 June 2017 (Tod: *Introduction und Fuge über das ‘Benedicamus Domino’, Fantasie: Wie schön leucht’ uns der Morgenstern*, Op. 4; *Andante religioso*, Op. 10) in St John’s Church, Helsinki

Recording and editing: Mika Koivusalo
Producer: Jan Lehtola

This recording was supported by The Finnish Music Foundation (MES). Special thanks to the Parish of St John’s.

Booklet texts: Jan Lehtola
Translations: Susan Sinisalo
Cover design: David Baker (dmbaker@mecom)
Typesetting and layout: Kerrypress, St Albans

Executive Producer: Martin Anderson


Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact:
Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK
Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com