

Harri AHMAS

ORGAN MUSIC

FOUR BAGATELLES FOR HORN AND ORGAN

HYMNUS INTERRUPTUS

CHORALE E FUGHETTA

SONATA FOR ORGAN

Petri Komulainen, horn
Jan Lehtola, organ

FIRST RECORDINGS

HARRI AHMAS, PAINTER OF DEEP WATERS AND DARK TONES

by Jan Lehtola

Harri Pentti Ahmas was born in Vaasa, Finland, on 25 April 1957, the youngest child of Rauni and Pentti Ahmas. He graduated from Kokkola High School in 1976, having taken piano lessons privately with Vera Froloff from 1967. From 1973 to 1976 he studied piano, guitar, bassoon and music theory at the Central Ostrobothnian Music Institute. Playing light music in a band was also important to him in his youth. On leaving school, he entered the Sibelius Academy, where he studied first in the school-music department (1976–81) and then in the general department (1981–84): bassoon with Emanuel Elola and composition with Einar Englund and Einojuhani Rautavaara. Graduating in the bassoon in 1984, he was the first in Finland to give a debut bassoon recital at the Sibelius Academy, in 1986. He studied further with Karl Öhlberger at the University of Music and Performing Arts in Vienna in 1982, and took private lessons with Milan Turkovic in Vienna in 1983–84, and with Gábor Janota at the Liszt Academy in Budapest in 1984. In 1981 and again from 1985 to 1989 he taught the bassoon at the Sibelius Academy.

Ahmas played the bassoon in the Finnish Radio Symphony Orchestra, first as a deputy in 1980–82 and thereafter as a member of the Orchestra until 1989. Since then, he has been Principal Bassoon of the Lahti Symphony Orchestra. He also played in the Savonlinna Opera Festival Orchestra from 1983 to 1996. He has appeared as soloist and in chamber ensembles at the Helsinki Festival, the Bergen Music Festival, in St Petersburg, Stockholm and Vienna, and at the Kuhmo and Crusell Chamber Music Festivals, and has been the soloist with a number of Finnish orchestras. He has recorded the Concerto for bassoon and low strings by Sofia Gubaidulina, and the Quintet for bassoon and strings and the Quintet for alto saxophone, bassoon, viola and double bass by Kalevi Aho, all on the BIS label. He has appeared on many

chamber-music releases on other labels and made radio recordings for the Finnish Broadcasting Company (Yle).

Ahmas has also distinguished himself in composition competitions. In 1977, he won second prize in the Young Sámi Art Event for a cycle of settings of poems by Hermann Hesse for mezzo-soprano and piano, and in 1981, in the same competition, for his *Chorale e Fughetta* for organ. In 2007, he won third prize at the K. H. Pentti Competition for a composition for wind orchestra with a *Waltz for J. L. Borges*. His biggest composition success to date has been the second prize he won in the International Uuno Klami Composition Competition in 2004, for his Second Symphony. He has been a member of the Society of Finnish Composers since 1983 and gave the first concert of his compositions in Helsinki in 1994.

Ahmas has composed extensively in almost all genres of classical music, from solo and chamber works to concertos, symphonies, operas and a Mass. As a young man, he was inspired by Shostakovich, Mahler and Ligeti. His earliest works were *Three Songs for Mixed Choir* (1979) and the *Chorale e Fughetta* for organ (1980). His first large-scale work was a sonata for his own instrument, the bassoon (1980–81). The bassoon features in many of his early works, such as *Dreifältiger Abschied* ('Triple Farewell'; 1984), the duet for bassoon and harp of 1987, *K-musik* (1988), a quintet for bassoon and string quartet (1988–89) and the much-performed *Clafacofonia*, a trio for clarinet, bassoon and horn (1991).

A period of larger-scale chamber works dawned in the 1990s, producing a sextet for double bass and chamber ensemble (1989–90), *Notes* for string orchestra (1992), a quintet for flute and strings (1993), *Luutu(i)lle*,¹ a pantomime for cleaner and small orchestra (1993) and *Studia* for orchestra (1994). His first concerto was for tuba, strings and percussion (1995), composed as a commission for the Lahti tuba-player, Harri Lidsle. Shortly after, he began work on his first opera, *Sydanvirrat* ('Heart Streams'; 1996–98). From then onwards, he would be kept busy with commissions for a variety of line-ups and occasions. These include *Stilleben* for orchestra (1997), *Karjalainen Apollo*

¹ A pun: 'luutulle' means 'for the floorcloths', 'luutuille' with 'i' for the lutes'.

(‘Karelian Apollo’) for kantele and cello (1997), *Tithomuksen elämästä* (‘The Life of Tithomus’) for alto saxophone or clarinet, viola and cello (1998), *Von kräftigen Schlägen bis zum leichten Streifen* (‘From heavy blows to light stroking’) for chamber ensemble (1998), *Asko-fanfääri* (‘Asko Fanfares’) for brass (1998), *What is up must come down* for flute, alto saxophone, bassoon, viola and cello (1998) and *Vedet* (‘Waters’) for tenor and chamber ensemble (1999).

Nowadays, Ahmas is also known for his extensive output for wind orchestra. It began with *Hic et nunc* (2000), giving musical expression to the theory of theatre director Jerzy Grotowski that an actor does not in reality act; rather, he seeks out the impulses springing from deep within his body. Grotowski speaks of confession in the sense that the actor’s story changes in performance into an event taking place in the here and now (*hic et nunc*) – much the same idea as in Aristotle’s principle of the unity of place, time and action, the unity being *hic et nunc*. Other works by Ahmas for wind orchestra include a *Sinfonietta* (2003), the *Waltz for J. L. Borges* (2006), *Three Movements* for violin and wind orchestra (2005), *Three Legends* (2009), a concerto for piano and wind orchestra (2011), a concerto for wind orchestra (2016) and *Rosental* for brass quintet and wind orchestra (2018).

The Tuba Concerto of 1995 has been followed by seven other concertos: for euphonium (2001), viola (2004), the *Three Movements* for violin and wind orchestra (2005), percussion (2005–6), organ (2007), that for piano and wind orchestra (2011) and cello (2016–17). His most significant additions to the orchestral repertoire have been his four symphonies: No. 1 (2000–1), No. 2 (2003), No. 3 (2013–14) and No. 4 (2018). Increasingly, he seeks to make a social statement in his works, as in his Fourth Symphony. Subtitled *Songs of Moa*, this symphony was initially prompted by a desire to combat the destruction of the environment. Other major orchestral works include *Obinugrilaiset riitit* (‘Obinugry Rites’) Nos. 1–5 (2008), *Lux Arctica* (2012) and *Musica seriosa* (2016) for string orchestra.

Examples of major chamber works by Ahmas are *Becket* for mezzo-soprano, cello and piano (1993), the Brass Quintet of 2001, String Quartet No. 1 (2005), Variations for bassoon and piano (2010), *Mosaic* for wind quintet (2012), the *Caldera Suite* for

two guitars (2017) and String Quartet No. 2 (2019). The longest of his works is the chamber opera *Käärmesormus* ('Snake Ring'; 2007), premiered at the Kajaani Poetry Week in 2008 and underlining his liking for theatre. He has also written a large volume of arrangements, vocal pieces, a musical play and a Mass for choir, soloists, orchestra and organ. Works for organ constitute a small but significant category in his output. They include the *Chorale e Fughetta* (1980), *Four Bagatelles* for horn and organ (2003), a concerto for organ and symphony orchestra (2007), *Hymnus interruptus* (2013) and an organ sonata (2015).

The *Four Bagatelles* were composed with a grant from the Madetoja Foundation in 2004 and premiered at a concert in Järvenpää Church during the Kallio-Kuninkaala Music Festival on 12 August 2004. They were performed by their commissioners: Petri Komulainen played the horn and I took the organ part. As the title suggests, they are a set of four small-scale compositions, but together they have the effect of a sonata.

The first *Bagatelle* [1] is marked *Veloce*. It has a motoric beat and is based mainly on a rhythmic motif presented by the organ at the beginning. In the tranquil middle section, the horn introduces a twelve-note row. Echoes of Ahmas' own instrument, the bassoon, may be detected in the bass motifs in the organ. The opening section is recapitulated after a meditative transition.

The second *Bagatelle*, *Semplice* [2], begins with a slow organ introduction, after which the horn presents a simple folksong-like melody over a bass motif on the organ; this melody is later repeated by the organ. As in the first *Bagatelle*, the music is cleverly punctuated and the instruments engage in intimate dialogue. There is a lot of improvised ornamentation in the organ part evocative of jazz. The registration makes the organ sound strongly orchestral and multidimensional.

The third, *Capriccio* [3], is whimsical and unpredictable. From little motifs it builds up to a monumental climax in which the organ plays powerful clusters, while the horn tries to make itself heard by means of *staccati* and *glissandi*. Having reached its climax, the music suddenly becomes static and impassive.

The fourth *Bagatelle*, *Giacoso* [4], continues from the third without a break and its musical material is a mixture of that of the three previous movements. The texture is

coloured by rhythms borrowed from light music that add extra spice. The music proceeds bit by bit, like a mosaic, to create a broad symphonic sweep. Each episode presents some characteristic rhythmic and timbral feature. The extravert mood continues right through to the end, for the work suddenly puts an end to the fun, as if evaporating. The horn and the organ pedals converse in a low register with a static rhythmic ostinato in the background until the music simply fades away.

The *Chorale e Fughetta*, a bipartite work in Neo-Classical style, is Ahmas' earliest work for organ. It was written for an organist friend in 1980, while Ahmas was still a student at the Sibelius Academy, but not performed (by Johanna Torikka) until 12 March 2006, at the Church of the Cross in Lahti on Finnish Music Day. It starts with a chorale [5], the theme of which begins in the pedals. The melody relies on a rich intervallic construction, where possible avoiding repetition of each note or rhythm, although the material is not dodecaphonic. The dotted quavers in the theme weave an exciting rhythmic texture from the outset. The *portamento* accompaniment in the manuals remains persistently active, with little harmonic variations. The initial statement of the theme is followed by a slightly louder second theme, from which the opening atmosphere returns for a moment, before the theme shifts to the treble in mirror inversion. The development continues at a somewhat brisker tempo as the theme returns, expanded, to the pedals. The second theme reappears fractionally louder, and the chorale builds up to a climax, *forte*, in a *Grave* section. The movement draws to a calm conclusion with the theme in the pedals and the second theme, expanded, in the treble, both marginally varied.

The subject (*dux*) of the *Fughetta* (starting on E flat) [6] departs in the soprano while the pedals play a countersubject. The four-bar theme is taken up in the answer (*comes*) in the dominant key (starting on B flat). For two bars after a long episode, the subject is heard in the pedals. Following an extensive eight-bar episode, a motif evocative of the theme is heard in a new transposition (starting on F) in the pedals, *fortissimo*. Three bars later, a similar motif appears in the pedals (beginning on C sharp). Ahmas has here given it a countersubject in semiquavers, with the tempo marking *Tranquillo*. The five-bar episode ends with the original theme in the soprano (starting on B flat). Two bars

later, the theme appears *stretto* in the pedals (starting on F). The work ends decisively on a little detail from the rhythm and intervals of the beginning of the theme.

Ahmas' *Hymnus interruptus* [7] dates from 2013 and was premiered by Anna Antikainen at the Organo Novo festival in St Paul's Church, Helsinki, on 7 November 2014. Using variation technique, it develops the melodic and rhythmic motifs of an interrupted hymn. The interval of a tritone running right through the piece begins with quick spurts in the manual. Beneath this idea in the pedals is a leaping motif that will appear again later, often as a countersubject to the spirited manual texture. The quick, improvisational episodes are followed by a quieter, more meditative theme incorporating the opening line of the early sixteenth-century German chorale 'O süßer Jesu Christ', at first in the manuals and a little later in the pedals. The chorale is known in Finland as 'Jesu dulcis memoria' from the 1582 collection *Piae Cantiones* but it is often almost impossible to recognise here, since Ahmas has sought to approach it from a different direction, as it were: right at the end, the chorale appears in inversion, giving it a fairly effective disguise. After the mosaic-like, meditative beginning, the music grows more lively. The quick middle section is playful and mischievous. The semiquaver manual texture is taunted by leaps in the pedals. The music is impeded by various interruptions, alternately cluster chords and appoggiatura-like squawks. The solemn hymn tries to work up speed but is cut short. Finally, everything leads up to a powerful *tutti* climax until the energy is depleted. The last section, a coda, operates on three strata. In the soprano is a leisurely, ornamented and improvisational melody. In the middle voice, the now familiar cluster motifs gain most attention, with comments punctuating the melody in the treble. The gurgling in the pedals has grown weary of crotchet comments, yet another reminder of the lively beginning. The work ends as if with a question: did you recognise the hymn?

The Sonata for Organ was commissioned by me with a grant from the Finnish Composers' Copyright Society Teosto in 2015 and was premiered at Bad Cannstatt Church in Stuttgart on 21 August 2016. It begins, *Moderato* [8], with a three-part introduction equipped with shifting rhythmic stresses and metres. In the following *Tranquillo*, crotchet comments in the treble alternate with thematic pedal material

derived as in mirror inversion from the treble theme. Between the soprano and bass lies an exciting world of harmony. The first 31 bars mark the opening of not only the first movement but of the whole of this major symphonic work, since there will be flashbacks in all the movements to the thematic materials so far heard. The first movement really gets going in bar 32, impassioned and throbbing. Dominating the movement almost throughout is a dotted rhythm that is aggravated and commented on by other rhythms, registrations and an upwardly mobile melodic motif. The movement acquires symphonic proportions, varying the little thematic motifs and reaching its climax just before it returns to the themes of the introduction. A violent *tutti* outburst gradually subsides towards a coda in which the music slows down in $\frac{12}{8}$ time and sinks into the depths

The second movement, *Quasi passacaglia* [9], begins with arpeggios in $\frac{2}{4}$ time before introducing the passacaglia theme in $\frac{3}{4}$ time. As the title suggests, the movement is not a strict passacaglia; rather, it is reminiscent of one. The arpeggio episode and theme immediately return, and then an extensive development follows. In static chords, improvisational spurts and cluster chords, the music delays the first real climax, which comes in bar 70. Above colourful chords, an ornamented variation on the theme in the treble is immediately repeated in the pedals. The second half of the movement is, like the first, founded on the alternation and variation of familiar motifs until it finally arrives at its climax, again as in the first movement just before the coda, this time marked with mighty *staccato* chords. The movement ends with familiar mosaic-like comments, as surprising as it began, and yet its dynamics could be from a different planet.

The last movement, *Lento* [10], is much indebted to that master of birdsong and irregular rhythm, Olivier Messiaen. The aliquot registrations and rippling grace-notes are reminiscent of twittering birds, though the intervallic constructions are Ahmas' own. The chirps are followed by a slow, static passage, the sole purpose of which is to grow and rise. As the harmonic intensity increases, so do the dynamics. The tension is released on a euphoric, leisurely melody accompanied by rhythmically and melodically irregular semiquaver figures in the left hand. The static chords are repeated, this time resolving on a powerful D major chord coloured by the note F. The introduction of

the Sonata is recapitulated in the coda. Cleverly punctuated, with melodic motifs alternating with static chords, the work draws to its inevitable conclusion in deep timbres. The Sonata is clearly the work of an experienced, expert orchestral composer, allowing both a rich and varied use of the organ. Although a virtuoso number, it is by nature narrative. The listener can simply leap on board and imagine a story as it travels along. For the organist, it has endless potential for orchestral registration, depending on the instrument available.

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 a 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.



Photograph: Gianni Proietti

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 Korttekangas, 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 and Piflink), in repertoire including Bach, Dupré, Hakim, Heininen, Linjama, Mendelssohn, Oskar Merikanto, Rautavaara, Saint-Saëns, Schumann and Widor. For Toccata Classics he has recorded the music of William Humphreys Days (TOCC 0285), Sigfrid Karg-Elert (TOCC 0419), Joonas Kokkonen (TOCC 0434) and Edouard Adolf Tod, along with organ sonatas by Carl Reinecke, August Ritter and Ludwig Thuille (TOCC 0505). Among the projects in preparation is a recital of the organ music of Erkki Salmenhaara (TOCC 0515).



Photograph: Mika Korpussalo

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

MAIN ORGAN OF ST PAUL'S CHURCH, HELSINKI

Kangasalan Urkutehdas, 1931

Veikko Virtanen Oy, 2005

* = from the 1931 organ

I

Principal 16'
Octava 8'
Flauto Major 8'
Quintatön 8'
Rohrflöte* 8'
Gamba 8'
Octava* 4'
Flöte* 4'
Quinta* 2 $\frac{2}{3}$ '
Octava 2'
Kornett* 3'-4' f
Mixtur* 4'-6' f 2 $\frac{2}{3}$ '
Fagott 16'
Trompete 8'

II

Quintadena* 16'
Geigen Principal* 8'
Flöte* 8'
Nacthorn* 8'
Gemshorn* 8'
Octava 4'
Querflöte* 4'
Piccolo* 2'
Sesquialtera* 2' f 2 $\frac{2}{4}$ '
Krummhorn* 8'
Singend regal* 4'
tremolo

III

Lieblich Gedact* 16'
Principal 8'
Fugara 8'
Spitzflöte* 8'
Gedact* 8'
Voix celeste* 2' f 8'
Flauto dolce* 4'
Viola d'amore 4'
Querpfefe* 2 $\frac{2}{3}$ '
Flageolet* 2'
Terz* 1 $\frac{2}{3}$ '
Harmonia aetheria 4' f 2 $\frac{2}{3}$ '
Basson* 16'
Trompet harmonique 8'
Oboe 8'
Vox humana* 8'
Klarine 4'
tremolo

Pedal

Grand Bordun 32'
(octave transmission)
Violonbass 16'
Subbass* 16'
Echobass 16' (transmission)
Violoncello 8'
Flötenbass 8' (transmission)
Octava* 4'
Bombarde 16'

Trompete 8' (transmission)
Klarine 4' (transmission)

Couplers

II-I 8'
III-I 8'
III-II 8'
I, II, III-P 8'
III-I 16'
II 16'

II-I 4'
III-I 4'
III-II 4'
I, II, III-P 4'
General coupler 8'
General crescendo
Setzer



Main Organ of St Paul's Church, Helsinki

Photograph: Jan Lehtola

THE ORGAN OF TURKU CATHEDRAL

Veikko Virtanen Oy (1980), opus 83.

I Rückpositiv

Principal 8'
Gedackt 8'
Oktava 4'
Rohrflöte 4'
Oktava 2'
Nasat 1 $\frac{1}{3}$
Sesquialtera 2x
Mixtur 4-5x
Cymbel 3x
Dulcian 16'
Trompete 8'
Krummhorn 8'
Tremolo

II Hauptwerk

Principal 16'
Oktava 8'
Flute harm. 8'
Rohrflöte 8'
Gamba 8'
Voce Umana 8'
Oktava 4'
Spitzflöte 4'
Terz 3 $\frac{1}{5}$
Kvinta 2 $\frac{2}{3}$
Oktava 2'

Terz 1 $\frac{3}{5}$
Mixtur 6-8x
Scharf 4-6x
Trompete 16'
Trompete 8'
Trompete 4'

III Swellwerk

Gedackt 16'
Flöte 8'
Cor de nuit 8'
Fugara 8'
Voix céleste 8'
Principal 4'
Traversflöte 4'
Salicet 4'
Spitzkvinta 2 $\frac{2}{3}$
Waldflöte 2'
Terz 1 $\frac{3}{5}$
Mixtur 7x
Basson 16'
Tromp. harm. 8'
Hautbois 8'
Voix humaine 8'
Clairon 4'
Tremolo

IV Brüstwerk (in swell)

Rohrgedackt 8'
Kvintadena 8'
Principal 4'
Gedacktlöte 4'
Gemshorn 2'
Spitzoktava 1'
Cymbel 3-4x
Regal 16'
Schalmey 8'
Cornet 5x
Tremolo

Pedal

Principal 32'
Oktava 16'
Subbass 16'
Oktava 8'
Cello 8'
Gedackt 8'
Oktava 4'
Koppelflöte 4'
Nachthorn 2'
Rauschpfeife 4x
Mixtur 7x
Posaune 32'
Posaune 16'
Fagott 16'
Trompete 8'
Singend Regal 4'

Echo (III, IV in swell)

Liebl. ged. 8'

Kvintadena 8'

Spitzflöte 4'

Rohrflöte 4'

Nasat 2 $\frac{2}{3}$ ' (disk)

Piccolo 2'

Tremolo

Trompeteria

(I, II, III, IV, Ped.)

Trompeta magna 16'D

Trompeta brillante 8' B D

Clarin fuerte 4'B D

Clarin 2'B

Couplers

I-II

III-II

IV-II

IV-III

III-I

I-P

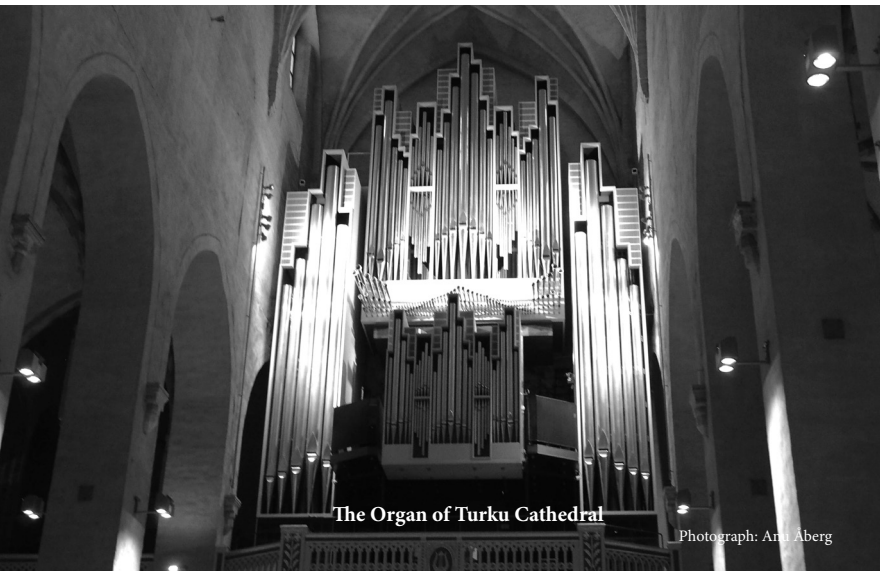
II-P

III-P

IV-P

256 combinations, computer

Mechanical action.



The Organ of Turku Cathedral

Photograph: Ann Åberg



Recorded on 12–13 June 2006 in St Paul's Church, Helsinki (*Four Bagatelles*),
and on 22 May 2018 in Turku Cathedral, Finland (organ works)
Registration assistants: Juha Koskinen (Helsinki) and Kristian Saarinen (Turku)
Recording and editing: Mika Koivusalo (Helsinki) and Antti Pohjola (Turku)
Producer: Jan Lehtola

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HARRI AHMAS Organ Music

***Four Bagatelles for horn and organ* (2004)**

21:13**[1]** I *Veloce*

5:20

[2] II *Semplice*

6:59

[3] III *Capriccio* –

3:12

[4] IV *Giocoso*

5:42

***Chorale e Fughetta* (1980)**

5:20**[5]** Chorale

3:20

[6] Fughetta

2:00

[7] *Hymnus interruptus* (2013)

11:06

***Sonata for Organ* (2015)**

24:03**[8]** I *Moderato*

7:42

[9] II *Quasi passacaglia*

6:29

[10] III *Lento*

9:52

TT 61:44**Petri Komulainen, horn [1]–[4]**

FIRST RECORDINGS

Jan Lehtola,**organ of St Paul's Church, Helsinki [1]–[4]****organ of Turku Cathedral [5]–[10]**