

## JAN LEHTOLA

International organ virtuoso Dr Jan Lehtola is one of the most successful and progressive Finnish organists of his generation. 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. Jan Lehtola is a Lecturer in Organ Music in the Sibelius Academy.



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He has appeared with the BBC Philharmonic Orchestra, Finnish Radio Symphony Orchestra, Tapiola Sinfonietta, the

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, Sakari Oramo, Muhai Tang, Kent Nagano, Ludovic Morlot, Leif Segerstam and Osmo Vänskä, amongst others. Dr Lehtola has also given recitals in leading European concert halls such as Gewandhaus in Leipzig, Mariinsky Theatre in St. Petersburg and cathedrals and churches such as La Trinité in Paris, Berlin, Riga and Tallinn Doms, St. Thomas Church in Leipzig, St Paul's Cathedral and Westminster Abbey in London.

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In 2003 he organised the first International Naji Hakim Festival in Helsinki. Lehtola was the Artistic Director of the Organo Novo Festival in Helsinki 2007 –

2016 and Chairman of the Finnish Organum Society 2009–2014.

Lehtola has recorded for the Finnish Broadcasting Company (YLE) and can be heard on more than forty commercial recordings (on the Bis, Toccata Classics, Alba, Ondine, Pilfink, Jubal, IFO and Fuga labels) in repertoire including works by Johann Sebastian Bach, Naji Hakim, Paavo Heininen, Jouko Linjama, Felix Mendelssohn Bartholdy, Oskar Merikanto, Einjuhani Rautavaara, Camille Saint-Saëns, Robert Schumann and Charles-Marie Widor.

Dr. Jan Lehtola studied the organ in Helsinki (with Prof. Olli Porthan and Kari Jussila), Amsterdam (with Prof. Jacques van Oortmerssen and Jean Boyer), Stuttgart (with Prof. Ludger Lohmann), Lyon (with Prof. Louis Robilliard) and Paris (with Prof. 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 Kallio Church, Helsinki, and in 2005 received a Doctorate for his dissertation on Oskar Merikanto as a transmitter of European influences to Finland. Jan Lehtola is a Lecturer in Organ Music in the Sibelius Academy. He is also active as a lecturer and a teacher of masterclasses. For further information, please visit [www.janlehtola.com](http://www.janlehtola.com)

DUDELANGE  
ÉGLISE SAINT-MARTIN

MARDI  
20H15

29.10

## RÉCITAL D'ORGUE PAR JAN LEHTOLA

avec présentation de son CD  
**Marcel Dupré Organ Works**

**OTTO OLSSON** (1879 – 1964)

**Praeludium et fuga** dis-Moll op. 56 (1935)

**KALEVI AHO** (\*1949)

**Three interludes from the Symphony No 8** (1993)

**ARTHUR BIRD** (1856 – 1923)

**Thème varié**, op. 27

(arr. Wilhelm Humpreys Dayas)

**Thema Andante ma non troppo**

**Var. 1 Poco allegro**

**Var. 2 Poco più allegro**

**Var. 3 Allegro**

**Var. 4 Più moderato**

**Var. 5 Allegro moderato**

**Var. 6 Andante ma non troppo**

**Var. 7 Moderato maestoso**

**Fuge: Moderato**

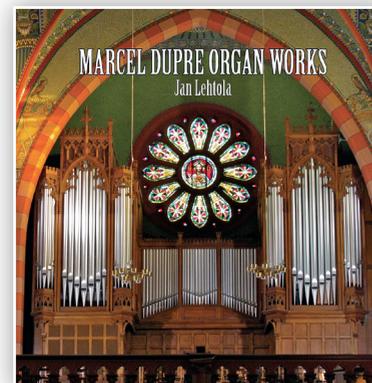
**MARCEL DUPRÉ** (1886 – 1971)

**Deuxième Symphonie**, op. 21

1. Prelude

2. Intermezzo

3. Toccata



Visualisation sur grand écran  
par le «Live-Video-Team»

Prévente: 12 €  
sur luxembourgticket,  
ticket-regional.de et  
[www.orgue-dudelange.lu](http://www.orgue-dudelange.lu)

Caisse du soir: 15 €  
Membres des Amis de l'Orgue 12 €  
Étudiants 7,5 €

Kulturpass 1,50 €

## PROGRAM NOTES

■ **Otto Olsson** (1879 – 1964) was one of the most renowned organ virtuosos of his time. He studied organ with Lagergren and composition with Dente at the Royal Swedish Academy of Music, and then joined the faculty there, where he taught harmon (1908 – 1924) and then organ (1924 – 1945). He was also the organist at the Gustaf Vasa Church in Stockholm.

■ **Kalevi Aho** (b. 1949) did arrive at the organ via the orchestra, however: in 1993, when composing his Eighth Symphony, he decided to let the organ feature in it as a solo instrument. Although he integrated it into the orchestra, it was also provided with three interludes between the separate movements. Encouraged to recast these into a solo work for the instrument, Aho composed a brief introduction for each interlude, functioning as a short summary of what had appeared before it in the course of the symphony. Behind the Three Interludes, and indeed the symphony, there lies a powerful experience of nature: a mid-summer journey on the Arctic Ocean, when everything, in the absence of night, was ‘bathed in an endless blue-tinged light’. Although composed 14 years later, the Symphony for Organ also owes its existence to the Eighth Symphony.

■ The **Thème varié** by the American composer **Arthur H. Bird** (1856 – 1923) was originally intended for piano, four hands. Bird was born in Cambridge, Massachusetts, but spent most of his life in Germany. He, too, studied with Franz Liszt in Weimar, which was probably how he got to know Wilhelm Humpreys Dayas (1863 – 1903). Bird wrote a good deal of piano music, for both two and four hands; his worklist also includes a symphony, three suites and other works for orchestra, the comic operetta *Daphne* and ballet *Rübezahl*, chamber music, songs and more. His *Thème varié* in C minor, Op. 27, was published by Hainauer in Breslau in 1889. Dayas’ organ transcription works well and the characterisation of the variations using different registers is natural. Here, too, Dayas succeeds in seeking out the different tone-colours of the instrument, thus making a work originally scored for the piano a highly idiomatic piece for the organ. In some of the variations, such as the *Poco più allegro* and *Moderato maestoso*, it is possible to detect the influence of Liszt, perhaps even Paganini. Right at the end, a virtuosic pedal solo brings the fugue to an end.

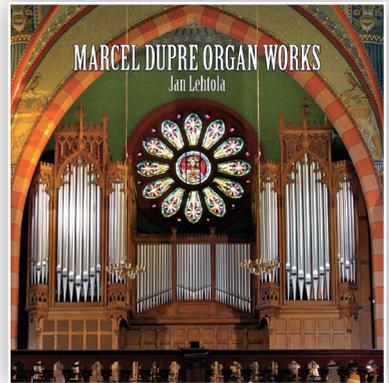
■ **Marcel Dupré** (1886 – 1971) was influenced by what he heard in America, its big organs and jazz, as can be sensed in the **Deuxième Symphonie**. This was his second organ symphony and, despite its brevity, it is a compact compendium of French symphonic organ temperament. He wrote it at a time when he was already well established as a leading name in French organ. He was a Professor at the Paris Conservatoire and had already made four highly-acclaimed concert trips across the Atlantic.

On returning from his fifth trip in 1929, he brought with him his newly completed second symphony. It hit the au-

dience like a bomb, being technically formidable, disturbing, aggressive and brooding, and features the staccatos and chromatics that had already been defined as his hallmarks in his first symphony, the *Symphonie-Passion*, five years earlier.

The opening *Preludio* has similarities with sonata form without actually fully adhering to it. It has lots of contrasting motifs, such as the extrovert tutti shouts at the beginning, a delicious flute-coloured etude, a sequence chorale in the violin register and a fanfare motif that grows out of the opening statement and assumes a prominent role at the end.

The short second movement, *Intermezzo*, is a set of variations on a simple theme that almost calls to mind the static atmosphere of a doll’s house. There are five variations crossing the organ’s entire colour range. The symphony ends with a volcanic *Toccata*, a slightly jazzy and even oriental theme accompanied by a steady, positively hammering harmonic progression passing from one manual and the pedals to another.



### Programme

**Deuxième symphonie** op. 26

**Variations sur un Noël** op. 20

**Le Chemin de la Croix** op. 29 (extraits)

**Esquisse** op. 41/1 en Do majeur

**Suite Évocation** op. 37

Après le concert, Jan Lehtola signera son CD d’œuvres de Marcel Dupré – dont la *Deuxième Symphonie* – enregistré à Dudelange