

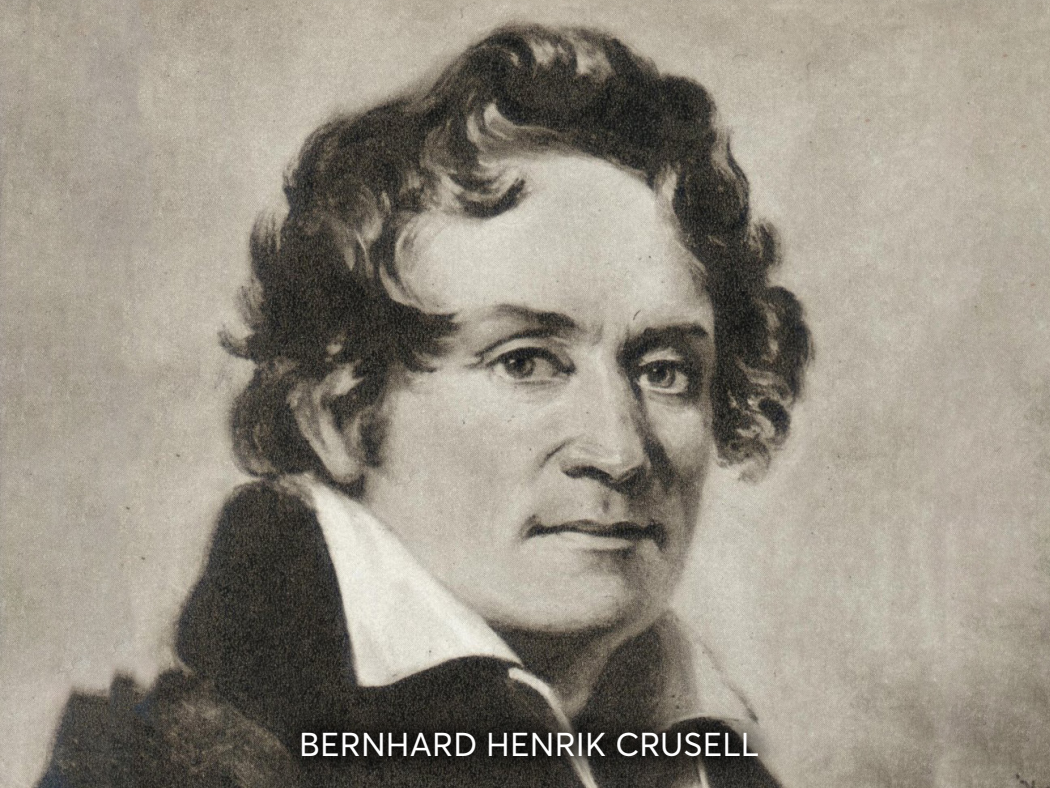
A woman is depicted from the chest up, wearing a blue hood that covers her head and shoulders. She is looking directly at the camera with a slight smile. She is holding a silver bassoon across her chest. The background is dark and textured.

ONDINE

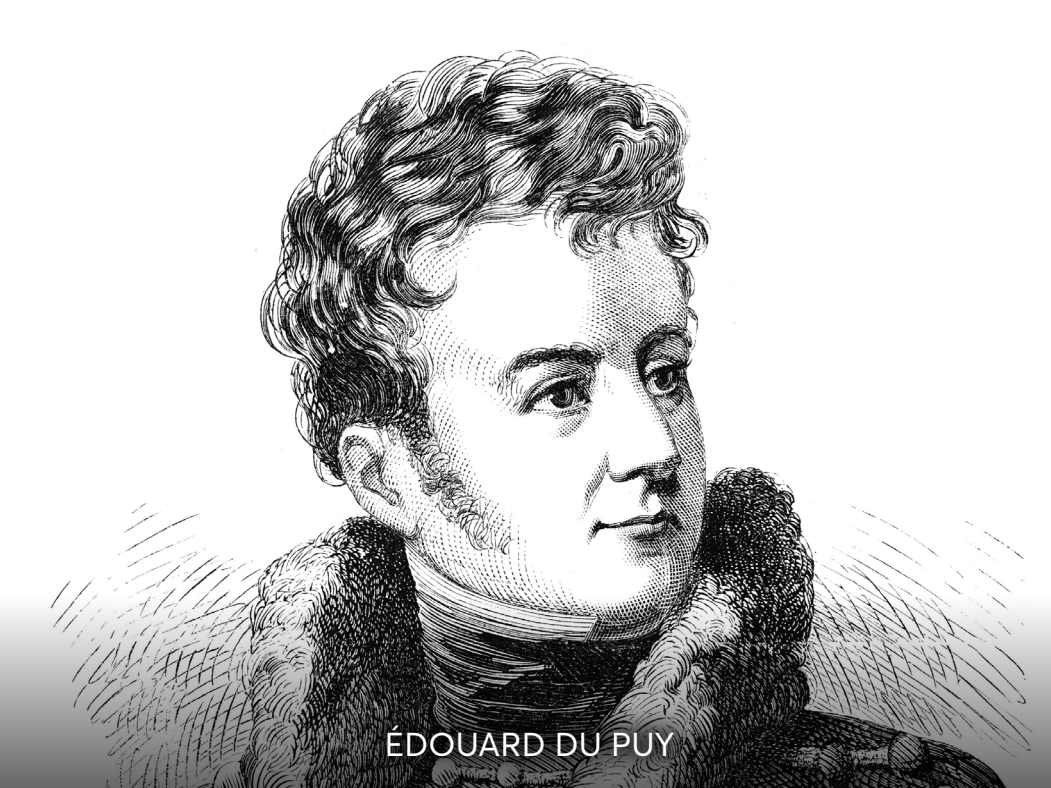
# BASSOON CONCERTOS

CRUSELL • DU PUY  
BERWALD • BRENDLER

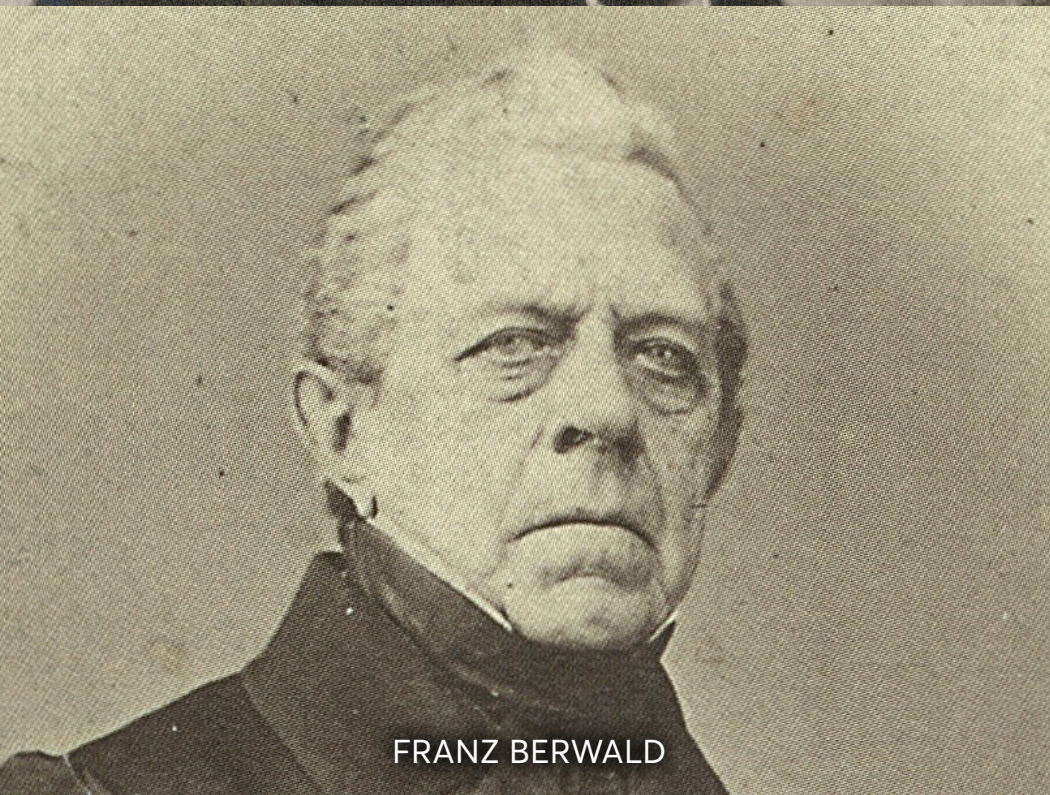
JAAKKO LUOMA, BASSOON  
TAPIOLA SINFONIETTA  
JANNE NISONEN



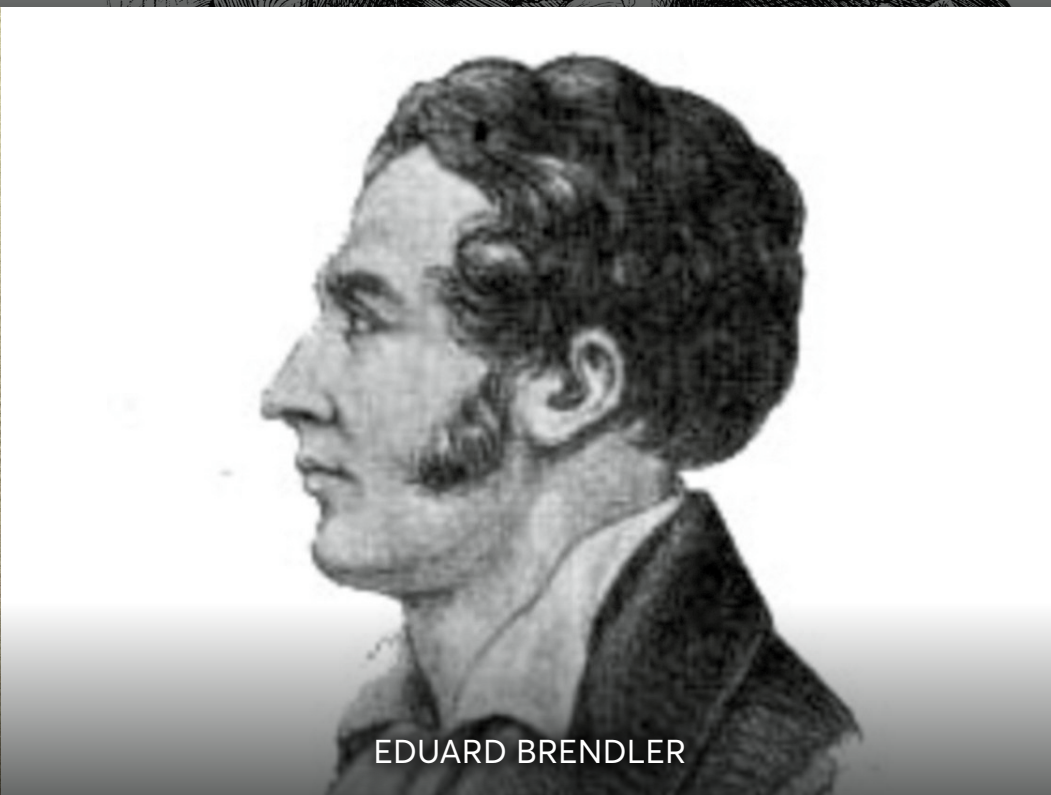
BERNHARD HENRIK CRUSELL



ÉDOUARD DU PUY



FRANZ BERWALD



EDUARD BRENDLER

## Bassoon Concertos

### **BERNHARD HENRIK CRUSELL** (1775–1838)

#### **Bassoon Concerto in B-flat major (1829)** **17:50**

('Concertino pour le basson')

- |   |                     |      |
|---|---------------------|------|
| 1 | Allegro brillante – | 7:50 |
| 2 | Allegro moderato –  | 4:05 |
| 3 | Polacca             | 5:55 |

### **ÉDOUARD DU PUY** (1770–1822)

#### **Bassoon Concerto in C minor (1812?)** **28:13**

- |   |   |       |
|---|---|-------|
| 4 | I. Adagio non troppo – Allegro moderato | 12:30 |
| 5 | II. Adagio                              | 6:00  |
| 6 | III. Rondo – Allegretto                 | 9:43  |

### **FRANZ BERWALD** (1796–1868)

- |   |  |              |
|---|--|--------------|
| 7 | <b>Konzertstück in F major, Op. 2 (1827)</b> | <b>11:15</b> |
|---|--|--------------|

### **EDUARD BRENDLER** (1800–1831)

- |   |   |              |
|---|---|--------------|
| 8 | <b>Divertissement in B-flat major (1831?)</b> | <b>11:35</b> |
|---|---|--------------|

JAAKKO LUOMA, bassoon

TAPIOLA SINFONIETTA

JANNE NISONEN, concertmaster

**D**uring the early decades of the nineteenth century, the instrumental concerto found itself in a transitional state. While the previous century had seen concertos composed for virtually every instrument, the focus was now on three – the pianoforte, violin, and violoncello – which came to dominate the genre, thanks to technical improvements that made the sound quality capable of establishing equality with the expansion of the orchestra, as well as virtuosos whose abilities on these instruments made them popular, even dominant figures. Beginning with Ludwig van Beethoven, whose compositions for solo instrument and orchestra featured only these three, the rise of stars such as Niccolò Paganini, Johann Nepomuk Hummel, and others inspired composers to devote their energies towards works that featured their talents. This, however, often meant that the remaining instruments were relegated to a secondary status, with concertos written by the soloists themselves and largely overlooked in history. There were exceptions, such as the solo concertos of Carl Maria von Weber, but these have often been considered holdovers from the variety found in the Classical period.

Concertos composed for the other instruments often required the skill of performers, many of whom also contributed to the technical development of their instruments. Such was the case in Sweden of a proficient and talented bassoonist, Frans Carl Preumayr (1782–1853). Born in Ehrenbreitstein, Germany, he along with his two brothers moved to Stockholm about 1802, where they were employed in the Hovkapell, the state orchestra, Frans beginning in 1811. He also held a military position in the Royal Guards band and the Kalmar regimental band, as well as being a choral conductor for the Par Bricole Society. By 1829, he embarked upon a grand tour as a soloist in Europe, employing a new 11-key bassoon by the renowned German firm of Grenser and Wiesner that allowed him an expanded range, up to a high E-flat. Upon his return to Sweden, he was elected a member of the Royal Academy of Music and was pensioned in 1835. Preumayr's tone on the bassoon was described as flowing and lyrical, while his technical virtuosity was notable for his use of the entire range of the instrument and fiery display. It is not therefore surprising that the four concertos on this disc were specially composed for him by Swedish composers, making full use of his astounding ability and talent. Most were taken with him on his grand tour as a soloist throughout Europe 1829–1830.

One of the closest connections was with **Bernhard Henrik Crusell** (1775–1838), who was not only a colleague in the military bands of Stockholm but was also Preumayr's father-in-law. Crusell, of course, is no stranger to music history as one of the most talented clarinetists of the early 19th century. Born in Uusikaupunki (Nystad), Finland, he moved to Stockholm in

1791, where his teachers included Abbé Vogler and Daniel Böhritz; later in 1803 he studied with François Gossec and Henri-Montan Berton. He also pioneered new clarinets by Grenser and Wiesner. His main post in Stockholm was as the conductor of the Royal Guards band, though he also performed in the Hovkapell. His composition for Preumayr was the Concertino in B-flat major, composed in 1828 and published by Peters in Leipzig a year later. Although labelled a concertino and sometimes noted as a concerto, this single-movement work is more akin the Fantasia or Konzertstück common during this time, wherein the piece consists of a series of sections, linked one after the other, of varying moods and tempos. Crusell's work begins with a full orchestral march-like ritornello after which the solo has an extensive cadenza. A series of sections then follow, the first a mournful one in a minor key, but each characterized by good, often quite lyrical themes, interrupted by furious flashes of virtuoso display. Here there are hints of operatic style music similar to the opéra comique, or mincing Italianate moments (and a hint of Mozart's *Tu sei un poco pazzo* or the second theme from the Jupiter symphony), or a joyous march, and a final *più stretto*. The demands are considerable, given the few moments the soloist can rest, but it is a flashy and demanding potpourri.

**Jean Baptiste Édouard Louis Camille Du Puy** (1770–1822) is one of the most colorful figures of this entire period, whose life would make a fine piece of cinema. Born about 1770, give or take, he was raised by an uncle in Geneva, Switzerland, being trained in keyboard by Jan Ladislav Dussek and Carlo Chiabrano on violin in Paris. His first position as a musician at the court of Prince Heinrich in Prussia ended when he abruptly resigned his post by riding a horse into the middle of a church service. In 1793 he embarked upon a career as a solo violinist, eventually arriving in Stockholm, where he was appointed as a tenor in the Royal Opera. His Jacobin leanings led to his being deported by Gustav IV Adolf, literally accompanied to the border by armed guards. In Copenhagen, he had a torrid public affair with a royal princess, causing his banishment from Denmark, only to return to Stockholm in 1812, where he was appointed *Kapellmästare* at the Royal Opera. His personal life was extremely scandalous, but he made significant musical contributions to Swedish musical life of the Carl Johan period. He was particularly known for his facile acting style, his light and airy compositions, and his proficiency in both singing and instrumental playing. The date of composition of his Bassoon Concerto in C minor is uncertain, though it may have been the one performed at the public concerts in 1812. By this time, Preumayr had established himself as a premier soloist on his Grenser bassoon, and the lavishly orchestrated work may well have been one of the pieces calculated to show off his remarkable talent as a performer. It is a monumental work almost half an hour

in length, beginning with a mysterious and ghostly opening, with a dramatic set of fanfares and a relentless marching main theme following the introduction. The power of the ritornello with swirling brass and an energetic and highly dramatic string part introduces a light and languid secondary theme. The solo part is characterized by twisting virtuosity and passagework that takes the instrument to the edge of its capabilities. The development section in particular has some of the most difficult and continuous roudes that seem superhuman on the part of the performer. The second movement dispenses with the display of the first by a flowing and quite Romantic line in the vein of Carl Maria von Weber, though here Du Puy outdoes his German colleague in the unfolding of the lyrical solo, which he integrates into a sumptuous woodwind fabric. The lyricism of this movement only sets up the anticipation for a raucous finale, a rather infectious *Alla polacca*. It is jaunty, bouncy, and sometimes even a bit severe, but it always provides unexpected rhythmic and harmonic turns, especially when the rhythms get a bit out of hand, moving towards a triplet-infused saltarello. The solo passagework requires the utmost skill and ability of the soloist in the rapid scalar moments, which make the instrument run throughout its entire compass. There is even a more reflective moment towards the end before the final perpetual motion flurry of rolling scalar patterns. Would this have been composed for violin (and Du Puy did write at least three for this instrument), it would probably still be one of the main repertory works today; as it is, it is a monumentally powerful and dramatic work.

The best-known composer here is **Franz Berwald** (1796–1868), notably Sweden's most famous composer of the Romantic period. The son of a musician, he entered the Hovkapell in 1809 as a violinist, and later took lessons from Edouard Du Puy. Publishing a music journal in 1818, he seemed destined for a career in music, but after the death of his father in 1825, he won a scholarship to study in Berlin, where he made his living as a physical and orthopedic therapist. He returned to Stockholm in 1849, where he managed a glass factory and attempted to get his music recognized in his homeland. Though prolific in earlier years, his later works were not favorably received by the Stockholm critics, though his music did have some success in central Europe. There too the reviews were mixed, and his reputation as an original composer was only posthumous. The *Konzertstück in F major*, Op. 2 was composed in 1827, having its premiere in Stockholm under the baton of his cousin, Johan Fredrik Berwald. Although entitled *Konzertstück*, it belongs more aptly to the newly emerging small concerto, with a short, even perfunctory ritornello to the opening movement, with its jaunty and fluid themes. Berwald's work in this movement is more conventional with a good sense of display and alternating lyricism in all registers for the instrument, and one discerns a kinship to the music of Carl Maria

von Weber in the bassoon writing. A seamless transition leads directly into the sentimental Romanza, a paraphrase on Henry Bishop's *Home, sweet home*, which dates from 1823. How Berwald came upon this popular song is not known, but he uses it here as a theme for a couple of variations, each with an outlining of the main tune with virtuoso rills and scalar patterns. This in turn leads directly via a short cadenza into a lively and bouncy finale, saving the most tortuous passagework for the last half of the section, with its final flourishes.

Few people have likely heard of **Franz Fredrik Eduard Brendler** (1800–1831), whose dates are almost a duplicate of those of Vincenzo Bellini. Born in Dresden, his family moved to Sweden when he was only a year old. He made his debut as a flautist at the age of 10, but his family intended a different career, and so he was apprenticed to a merchant in Visby on the island of Gotland. When he finally turned to music, he performed with the orchestra of the Stockholm Harmoniska Sällskap, and possibly received advanced training from Johan Fredrik Berwald. A close friend of Swedish Prince Oskar, he passed away early from a sudden illness. His Divertissement in B-flat major was originally composed about 1827 for bassoon and piano, but Brendler orchestrated it for a smaller group of a wind sextet (flutes, oboes, horns), timpani, and strings; it may have been performed in 1831 shortly before the composer's death, though specific information is lacking. The smaller version was published as his Op. 6. Both Brendler and Preumayr were close friends of Prince Oskar, and it may well have been their interaction that led to this work's inception. Although there are four tempo changes, it is in reality through-composed, with the opening march timpani motive recurring throughout. The first section superimposes a lyrical bassoon line upon the march, replete with cadenza, while the second section, in reality a variation of the first, is in a minor key and is quite dramatic. The third section, an Adagio, is a brief and poignant bit of lyricism, only to begin a faster final Vivace with a raucous timpani fanfare and a wildly rolling variation that swirls about before the closing *stretto*.

As pieces written for the virtuosity of Preumayr, each of these four works not only show his extreme proficiency on his instrument, taking its technical and lyrical capabilities to their utmost importance, they also demonstrate the talent and compositional originality of the composers, each of whom uses Preumayr's skill without sacrificing it for banality. These are powerful, interesting, and demanding solo compositions that show that the bassoon belongs among the trio of the usual solo instruments. This, in turn, should direct further work towards such works for other instruments that have been relatively neglected.

**Bertil van Boer**

**Jaakko Luoma** began playing bassoon in his hometown in Lohja at the age of 11 under the direction of Matti Tossavainen. Later he continued his studies first at the Sibelius Academy together with László Hara and Jussi Särkkä and then in the Paris Conservatory with Pascal Gallois. Intense self-study, keen interest in recorded music and several masterclasses have been invaluable elements in his growth as a musician.

Jaakko Luoma has been awarded at the Crusell competition in the composer's hometown, Uusikaupunki, and he also received third prize in the ARD competition in Munich in 2002. He was awarded with Crusell society's Crusell medal in 2001.

Jaakko Luoma became member of the Tapiola Sinfonietta already at the age of 20 in 1993. During the years 1996–98 he served as solo bassoonist of Orchestre de Paris. Between 2001 and 2003 he also served as solo bassoonist of Rundfunk-Sinfonieorchester Berlin but decided to continue his activities in Finland. Today, he is the principal bassoonist of Tapiola Sinfonietta.

Jaakko Luoma has appeared as soloist all over Finland and in Europe. He is a regular guest in several chamber music festivals, including Kuhmo chamber music festival and CLASSIX festival in Kempten. He teaches bassoon playing at the Sibelius Academy. In addition, he is actively engaged in performing with period instruments in Ensemble Schrat, Finnish Baroque Orchestra, and in concerts of Espoo Baroque ensemble.

Jaakko Luoma's discography includes works by Carl Maria von Weber for bassoon and orchestra with Tapiola Sinfonietta as well as bassoon concertos by W. A. Mozart, Winter, Hummel and Rossini.

jaakkoluoma.fi



The **Tapiola Sinfonietta** has established itself as Finland's premier chamber orchestra. Founded as the Espoo City Orchestra in 1987, it currently has 44 members. The orchestra is known for its adventurous repertoire planning and has been widely acclaimed for nuanced performances across a wide range of eras and styles.

The Tapiola Sinfonietta often performs without a conductor, placing an emphasis on ensemble playing and the personal responsibility of each musician.

In 2000, the orchestra introduced a management model where artistic planning is handled by a management team formed of the General Manager and two orchestra members. Dialogue and a cross-sector approach are characteristic of the orchestra's work with its Artists in Association, Artists in Residence and visiting conductors and soloists.

The orchestra's home base is the Espoo Cultural Centre, located in the district of Tapiola, world famous for its garden city architecture. Engaging in exceptionally broad-based audience outreach work, the orchestra addresses all age groups in the City of Espoo, from unborn babies to senior citizens, and gives performances away from conventional concert venues.

The Tapiola Sinfonietta appears regularly at music festivals in Finland, and tours abroad have boosted its international reputation along with its award-winning discography.

[www.tapiolasinfonietta.fi](http://www.tapiolasinfonietta.fi)

**Janne Nisonen** is one of Finland's most versatile and sought after musicians. During his career, Nisonen has progressed from violin student to chamber musician and from leader to conductor. Nowadays, Nisonen is known especially for his stylish performances of classical and early romantic repertoire as well as a brave proponent of contemporary music. He is a descendant of folk musicians, and there is a certain full-blooded and gritty character in his musicianship. The planning of surprising, multifaceted concert programs with a mix of music from different genres is an important part of Janne Nisonen's artistic work. Since 2020, he has participated in the artistic planning of Tapiola Sinfonietta as part of the three-person artistic board.

Among other orchestras, Nisonen has conducted the Finnish Radio Symphony Orchestra, Helsinki Philharmonic, Tapiola Sinfonietta, Tampere Filharmonia, Turku Philharmonic Orchestra, Avanti!, Tallinn Chamber Orchestra and the Ostrobothnian Chamber Orchestra.

Nisonen has recorded exclusively for Ondine. The latest project is to record the full cycle of Ferdinand Ries' symphonies with Tapiola Sinfonietta.

[www.jannenisonen.com](http://www.jannenisonen.com)

## Members of the Tapiola Sinfonietta on this recording

### *first violins*

Janne Nisonen  
Meri Englund (Crusell, Du Puy, Berwald)  
Aleksandra Pitkäpaasi  
Kanerva Mannermaa  
Siiri Alanko (Crusell, Du Puy, Brendler)  
Kati Rantamäki  
Aino Yamaguchi  
Juha-Pekka Koivisto (Berwald)

### *second violins*

Sayaka Kinoshiro  
Reeta Aho  
Susanne Helasvuo  
Salla Mertsalo  
Eleonora Oswald  
Sari Deshayes  
Miiä-Karoliina Vetterranta  
Tiina Paananen

### *viola*

Jussi Tuhkanen  
Pasi Kauppinen  
Ilona Rechart  
Janne Saari  
Tuula Saari

### *cello*

Riitta Pesola  
Mikko Pitkäpaasi  
Jukka Kaukola  
Janne Aalto

### *flute*

Hanna Juutilainen (Crusell, Du Puy, Brendler)  
Heljä Rätty

### *oboe*

Cristian Moré Coloma (1st oboe in Crusell)  
Sara Hakaste (Crusell, 1st oboe in Du Puy,  
Berwald)  
Dimas Ruiz Santos (Dupuy, Berwald)

### *clarinet*

Olli Leppäniemi  
Asko Heiskanen

### *bassoon*

Etienne Boudreault (Crusell, Du Puy, Berwald)  
Aaro Lehtovaara (Crusell, Du Puy, Berwald)

### *horn*

Tero Toivonen  
Ilkka Hongisto

### *trumpet*

Antti Rätty (Crusell, Du Puy, Berwald)  
Janne Ovaskainen (Crusell, Du Puy, Berwald)

### *trombone*

Olav Severeide (Du Puy, Brendler)

### *timpani*

Antti Rislakki

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For more information please visit [www.ondine.net](http://www.ondine.net)

Publishers: Fennica Gehrman & ms (Crusell); Accolade & ms (Du Puy & Berwald);  
Swedish Musical Heritage/Levande musikarv (Brendler)

Recordings: January 30 – February 3, 2023, Tapiola Concert Hall, Espoo, Finland

Executive Producer: Reijo Kiilunen

Recording Producer: Jens Braun (Take5 Music Productions)

Recording Engineer: Jens Braun

Post-production, Mixing & Mastering: Jens Braun

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Booklet Editor: Joel Valkila

Cover: Alexander Roslin (1718–1793): The Lady with the Veil (The Artist's Wife), 1768 /  
Nationalmuseum, Stockholm Sweden / Alamy

Artist photos: Antti Kangassalo (Jaakko Luoma); Olli Häkämies (Tapiola Sinfonietta)

Composer photos: Alamy



TAPIOLA SINFONIETTA



JAAKKO LUOMA

ODE 1481-2

- BERNHARD HENRIK CRUSELL** (1775–1838)
- 1–3 **Bassoon Concerto in B-flat major**  
(‘Concertino pour le basson’) (1829) 17:50
- ÉDOUARD DU PUY** (1770–1822)
- 4–6 **Bassoon Concerto in C minor** (1812?) 28:13
- FRANZ BERWALD** (1798–1868)
- 7 **Konzertstück in F major, Op. 2** (1827) 11:15
- EDUARD BRENDLER** (1800–1831)
- 8 **Divertissement in B-flat major** (1831?) 11:35

JAAKKO LUOMA, bassoon

TAPIOLA SINFONIETTA

JANNE NISONEN, concertmaster



[68:59] • English notes enclosed

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