

A marble sculpture of a winged figure, possibly an angel or a personification of a virtue, is the central focus. The figure is shown from the waist up, with its head tilted back and arms raised. The wings are large and feathered. The figure is draped in a long, flowing garment. The background is a light-colored, textured wall.

ONDINE

BASSOON CONCERTOS

Mozart | Winter
Hummel | Rossini

Jaakko Luoma
Tapiola Sinfonietta
Janne Nisonen



Johann Nepomuk Hummel



Wolfgang Amadeus Mozart



Gioachino Rossini



Peter Winter

Bassoon Concertos

Johann Nepomuk Hummel (1778–1837):

Bassoon Concerto in F major, WoO 23

- | | | |
|---|----------------------------------|--------------|
| | | 22:55 |
| 1 | I. Allegro moderato | 10:42 |
| 2 | II. Romanza: Andante e cantabile | 5:03 |
| 3 | III. Rondo – Vivace | 7:10 |

Wolfgang Amadeus Mozart (1756–1791):

Bassoon Concerto in B-flat major, K191

- | | | |
|---|-------------------------------|--------------|
| | | 16:09 |
| 4 | I. Allegro | 6:17 |
| 5 | II. Andante ma adagio | 5:33 |
| 6 | III. Rondo: Tempo di menuetto | 4:19 |

Peter von Winter (1754–1825):

- | | | |
|---|-------------------------------|--------------|
| 7 | Bassoon Concertino in C minor | 12:46 |
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Gioacchino Rossini (1792–1868):

Bassoon Concerto

- | | | |
|----|------------|--------------|
| | | 16:56 |
| 8 | I. Allegro | 7:30 |
| 9 | II. Largo | 4:28 |
| 10 | III. Rondo | 4:58 |

JAAKKO LUOMA, bassoon

TAPIOLA SINFONIETTA

JANNE NISONEN, concertmaster

Bassoon Concertos

As an instrument, the bassoon has had a remarkable history. Beginning with its Renaissance ancestry as the dulcian, it developed during the Baroque period into an almost indispensable part of the ensemble. By 1700, it had achieved a permanent place in the continuo group, used as the bass foundation for trio sonatas and other larger works whenever the upper voices consisted of oboes. The double-reeds matched each other in pitch and timbre, and as time wore on further modifications in terms of bore and the addition of keys made it versatile enough to emerge from the shadow of the continuo group. The tone of the instrument by 1750 was smooth and mellow with a softer upper register, a solid middle, and a sonorous bass, with the capability by this date of descending down to a low B-flat. It is therefore not surprising that no fewer than three bassoons were often used in period ensembles, with two able to emerge as prominent parts of the woodwind group, while a third reinforced the bass line. Antonio Vivaldi recognized the versatility of the bassoon early on, composing no fewer than 39 concertos for it, along with Georg Philipp Telemann, who wrote a music that featured it as a soloist. But it was in the second half of the century that the bassoon achieved an equal prominence with the other woodwinds, thanks to its technological advancements and the skill of soloists such as Étienne Ozi (1754–1813), who composed numerous concertos and chamber works, as well as a treatise on how to play the instrument.

The four works on this disc represent different facets of the Classical period solo repertoire, each of which makes considerable demands on the instrument. The earliest work is the Concerto in B-flat major (KV 191/186e) by **Wolfgang Amadeus Mozart**, composed in June of 1774. Written in Salzburg, this work is the only one of five bassoon concertos composed by Mozart, including a set of three commissioned that year by Baron Thadäus Freiherr von Dürnitz, himself an amateur bassoonist, to have survived. It is a bright, sunny piece written at the age of eighteen, in which Mozart reveals himself fully aware of the capabilities of the instrument. The opening movement is in a conventional sonata form, with the solo displaying its lyrical talents in languid lyrical melodies. The slow movement is like an opera aria, with the intertwining of a flowing line with the oboes. The finale is a proper and conventional minuet, with the solo restricted to the trio portions. Here it leaps and frolics

about, almost as if in mockery of the staid dance. Still, the minuet, with its regular triple meter, triumphs at the end.

Johann Nepomuk Hummel (1778–1837) was a favorite pupil of Mozart, who at an early age demonstrated his skill both a composition and the fortepiano. Like his colleague Carl Maria von Weber, he held a number of positions throughout his life, becoming well-known for his versatility as a composer. This Bassoon Concerto in F major was the second for the instrument probably dates from about 1805 or so. The opening movement is richly orchestrated with a solo part that sounds like a cross between Haydn and Weber, with lyrical lines that turn into fast and furious virtuoso passages. The second movement Romanza is more Mozartean, with hints of *The Magic Flute* in the main theme. A second theme is more pensive, even as it has some difficult writing in the lower registers. The finale has a theme that evokes the musical humor of Haydn with its jaunty and nonchalant air. It is like a stroll on the Viennese Prater, with all manner of people passing by on a pleasant day.

Peter von Winter (1754–1825) was one of the principal composers of opera at the Munich Hofkapelle. He began his career as a violinist and contrabass player, but in 1780 he moved to Vienna to study under Antonio Salieri. His return to Munich in 1787 was as Vice-Kapellmeister (later Kapellmeister), and in this capacity he served the rest of his life at the Bavarian court. He was a well-known composer of German opera, including a sequel to *The Magic Flute*, though his musical reputation today rests on his concertos for woodwinds. The bulk of these were composed during the first two decades of the nineteenth century. Winter wrote two Concertinos in the key of C minor, of which this is the first. It begins with a sinister march that turns brightly major, followed by a stormy full orchestral interlude. The solo bassoon enters after a soft cadence like the clouds dissipating. The solo writing exploits the technical achievements of the instrument in the extreme, though interspersing them with long lyrical passages that connect one theme after the other. A brief slow section has the solo mincing along, while the finale is a jaunty and triumphant tour de force.

Like Winter, **Giacchino Rossini** is known almost entirely today on his justifiably popular operas, characterized by a succession of memorable themes and rollicking moods. It was allegedly composed in 1845 for bassoonist Nazzarino Gatti (1822–1893) as a test piece

for his graduation from the Liceo Musicale in Bologna. The information comes from Gatti's 1893 obituary, though there is doubt as to whether the work, which contains a plethora of musical devices commonly used by the composer, was actually written by him. Much of the controversy rests upon the issue of Rossini's health at the time, which was poor, and he was rarely involved in composition at all. That being said, the first movement is more Classical than Romantic, with a smooth flow of melodies that lie well for the instrument and merge imperceptibly into each other. A secondary theme is a humorous march that has a more solemn minor key interlude. The second movement is powerful and solemn, a minor key lament with the bassoon playing the role of mournful supplicant. The finale is a rondo where the main bassoon theme, running the gamut of its registration, leaps and trips about in a lively manner.

All four works demonstrate the versatility and varying moods of which the bassoon was capable. Instead of being the bottom of the woodwind section, particularly in the early Romantic period, it was an equal partner and often more diverse foil for the dominant strings. These works all point this out without compromise.

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 2001. 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.

The **Tapiola Sinfonietta** (Espoo City Orchestra), founded in 1987, represents uncompromising quality and emphasises the vital role of each musician. Composed of 41 musicians, it specialises in the Viennese-Classical repertoire. 20th century modern classics and new music premières also make up an important part of the orchestra's programme. The Tapiola Sinfonietta regularly performs with eminent Finnish and international soloists and conductors. It also puts on concerts of chamber music and often performs without a conductor.

Jorma Panula and Osmo Vänskä were among the orchestra's first Artistic Directors. Jean-Jacques Kantorow's era, beginning in 1993, had a decisive impact on orchestra's present-day profile. Since 2006 among the Artists in Association have been conductors Stefan Asbury, Mario Venzago and Santtu-Matias Rouvali and violinist Pekka Kuusisto. The orchestra's artistic board, consisting of the General Manager and two elected members of the orchestra, is responsible for all aspects of the Tapiola Sinfonietta's artistic planning. The Tapiola Sinfonietta tours both in Finland and internationally. It has made a large number of recordings on the Ondine, BIS and cpo labels and it includes several critically-acclaimed CDs.

tapiolasinfonietta.fi

Janne Nisonen is one of Finland's most versatile musicians, performing as a conductor, leader, violin soloist and chamber musician. He began his violin studies at the age of four in Kokkola, Ostrobothnia and went on to study at the Sibelius Academy and Edsberg Chamber Music Institute in Stockholm, Sweden. Later he studied orchestra conducting with Hannu Lintu and Atso Almila at the Sibelius Academy.

Janne Nisonen has conducted among others the Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra, the Deutsche Kammerphilharmonie, the Avanti! Chamber Orchestra and the Ostrobothnian Chamber Orchestra. In autumn 2016, he was nominated as the chief conductor of Pori Sinfonietta.

Janne Nisonen has been the 1st leader of the Tapiola Sinfonietta since 2007 and has appeared as a guest leader with many European orchestras. He has made numerous recordings and is a regular guest on music festivals abroad.

In 2008 Nisonen and his colleagues founded the Jousia string ensemble. Since the beginning this small ensemble has excited audiences and critics abroad.

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Publishers: Bärenreiter (Mozart); edition by Jaakko Luoma (Winter);
Breitkopf & Härtel (Hummel); Hofmeister (Rossini)

Recording: Tapiola Concert Hall, Finland, 14–18 August, 2017

Executive Producer: Reijo Kiilunen

Recording Producer: Jens Braun (Take5 Music Productions)

Tonmeister/Sound Engineer: Jens Braun

Digital Editing and Mixing: Jens Braun

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Booklet Editor: Joel Valkila

Cover: Antonio Canova (1757–1822): *Amore e Psiche* (1787–93) | Shutterstock

Photo of Jaakko Luoma: Antti Kangassalo

Photos of composers: Glasshouse Images | Alamy Stock Photo (Mozart); Bibliothèque
Nationale de France (Winter, 1815); Meyers Konversations-Lexikon, 1859 | Alamy Stock
Photo (Hummel); AF archive | Alamy Stock Photo (Rossini, 1830)

This recording was produced with support from the Finnish Cultural Foundation and
Finnish Music Foundation (MES)

ODE 1324-2

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