

The background image is a dramatic seascape at sunset or sunrise. The sky is filled with golden, orange, and dark grey clouds. The sun is low on the horizon, creating a strong glow. In the middle ground, a line of Viking-style longships with square sails is visible, sailing across the choppy sea. The water in the foreground is dark and turbulent, with white foam from the waves. The overall mood is epic and historical.

ONDINE

CRUSELL

The Last Warrior
(Den siste k mpen)

Bassoon Concerto
Overture to The Little Slave Girl

Jani Sunnarborg, bassoon
Audi Jugendchorakademie

Helsinki Baroque Orchestra
Aapo H kkinen



BERNHARD HENRIK CRUSELL (1826)
by Johan Gustaf Sandberg (1782–1854)

BERNHARD HENRIK CRUSELL (1775–1838)

- | | | |
|---|--|-------|
| 1 | Overture to the Opera The Little Slave Girl
(‘Den lilla slavinnan’) (1824) | 7:14 |
| | Bassoon Concerto in B-flat major
(‘Concertino pour le basson’) (1829) | 19:52 |
| 2 | Allegro brillante | 8:41 |
| 3 | Allegro moderato | 4:30 |
| 4 | Polacca | 6:39 |

Jani Sunnarborg, bassoon

- | | | |
|----|--|-------|
| | The Last Warrior*
(‘Den siste kämpen’) (1834)
Declamatorium for recitation, choir and orchestra | 23:22 |
| 5 | Introduzione | 4:37 |
| 6 | Declamation: <i>I natten tindra blixternas sken</i> | 1:51 |
| 7 | <i>Ur klostret steg fjärran klockornas klang</i> | 2:28 |
| 8 | <i>Dock, Du lever!</i> | 1:26 |
| 9 | <i>Valhalla älskling, upphöj din röst!</i> | 1:34 |
| 10 | <i>Gångne är stallbröder mina</i> | 3:05 |
| 11 | <i>I natten tindra blixternas sken</i> | 1:24 |
| 12 | <i>Från branta fjället han trotsig ser</i> | 0:33 |

13	<i>Kom att röna Valhalls öden</i>	2:11
14	<i>Valhalla son, träd fram i Odens sal!</i>	4:08

**WORLD PREMIÈRE RECORDING*

Frank Skog, recitation

Audi Jugendchorakademie

**Helsinki Baroque Orchestra
on period instruments**

Aapo Häkkinen, conductor

Born in the Finnish town of Uusikaupunki (Swedish Nystad) in 1775, **Bernhard Crusell** was the greatest composer of Finnish descent before Jean Sibelius. A few lucky circumstances found the talented youngster in Stockholm – capital of the kingdom to which Finland at that time belonged – while he was still in his teens, and in time he would there more than make his mark in Swedish cultural life as the principal clarinettist at the royal court, as a composer and teacher.

The three works included in this programme all date from a later period in his career, being composed between 1823 and 1834. The works of Crusell are not, as a rule, grouped according to period, but they may nevertheless be thus classified on both biographical and contentual grounds.

At the age of 46 (in 1822), Crusell was taken ill and thereafter had to considerably cut back his concert schedule. By that time he had, however, got his core works published: three clarinet concertos and three clarinet quartets. From then onwards, he no longer composed for his personal use as a clarinettist and instead turned to vocal music, works for ceremonial purposes, and opera. The couple of clarinet works published after his illness had been written earlier.

The initial impulse for Crusell's only opera, *Den lilla slavinnan* (The Little Slave Girl), was a family tragedy: the death of his 17-year-old daughter Maria in 1823 after catching a cold. After lowering her coffin into the cold Linköping graveyard, the already ailing Crusell found himself incapable of working for a long time to come.

Since no new opera appeared to be forthcoming, Crusell was asked whether, instead of performing, he might like to compose a score for the popular play *Ali Baba and the Forty Thieves* by the French playwright René-Charles Guilbert Pixérécourt that had been premiered in Paris the previous autumn. The play was based on the tales of the *Thousand and One Nights* then enjoying cult status in Europe.

The topic kindled a veritable creative blaze in Crusell. Research suggests that he produced far more material than was originally requested. The story of Ali Baba's little slave was highly compatible with Enlightenment ideals. With cunning and skill, Marjana is able to free herself and choose the boy she wishes to marry. The opera project may well have been a help to Crusell in his mourning. For just before she died, his daughter Maria had recently become engaged, and in his opera, Crusell may well have experienced the fulfilment of her love in the make-believe world on stage. The mourning composer found refuge in the orient, for he told his publisher that working on it had had a favourable influence on his mind, even though his nerves were in shreds.

The overture demonstrates the strengths of Crusell's own Hovkapellet (Royal Court Orchestra), both the skills of its principal players and its ability to play both loud and soft. It begins with a single note, C, in the manner of Carl Maria von Weber's *Der Freischütz*. The minor-key introduction is followed by a gentle *Allegro assai* in C major into which Crusell weaves contrasting elements. The *Scherzando* is spiced with percussions at their most exotic. The themes begin and end almost in the manner of improvisation; the winds paint beautiful scenes and the final section blends echoes of Haydn and military music.

The Little Slave Girl was premiered in Stockholm on February 18, 1824 and remained in the repertoire right through to the end of the following decade.

Crusell wrote his *Concerto for bassoon and orchestra* ('Concertino pour le basson') (1829) for his bassoonist son-in-law Franz Preumayr, husband of his daughter Sophie and a colleague in the Hovkapellet. Preumayr was one of the core players in the Court Orchestra. This ensemble often performed together and it was for them that Crusell wrote many of his compositions. The Concerto was his last instrumental piece.

Franz Preumayr first performed the Concerto at Hedvig Elonora's Church in Stockholm, in what is now known as the Östermalm district of the city, on September 24, 1829. He then departed for an extensive tour of Central Europe and Britain, during which he heard the young Franz Liszt perform, describing him as a 'crazy student'. The piece by Crusell, which Preumayr regarded as his "cheval de bataille" or "battle horse", was the high spot of the concerts in Copenhagen and Hamburg, at Ludwigslust and the palace of the Duke of Orleans in Paris. Preumayr's travel diary, discovered in 1972, mentions an unexpected problem he encountered in the Paris salons: audiences hearing it in the confined spaces and poor acoustics found Crusell's work too long. As a concert number it nevertheless got an enthusiastic reception. It gave Preumayr every opportunity to show off his formidable three-and-a-half octave range and his ability to command this, both *legato* and *staccato*, in each register.

The custom at that time was to use tunes from the operas familiar to all as material for accompanied instrumental pieces, and such was the case in the Concerto. For the *Allegro moderato* Crusell borrowed a melody from the opera *Le nouveau seigneur de village* by François Adrien Boieldieu that had been performed in four decades in Stockholm under the name of *Den nya egendoms herrn*. This quotation may have incorporated a humorous allusion by Crusell to the fact that the concert tour qualified his son-in-law to be the new master of the Crusell abode. The Concerto has remained in the staple bassoon repertoire, while many of Preumayr's other tour pieces, such as those by Brendler and Crémont, have not.

Crusell was born in Sweden's Gustavian era, survived the iron rule of Gustav IV Adolf and enjoyed the patronage of the new Bernadotte dynasty for thirty years. From the 1810s onwards, the nation was nevertheless licking the wounds inflicted by the great upheavals of the past: the old dynasty had been ousted by force, a third of the realm (Finland included) had been lost to Russia, and, as a consolation, a loose personal union had been tied with Norway.

The reign of Carl Johan (Charles XIV John) in Sweden from 1818 onwards meant a looking back to the past and the fostering of a new cultural awareness. It regarded the ancient hero Odin as the first Bernadotte king. One major opinion leader was the historian, composer and poet Erik Gustaf Geijer, who praised estate society and idolised the Middle Ages. He was not the only Swede keen to make Sweden great again.

Geijer's *Den siste kampen* idolising ancient times was published in the first issue of the magazine *Idun* in 1811. This magazine sought to foster the National-Romantic ethos, and two of Geijer's poems, *Vikingen* and *Odalbonden*, had become immensely popular. Just why the story caught the attention of Crusell a couple of decades after its publication remains for research to determine. He did, admittedly, move in the same circles as Geijer, but Geijer appears to have collaborated more closely with another composer, Adolf Fredrik Lindblad. Could the rediscovery of the old text have had something to do with the change in Geijer's political thinking in the 1830s and the marketing of the great history of the Swedish people (*Svenska folkets historia*, 1832–1836) he was working on at the time, or did he wish to impress the Crown Prince Oscar, who attended the first public performance with his wife?

The premiere took place at a meeting of the Harmonious Society at the Stock Exchange Hall in Stockholm on April 6, 1834. The narrator was Nils Almlöf, one of Crusell's favourite actors: "Almlöf! Handsome voice, handsome mien, and what is more, the darling of the court and people!" he wrote. On Crusell's recommendation, Almlöf had been engaged a few years earlier for the role of Pizarro in the first performance in Sweden of Beethoven's *Fidelio*, and he had also been the narrator in an earlier declamatory work – subsequently lost – composed by Crusell for the opening of the Göta Canal in 1832.

Three years were to pass before the work was performed in public: at a concert of vocal and instrumental music held at the Stockholm Opera on December 9, 1837 with Johan Berwald conducting. Also appearing in the concert attended

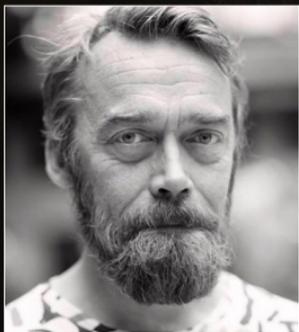
by Crown Prince Oscar and Princess Josefina was Berwald's Helsinki-born wife Mathilda.

The reviews of the first performances were mixed: two of the known three were favourable and one was lukewarm. Musical history has so far forgotten Crusell's declamatory work. A writer friend of his, Bernhard von Beskow, quoted from it in an epitaph he wrote for Crusell's funeral in August 1838.

Janne Palkisto

(English translation: Susan Sinisalo)

Jani Sunnarborg has studied the bassoon at the Sibelius Academy and historical bassoons and early music at the Royal Conservatory of The Hague, CNSMD de Paris and CESMD de Poitou-Charentes. He lives currently in Finland and performs as an orchestra and chamber musician as well as soloist across continental Europe. He is regular solo bassoonist with Les Musiciens du Louvre, Helsinki Baroque Orchestra and {Oh!} Orkiestra. He is often invited to join ensembles such as Freiburger Barockorchester, Les Talens Lyriques, Balthasar Neumann Ensemble, Finnish Baroque Orchestra, Drottningholmsoperan and several others. Sunnarborg teaches historical bassoons at the Sibelius Academy in Helsinki.



FRANK SKOG



JANI SUNNARBORG

The **Audi Jugendchorakademie** based at Ingolstadt in Bavaria is both a youth choir and a choral academy founded in 2007 as part of Audi AG's Audi ArtExperience cultural project. It has already become a widely-recognised institution performing at venues as far apart as Singapore and Canada. Its repertoire is not tied to any particular era, so that in addition to works such as the Bach Passions, it has sung in symphonies by Gustav Mahler and Charles Ives, and in works by composers including Haydn and Dvořák. In contemporary repertoire, it premiered *Arche* by Jörg Widmann at the Hamburg Elbphilharmonie under Kent Nagano, a frequent guest conductor.

The 70 or so singers in the Audi Jugendchorakademie are all aged 16–27. To qualify for membership, they must be musically talented, committed, have previous choral experience and pass an audition. The choir's Artistic Director since 2008 has been Martin Steidler, Professor of Choral Conducting at the University of Music and Performing Arts in Munich.

www.audi-jugendchorakademie.de



AUDI JUGENDCHORAKADEMIE

For 25 years, **Helsinki Baroque Orchestra**'s performances and recordings have captivated audiences with their potent combination of emotional eloquence and infectious vitality. Their programmes frequently include first modern performances of unpublished or reconstructed masterpieces, and also shed unexpected and often provocative new light on more familiar works. Their music-making has contributed to the ensemble's reputation as a major exponent of German and Baltic music.

At home, groundbreaking productions of Monteverdi, Handel, Hasse, Koželuch, and Schubert operas have earned the orchestra wide recognition. Since 2011, Helsinki Baroque Orchestra's monthly series at the Helsinki Musiikkitalo has reached a large, new, and enthusiastic public. A visionary selection of repertoire and guest artists has ignited the audience in an unprecedented way, and in the process catalysed early music's elevation to something of a cult status in Finland. Recurring soloists and guest directors include Max Emanuel Cenčić, Franco Fagioli, Reinhard Goebel, Werner Güra, Erich Höbarth, René Jacobs, Julia Lezhneva, Riccardo Minasi, Enrico Onofri, Sonia Prina, Valer Sabadus, Carolyn Sampson, Skip Sempé, and Dmitry Sinkovsky.

Helsinki Baroque's sound has enthralled listeners from the Cologne Philharmonie to Tokyo's Suntory Hall and the Amsterdam Concertgebouw, and at major festivals such as Bergen, Bremen, Rheingau, and Jerusalem. Equally at home in more intimate spaces, the orchestra has launched its own midsummer festival in the idyllic setting of Janakkala's medieval stone church.

Aapo Häkkinen began his musical education as a chorister at Helsinki Cathedral. He took up the harpsichord at the age of thirteen, studying with Elina Mustonen and Olli Porthan (organ) at the Sibelius Academy. From 1995 to 1998 he studied with Bob van Asperen at the Amsterdam Sweelinck Conservatory and from 1996 to 2000 with Pierre Hantaï in Paris, and also enjoyed the generous guidance and encouragement of Gustav Leonhardt. Immediately after obtaining his diploma in 1998, he won second prize and the VRT prize at the Bruges Harpsichord Competition. He was also awarded the Norddeutscher Rundfunk special prize Musikpreis 1997 for his interpretations of Italian music.

Aapo Häkkinen has appeared as soloist and conductor in most European countries, in Turkey, Israel, Georgia, Japan, China, Korea, Vietnam, the USA, Brazil, and Mexico. He has recorded for the labels Aeolus, Alba, Avie, BelAir, Brilliant Classics, Cantus, Deux-Elles, Naxos, and Ondine. A frequent guest on both radio and television, he hosts his own programme on Classic FM in Finland. Besides the harpsichord, Aapo Häkkinen regularly performs on the organ, on the clavichord, and on the fortepiano. He teaches at the Sibelius Academy and at international masterclasses. He has been Artistic Director of the Helsinki Baroque Orchestra since 2003.

www.aapohakkinen.com

Den siste kampen.

Introduktion *Moderato*
And. = 3/8 *e. moderato*

Violina I
Violina II
Viola
Klaver
Oboe
Klarinet
Fagot
Trompet I
Trompet II
Tromboner
Violonceller
Kontrabass

Crüger
Musik

First page from Crusell's autograph score for *Den siste kampen*

Den siste kämpan

6

I natten tindra blixtnas sken:
På klippans spets sitter Kämpan allen,
Det väldiga svärd vid sin sida.
En ny tid kommer. – Hans tider förgå,
Hans styrka är bruten, hans hjässa är grå:
Vi skulle han längre förbida?

Från branta fjället han trotsig ser
I stupande forsens avgrund ner:
Av längtan tänds honom bloden.
I vågens damm tyckas vålnader stå,
Ur djupet röster manande gå:
Hell den, som får vara hos Oden!

7

Ur klostret steg fjärran klockornas klang:
Och Kämpan ryste: – Ur djupet det sang
En sång, som mer honom glädde.
Den talte om kämpa-bragd och hopp.
Men åskan slog gällt, och sången slöt opp,
Och upp stod Kämpan och kvädde:

Ännu dock leva
de gamle Gudar,

The Last Warrior

6

Lightning flashes in the night:
On a rocky headland the Warrior sits alone,
His mighty sword by his side.
A new time dawns. – His time is past,
His strength is gone, his head is grey:
Why abide here any longer?

From the steep hillside he defiantly gazes
Down to the foaming rapids:
Longing kindles in his blood.
Ghosts seem to stand there in the waves,
Coaxing voices call from the deep:
Glory to him who dwells with Odin!

7

The bells of the monastery ring from afar:
And the Warrior shudders: – From the depths rose
A song that gladdens him more.
It spoke of heroic battles and hope.
But thunder rumbled, the singing ceased,
And the Warrior rose to his feet and sang:

Yet still
The ancient gods live on,

och Tor på vagnen
dånande åker –
Härskarn i himlen
evigt.

Och Du, Oden,
Asa-hövdinge!
Gången är Du.
Ännu i livet
ingen förmåtte
Dig besegra;
och, då Döden
Dig ville tvinga,
drog Du manligt
det goda svärdet,
och ristade djupt
opp livets källor,
så att själen,
trotsig och glad,
med forsande blodet
flög åt höjden.

8

Dock, Du lever!
och mång' tusende
kämpar, dem Du,
Valfader, valt
å rykande slaktfält,

And Thor in his chariot
Thunders along –
Lord of heaven
Eternal.

And you, Odin,
Chief of the Aesir
Gone are you.
When you still lived
No one was able
To vanquish you;
And when Death
Threatened to take you, you
Grasped in manly fashion
Your goodly sword,
And slashed open
Life's fountainheads,
So that the soul,
Defiant and happy,
With gushing blood
Flew to the heights.

8

Yet you live!
And the many thousand
Warriors that you,
The Chooser, chose
From the smoking fields of death,

till Dig samlats
och i Dina
gyldene salar
glade gästa.
Där de kläda sig
varje morgon
i blixtrande stål:
Att huggas och slåss
uppå Odens gård,
det är deras ro.

Se'n rida de hem
till rågat bord.
Sköldmö skänker
det brusande mjöd:
Skalden tar opp
den mäktiga sång. –
Om fordom timma
och kämpa-idrott
kväder han: –

9

Valhalla älskling, upphöj din röst!
Kraftfullt ur Odens sal
klangen må vidt gå ut
bland de försvinnande släkten! –

Gather around you
And in your
Golden halls
Jubilantly revel.
There they robe themselves
Every morning
In shining steel:
To battle and brawl
Upon Odin's domain,
It is their sport.

Then home they ride
To the overflowing table.
The shield maiden pours out
The foaming mead:
The minstrel begins
A mighty song. –
Of times of yore
And of warrior sports
He sings: –

9

Valhalla's darling, raise your voice!
Loudly from Odin's hall
Let your voice ring out
Among the vanishing generation! –

Hjältarne
lyssna med fröjd,
och bifall slå
uppå skölden hård,
så att det dånar
genom den eviga
nattens riken.

Se, I Gudar!
Jag är för gammal
för nya läran
om vita Kristus –
Vill ej till himlen,
till Sankt Peter,
som jag ej känner.

Döpt är jag
i rödan blod
av fiender slagna,
och föraktar
att helgas av vatten.

10

Gångne är
Stallbröder mina
alle hädan.
Ensam är jag;

The heroes
Listen with delight,
And show their approval
By beating their shields,
So that the thunder speeds
Through the eternal
Realm of night.

Behold, oh gods!
I am too old
To learn anything new
About the white Christ –
I do not wish to go to heaven,
To Saint Peter,
Whom I do not know.

I was baptised
In the red blood
Of fallen fiends,
And I scorn
Sanctification with water.

10

Gone are all
My brave fellow
Brothers in arms.
Alone am I;

och den siste,
ja, den siste,
ende, lämnade
av mina vänner,
vill ej mer
med mig plåga samkväm.

Se, I Gudar!
Detta svärdet:
nu är det tungt
i den Gamles händer.
I veten jag har ej
mycket aktat
blod eller livet:
Bort det! – att Kämpen
skulle dö nesligt
på mjuka bädden;
dit de komma
de svarte män
uti munke-kåpor,
och med olåt
nedlägga kroppen
i lågan mull:
där ingen hög,
ingen Bauta-sten
skall stå upp på hans stoft,
att de må se den,
de kommande folk,

And the last,
Yes, the last,
The only one left,
My friends
Will no more
Seek my company.

Behold, oh gods!
This sword:
Now it is heavy
In the Old Man's hands.
As you know, I have not
Greatly respected
Blood or life:
Away with it! – that the Warrior
May die ingloriously
In a soft bed;
To which may come
Men in their black
Monk's habits,
And with pity
Lower my body
Into the low grave:
With no mound,
No Bauta stone
Will stand on his dust,
That the coming folk
May see it,

och vandraren säga:
Där vilar Han
av de gamla dagar.

Därför, Valfader,
tag mig till Dig! –
I Valhalla
ännu står
ledigt ett rum
för den siste kämpan – –

11

I natten tindra blixtnas sken.
På klippans spets sitter Kämpan allen,
Sitt väldiga svärd vid sin sida.
En ny tid kommer. – Hans tider förgå,
Hans styrka är bruten, hans hjässa är grå:
Vi skulle han längre förbida?

12

Från branta fjället han trotsig ser
I stupande forsens avgrund ner:
Av längtan tänds honom bloden.
Ur djupet tycks manande röster gå.
Han störtar från klippan i djupet brå – –
Säll den, som får vara hos Oden!

And the wanderers say:
Here rests he
From times gone by.

Therefore, Chooser,
Take me to you! –
In Valhalla
There is still
Room for
The last warrior – –

11

Lightning flashes in the night.
On a rocky headland the Warrior sits alone,
His mighty sword by his side.
A new time dawns. – His time is past,
His strength is gone, his head is grey:
Why abide here any longer?

12

From the steep hillside he defiantly gazes
Down to the foaming rapids:
Longing kindles in his blood.
Voices seem to call him from the deep.
He plunges into the depths from the rock – –
Happy the man who can be with Odin!

13

Kom att röna Valhalls öden,
Du siste! Kom från hjältedöden.
Vad oss och världen förestår,
Ej mer den gamla Vola spår.

14

Valhalla son, träd fram i Odens sal!

13

Come and experience Valhalla's destiny,
You, the last! Come from a hero's death.
What stands before us and the world,
Can no longer be foretold, as it was of yore.

14

Valhalla's son, enter Odin's hall!

(English translation: Susan Sinisalo)

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Ville Hautakangas (p. 28)



From rehearsals

Helsinki Baroque Orchestra

flute: Pauliina Fred

piccolo: Ilkka Eronen

oboe: Eduard Wesly, Georg Siebert

clarinet: Lorenzo Coppola, Asko Heiskanen

bassoon: Eyal Streett, Visa Jämsä

horn: Krzysztof Stencel, Dániel Pálkövi, Alicja Rozwadowska, Aggelos Sioras

trumpet: Miikka Saarinen, Zoltán Kövér

trombone: Gunter Carlier

timpani: Heikki Parviainen

triangle: Xavi Castello

bass drum & cymbals: Elmeri Uusikorpi

I violin: Zefira Valova, Dora Asterstad, Antonio De Sarlo, Anni Elonen,

Laura Hárs, Minna Kangas, Sophia Prodanova

II violin: Anna Gebert, Tiina Aho-Erola, Timo Holopainen, Laura Kokko,

Anssi Koskela, Kari Olamaa, Hanna Pesonen

viola: Tim-Erik Winzer, Tiila Kangas, Hanna Pakkala, Riitta-Liisa Ristiluoma

cello: Vladimir Waltham, Markus Hohti, Heidi Peltoniemi, Jussi Seppänen

double bass: Vanni Moretto, Anna Rinta-Rahko

