Andris Nelsons, Ray and Maria Stata Music Director
Boston Symphony Orchestra
141st season, 2021–2022

Thursday, November 18, 8pm | The Catherine and Paul Buttenwieser Concert
Friday, November 19, 1:30pm
Saturday, November 20, 8pm | The Arlene M. Jones Memorial Concert

ANDRIS NELSONS conducting

JÖRG WIDMANN — *Towards Paradise (Labyrinth Vi)*, for Trumpet and Orchestra (2021)
(American premiere; co-commissioned by the Boston Symphony Orchestra, Andris Nelsons, Music Director, through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency)
HÅKAN HARDENBERGER

{INTERMISSION}

MAHLER — SYMPHONY NO. 1 IN D
Langsam. Schleppend [Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell;
[With powerful motion, but not too fast]
Trio: Recht gemächlich [Pretty easygoing]
Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]
Stürmisch bewegt [With tempestuous motion]

The evening concerts will end about 10:10 and the afternoon concert about 3:40.

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In consideration of the performers and those around you, please turn off all electronic equipment during the performance, including tablets, cellular phones, pagers, watch alarms, messaging devices of any kind, anything that emits an audible signal, and anything that glows. Thank you for your cooperation.
Please note that the use of audio or video recording devices and taking pictures of the artists—whether photographs or videos—are prohibited during concerts.

THE PROGRAM IN BRIEF...
The German clarinetist, conductor, and composer Jörg Widmann's trumpet concerto *Towards Paradise (Labyrinth VI)* is a BSO co-commission with the Gewandhausorchester Leipzig. He wrote it for Håkan Hardenberger, who gave the world premiere in Leipzig this past September and who plays the American premiere with the BSO this week. BSO audiences will be familiar with Hardenberger—a frequent collaborator of Andris Nelsons—from his recent performances with the orchestra of works by HK Gruber, Mark-Anthony Turnage, and Brett Dean. This is the second BSO co-commission from Widmann; the first, also with the GHO, was his large orchestral work *Partita*. The BSO and Andris Nelsons gave the American premiere of that work in March 2018.

Completed in 2021, *Towards Paradise*, as its *Labyrinth VI* subtitle implies, is the latest in a series of works using the labyrinth as a metaphor for artistic activity. Though not "staged" pieces *per se*, these concert works strain against the boundaries of typical concert performances. As for the music itself, the composer calls the concerto "angelic" and "lyrical" in contrast to his furiously virtuosic earlier trumpet concerto *ad absurdum*. "The trumpet soloist sets off on a labyrinthine journey…towards a utopian state of suspension."

Gustav Mahler was active within a late-Romantic German tradition that both embraced the genre of the symphony and set off in a new direction with the increasing popularity of the symphonic poem. Mahler chose the symphony—although, when he premiered the initial, five-movement version of what became his Symphony No. 1, he originally called it a "symphonic poem." As was also his practice in many of his symphonies, Mahler linked the First to songs he was writing at nearly the same time, in this case his *Songs of a Wayfarer*: the cheerful tune of the song "Ging heut' morgen über's Feld" is the main theme of the symphony's opening movement. Though hinting at

the vastness of his later symphonies, the First is straightforward in design, with four movements including a second-movement Scherzo; a slow third movement featuring an ironic "Frère Jacques" theme in minor key, which is interrupted by faster, Klezmer-like music; and a heaven-storming finale.

Robert Kirzinger

NOTES ON THE PROGRAM

Jörg Widmann

***Towards Paradise (Labyrinth VI)*, for trumpet and orchestra (2021)**

Jörg Widmann was born in Munich, Germany, on June 19, 1973, and lives in Munich and Berlin. He composed his trumpet concerto *Towards Paradise (Labyrinth VI)* for soloist Håkan Hardenberger on a joint commission from the Gewandhausorchester Leipzig and from the Boston Symphony Orchestra, Andris Nelsons, Music Director, through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency. He completed the score in 2021. Hardenberger was soloist in the world premiere, with Andris Nelsons leading the Gewandhausorchester Leipzig on September 23, 2021. These are the American premiere performances.

In addition to the solo trumpet, the score of *Towards Paradise (Labyrinth VI)* calls for 3 flutes (2nd and 3rd doubling piccolo), 3 oboes (2nd doubling English horn), 3 clarinets (2nd doubling bass clarinet, 3rd doubling contrabass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones (3rd doubling bass trombone), tuba, timpani, percussion (5 players recommended: I. glockenspiel, crotales, xylophone, 2 plate bells, triangle, 3 cymbals, sizzle cymbal, snare drum, 3 tom-toms, bass drum, metal chimes, ratchet, wood block, waterphone; II. glockenspiel, xylophone, vibraphone, tubular bells, 3 cymbals, Chinese cymbal, Thai gongs, 3 tam-tams, water tam-tam, 2 high Brazilian tambourines, 2 bongos, snare drum, 3 tom-toms, bass drum, flexatone, guiro; III. tubular bells, 3 plate bells, triangle, 3 cymbals, Chinese cymbal, sizzle cymbal, crash cymbals, Thai gongs, tam-tam, 2 Brazilian tambourines, 2 bongos, snare drum, 3 tom-toms, bass drum, rain stick; IV. 3 plate bells, triangle, 3 cymbals, Chinese cymbal, sizzle cymbal, Thai gongs, water gong, 3 tam-tams, tambourine, bass drum, metal chimes, ratchet, mounted castanets, 3 temple blocks, metal block (with 2 hammers), rain stick, whip, flexatone; V. 3 tam-tams, ratchet), 2 harps, accordion, celesta, and strings (12 first violins, 10 second violins, 8 violas, 6 cellos, 4 double basses). Duration is about 37 minutes.

Towards Paradise (Labyrinth VI) is the second Jörg Widmann piece co-commissioned by the Boston Symphony Orchestra and the Gewandhausorchester Leipzig; the first was his big orchestra work *Partita*, which Andris Nelsons led in its world premiere in Leipzig in March 2018 and its American premiere later that month. The BSO first performed Widmann's music in October 2016, when Nelsons led the composer's *Trauermarsch* ("Funeral March") for piano and orchestra, featuring soloist Yefim Bronfman. In 2017 Widmann became the first-ever Gewandhauskomponist ("Gewandhaus-Composer") in the Gewandhausorchester's long and storied history; the appointment entails both orchestral and chamber-music performances of his own compositions as well as appearances as clarinet soloist in a wide range of repertoire.

Widmann's music admits virtually any sonic possibility, from triads and traditional scales to unfamiliar sounds produced via extended techniques. As an outstanding professional clarinetist himself and, more recently, as a conductor, he is steeped in the past 250 years of European music history and has embraced its influence. He studied clarinet with Gerd Starke in Munich and with Charles Neidich at the Juilliard School and as a composer worked with such teachers as Hans Werner Henze, Heiner Goebbels, Wilfried Hiller, and Wolfgang Rihm, all notably eclectic artists whose music employs diverse styles and techniques toward dramatic ends.

Widmann's stature as a world-class clarinetist working with equally high-level performers throughout Europe doubtless played a role in solidifying his reputation as a composer. By his mid-twenties his music had been championed by such musicians as violinist and conductor Christoph Poppen, violinist Isabelle Faust, cellist Jan Vogler, and many others. In the U.S., he and his music were a focus of Carnegie Hall's "Making Music" series during the 2011-12 season, and he has held summer residencies at the Marlboro and Yellow Barn festivals, both in Vermont, where he finds the environment particularly conducive to composing.

Working in virtually all genres from experimental miniatures to full-scale operas, Widmann has written a number of works for orchestra with a solo role. In addition to *Trauermarsch*, these include substantial works for voice, clarinet, flute, and viola, along with several very large-scale concertos that Widmann refers to as "epic"—the two violin concertos, the cello-and-orchestra work *Dunkle Saiten* ("Dark Strings"), and the Oboe Concerto. At 37 minutes, *Towards Paradise* is on this same epic scale, but though the composer is circumspect about calling the

piece a "concerto," neither does he deny its place in that tradition. He had already sidestepped the concerto designation in his previous piece for trumpet and orchestra, the unremittingly fast and intense *ad absurdum* (2002). Here, likewise, the evocative, multi-layered title keeps the concerto concept—soloist in conflict or cooperation with the orchestra—at bay, suggesting a more general narrative. "Towards Paradise" evokes the journey; its pairing with "Labyrinth" tells us that the journey isn't a straightforward one. The Roman numeral "VI" places the new piece in the context of Widmann's five previous *Labyrinth* pieces, covering some sixteen years and ranging in scope from solo soprano (V) to large string orchestra (I). That first *Labyrinth* was itself the third in a trilogy of works inspired by Greek myth.

It was while writing the first *Labyrinth* in 2005 that Widmann became preoccupied with the labyrinth as a metaphor for the artistic process. Through these works, he has questioned the accepted practices of the symphony orchestra and its repertoire, including the standards of orchestration, the relationship between soloist and orchestra, and even the use of the stage and auditorium for a concert work. In a live performance of *Towards Paradise*, it's this last aspect of that stands out, but the theatrical dimension of the piece is inextricable from the drama of the music. Although the character of that drama is wide-ranging, it was the composer's intention to write a concerto that mostly eschewed fire and flash in favor of lyricism, much like, say, Beethoven's Violin Concerto. The composer writes,

> After my hypertrophic virtuoso concert piece *ad absurdum* 20 years ago, I now felt the urge to compose a large-scale, angelic lyrical trumpet concerto: *Towards Paradise*. The trumpet soloist sets off on a labyrinthine journey through a wide spectrum of psychological and tonal zones, also featuring wild and craggy orchestral abysses leading into the open—towards a utopian state of suspension.

The lyrical nature of the trumpet's role is established through an extended introductory solo that begins in the lowest range of the instrument. The sweetly melancholy melody is enhanced by the visual: we don't, at first, know where the sound might be coming from. The ambiguity is enhanced when an orchestral trumpet joins in. Only gradually does the soloist assume the traditional solo location, but the precedent of movement has been set for the soloist seeking a way physically through the orchestral labyrinth.

The added physical dimension of motion across the stage and through the maze of the orchestra required careful consideration by the Symphony Hall stage crew, accustomed as they are to standard orchestral setups, in spite of a radical expansion of the ensemble from Wolfgang Mozart's symphonies to Igor Stravinsky's *Rite of Spring*. For *Towards Paradise* there are seven different stations for the trumpet; this number may be adjusted from one venue to another, depending on the size of the stage. The journey is not simply theatrical but has clear sonic implications. When the player's back is to the audience, or playing with the bell toward the stage, or pointed outward toward the listener, the sound quality of the instrument changes, an effect that Widmann is careful to exploit throughout the piece.

The composer hit upon this idea while working in the studio with Hardenberger, who illustrated the clear changes in timbre that could be achieved through relatively simple movements. In this he demonstrated the playing styles of Miles Davis, one of Widmann's musical heroes, who famously performed with his back to the audience, with the trumpet's bell pointing to the floor, or with mutes, creating a wide array of soloistic colors as well as a unique psychological interplay with the audience. (In an interview, Widmann mentions seeing Miles Davis three times in concert.) The melodic mood that opens the piece shows Davis's musical influence. With Davis in the background, Widmann also thought a lot about the Boston Symphony Orchestra's sound and the solid American tradition of orchestral brass while writing the concerto. Reveling in the chance to hear the piece introduced by two great orchestras on two continents, he came to think of the American premiere of *Towards Paradise* in Boston as a kind of homecoming for it.

The trumpet's changes in timbre through movement are extended by the use of mutes and enhanced by its being paired with different instrumental groups around the stage, each of which has its own personality or culture. Different groups call for different musical responses: percussion might elicit a fragmented, pointillist texture; the horn choir a sustained line. The vast percussion array includes gongs whose strange harmonics lead the trumpet to bend and morph pitches and timbre. Almost infinite varieties of timbre and texture are available from the nuanced combinations of percussion with the standard orchestral instruments, plus such unusual ones as the accordion and the contrabass clarinet, used in the deepest, darkest moments of the piece. The soloist might also suggest the material to be explored, such as in the long introduction and in a playfully syncopated passage that dominates the middle of the piece, which eventually makes its way to most of the orchestra.

With a poignancy that matches the fundamental lyricism of the concerto's protagonist, Widmann has compared these orchestral travels to the state of the world in the past couple of years—the complications of moving from one

place to another during the pandemic, the tenuousness of re-establishing contact and starting new friendships. More positively, the piece also represents the curiosity of the traveler and the artist, who is impelled to take these risks and to discover a new and richer relationship to the world.

Robert Kirzinger
Composer and writer Robert Kirzinger is Director of Program Publications of the Boston Symphony Orchestra.

Gustav Mahler
Symphony No. 1 in D

Gustav Mahler was born in Kalische (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did most of the work on this symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using material going back to the 1870s. He revised the score extensively on several occasions; the second, and last, edition published during Mahler's lifetime was dated 1906. Mahler himself conducted the first performance of the work, then in five movements and called "symphonic poem in two parts," with the Budapest Philharmonic on November 20, 1889. By the time of a Berlin performance he conducted in 1896, the original second movement ("Blumine"; see below) and any references to an extramusical program (including the title "Titan," which Mahler for a while applied to the work) had been removed, to produce a four-movement symphony in essentially the form we know today. Mahler himself introduced the work to the United States in its final four-movement form on December 16, 1909, with the New York Philharmonic.

The score of Mahler's Symphony No. 1 calls for 4 flutes (3 of them doubling piccolo), 4 oboes (1 doubling English horn), 4 clarinets (1 doubling bass clarinet, 2 doubling E-flat clarinet), 3 bassoons (1 doubling contrabassoon), 7 horns, 5 trumpets, 4 trombones, bass tuba, timpani (2 players), bass drum, cymbals, triangle, tam-tam, harp, and strings (violins I and II, violas, cellos, and double basses).

Mahler's first contribution to the genre of the symphony, which he was to dominate and change drastically, took an unusually long gestation period to reach its final form. His first two symphonies seem to have changed character in the composer's mind over a period of years and several performances; he may have begun active composition on the First Symphony as early as 1884. Much of the concentrated work of shaping the score in its first version took place under the impetus of Mahler's troubling involvement with a married woman, Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of the popular opera *Der Freischütz*. Mahler and Marion even planned to run away together, but in the end, Mahler did not show up at the appointed rendezvous. He poured the emotional energies thus released into compositional activity, completing the work that we now call the First Symphony and writing the first movement of what we now call the Second.

But Mahler was not prepared to call either piece a symphony; in his mind, both of them were symphonic poems, that is, program music with some kind of story to tell (whether made explicit or not). It took him several versions to recognize that he was in fact making a contribution to the most prestigious of all orchestral forms. At the premiere of the First in Budapest on November 20, 1889, the work had five movements (not the present four), arranged into two large parts. And, though he indicated that the work was a "symphonic poem," he gave no hint as to its nature or subject matter. The critics, though recognizing Mahler's "profound sensitivity and genuine musical gifts, combining a wealth of lively imagination with highly developed powers of organization," still found the work to overstep "artistic moderation" and to "lack a unifying underlying note." Evidently Mahler decided that he needed to offer more guidance to his listeners, though in his next performances—in Hamburg and Weimar, in 1893 and 1894, respectively—he went rather overboard with programmatic description. Now the work itself had a title ("Titan, a tone-poem in symphonic form"), as did each of the two parts and five movements, while the fourth movement was treated to a virtual essay.

This was clearly overkill. When Mahler performed the work in Berlin in 1896, he gave it a form substantially like that in which we know it. No longer is it a tone poem, but a "Symphony in D for large orchestra." He deleted the division into two parts, removed the original second movement (the "Blumine" movement), and deleted the programmatic titles, for reasons he explained to the critic Max Marschalk in 1896: "[M]y friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them."

Mahler had drawn his discarded programmatic ideas from the works of a favorite German romantic author, Jean Paul (the pen name of Johann Paul Friedrich Richter [1763-1825]), whose best-known novel, a massive work in four

volumes called *Titan* (completed in 1803), dealt with a heaven-storming idealist whom Mahler clearly sought to emulate in referencing him as the title for his symphony. The odd title "Flower-, Fruit-, and Thorn-pieces" that Mahler gave to Part I in 1893 derived from another Jean Paul book, the eccentrically titled *Flower-, Fruit-, and Thorn-pieces, or The Marital Condition, Death, and Wedding of the Advocate for the Poor F. St. Siebenkäs* (1796-97). And in eliminating the "Blumine" movement, he did not do so simply to reduce the work to the standard four movements of a symphony; rather, he came to realize that the musical material for that movement, derived from incidental music he had composed for J.V. Scheffel's play *Der Trompeter von Säckingen*, simply was not part of the sound-world of his Symphony No. 1. But since Mahler himself insisted that he had invented all the explanations for his piece only after the fact, we can conveniently ignore them when considering the symphony as a work of art.

Thus, for all practical purposes, we have a symphony in the "traditional" four movements—though very untraditional in so many aspects of its content and expressive quality. Mahler's introduction takes its cue, in his own way, from Beethoven, growing gradually from almost nothing ("like a sound of nature," he says of the opening bars, containing but the single pitch, the dominant A, spread over seven octaves), followed by fragments of melody—bird calls, fanfares, a horn melody. The "cuckoo call" that appears so frequently is a descending fourth, an interval that forms one of the most constant musical ideas of the symphony. Gradually all of this takes coherent shape and picks up tempo, suddenly presenting us with a melody familiar from the *Songs of a Wayfarer*: "Ging heut' morgen über's Feld," which becomes the principal material of the first movement, reappearing several times with its emotional quality affected by the character of the linking materials, particularly of the single powerful climax of the movement.

The A major scherzo, a comfortable Austrian Ländler straightforward enough to assure that even the first audiences would like it, conjures up the vigor of a peasant dance, with reference to Mahler's own song "Hans und Grete," composed in 1880. The Trio, in F, is far more nostalgic and delicate by contrast.

The third movement unsettled most early listeners. Mahler's ironic treatment of death was too new and too disturbing. Timpani softly play a march beat, reiterating the descending fourths that are so frequent a motif in this symphony; over the rhythmic pattern, a solo double bass eerily intones the melody we have all sung as "Frère Jacques"—but in the minor mode! The hushed stillness, the muffled drums, and the use of a children's tune in this context all contribute to the uncanny mood of the movement. By contrast a strain of what listeners today may recognize as "klezmer" overlays the march with an unexplained mood of parody. A turn to a consoling passage in G major (the closing strains of the *Wayfarer* Songs, representing a gentle acceptance of death) does not last; the opening materials return to emphasize death as a fearsome specter.

Mahler once described the finale as "the cry of a wounded heart," a description that is particularly apropos for the opening gesture of the movement. This finale aims to move from doubt and tragedy to triumph, and it does so first of all through a violent struggle to regain the home key of the symphony, D major, not heard since the first movement. Mahler first does so with an extraordinary theatrical stroke: a violent, gear-wrenching shift from C minor directly to D major in the full orchestra, triple-forte. But this "triumph" has been dishonestly won; it is completely unmotivated, in harmonic terms, too jarring, too unsatisfactory. So even though this passage seems at first to be the victorious conclusion, it ends in a return to the inchoate music of the symphony's very opening, this time building gradually to the truly jubilant conclusion, for which Mahler requests that all the horns, playing the "chorale resounding over everything," stand up so that the melody may make its proper effect and, if possible, drown out everything else with the song of joyous triumph.

Steven Ledbetter
Steven Ledbetter, a freelance writer and lecturer on music, was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

The first United States performance of Mahler's Symphony No. 1 in its final four-movement form was given by the New York Philharmonic under the composer's direction on December 16, 1909.

The first Boston Symphony Orchestra performance of Mahler's First Symphony were led by Pierre Monteux on November 23 and 24, 1923 (the BSO already having performed the Fifth Symphony under Wilhelm Gericke in 1906 and the Second under Karl Muck in 1918). Andris Nelsons led the most recent subscription performances, in November 2017, having conducted the piece on the BSO's Japan tour earlier that month. Michael Tilson Thomas led the most recent BSO performance, at Tanglewood on August 12, 2018.

ARTISTS

Andris Nelsons

Ray and Maria Stata Music Director, endowed in perpetuity

The 2021-2022 season is Andris Nelsons' eighth as the Boston Symphony Orchestra's Ray and Maria Stata Music Director. In summer 2015, following his first season as music director, his contract with the BSO was extended through the 2021-2022 season. In February 2018, he was also named Gewandhauskapellmeister of the Gewandhausorchester Leipzig. In October 2020, the BSO and GHO jointly announced extensions to Mr. Nelsons' contracts. His contract with the BSO was extended until 2025, and his GHO contract until 2027. An evergreen clause in his BSO contract reflects a mutual intention for long-term collaboration beyond the years of the agreement. In fall 2019, Mr. Nelsons and the BSO hosted the Gewandhausorchester in historic concerts at Symphony Hall that included performances by the GHO as well as concerts featuring the players of both orchestras together.

The fifteenth music director in the orchestra's history, Andris Nelsons made his BSO debut at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his BSO subscription series debut in January 2013. He has led the orchestra on three European tours and one of Japan; a scheduled February 2020 tour to East Asia was canceled due to the COVID-19 emergency. In the pandemic-affected 2020-2021 BSO season, Mr. Nelsons led the BSO in six of the fifteen concerts streamed as part of the orchestra's BSO NOW virtual season recorded in Symphony Hall. The diverse repertoire ranged from Beethoven symphonies and music of Schumann and Brahms to several recent works by leading young American composers. His BSO repertoire in the 2021-2022 season ranges from favorites by Rachmaninoff and Sibelius to world and American premieres of BSO-commissioned works by HK Gruber, Jörg Widmann, Unsuk Chin, and Kaija Saariaho. This season also marks the culmination of Mr. Nelsons' multi-season joint project with the BSO and GHO to perform and record major works of Richard Strauss, to be released by Deutsche Grammophon.

Andris Nelsons and the BSO's ongoing series of recordings of the complete Shostakovich symphonies for Deutsche Grammophon, so far encompassing ten of the fifteen symphonies, has earned three Grammy Awards for Best Orchestral Performance and one for Best Engineered Album. The latest installment, featuring symphonies nos. 1, 14, and 15 and the Chamber Symphony, Op. 110a, was released in June 2021. Future releases will explore the composer's concertos for piano, violin, and cello, and his monumental opera *Lady Macbeth of the Mtsensk District*. Mr. Nelsons' other recordings with the BSO include the complete Brahms symphonies for the BSO Classics label and a Naxos release of recent American works commissioned and premiered by the orchestra. Under an exclusive contract with Deutsche Grammophon, he has also recorded the complete Beethoven symphonies with the Vienna Philharmonic (released in 2019) and is recording the Bruckner symphonies with the GHO.

Mr. Nelsons frequently leads such orchestras as the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and the Concertgebouw in Amsterdam, and appears with such opera companies as the Bayreuth Festival and the Royal Opera House, Covent Garden. Born in Riga in 1978 into a family of musicians, Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was Music Director of the City of Birmingham Symphony Orchestra (2008-2015), Principal Conductor of Nordwestdeutsche Philharmonie in Herford, Germany (2006-2009), and Music Director of the Latvian National Opera (2003-2007).

Håkan Hardenberger

Håkan Hardenberger is esteemed for his performances of the classical repertoire and as a pioneer of noteworthy and virtuosic new trumpet works, including those written for him by Sir Harrison Birtwistle, Brett Dean, HK Gruber, and Mark-Anthony Turnage. Two world premieres feature in Mr. Hardenberger's 2021-2022 season: Jörg Widmann's *Towards Paradise (Labyrinth VI)*, which he performed with the Gewandhausorchester Leipzig and Andris Nelsons in September, and Helen Grime's new trumpet concerto, which he performs next spring to begin his "Artist Portrait" with the London Symphony Orchestra. In October 2021 the Hardenberger International Trumpet Competition was announced in celebration of Mr. Hardenberger's 60th birthday. Jointly organized by Malmö Live Konserthus/Malmö Symphony Orchestra and the Danish Broadcasting Corporation/Danish National Symphony Orchestra, its inaugural competition takes place in October 2023. Further birthday commemorations included performances with Malmö Symphony Orchestra and conductor and friend Fabien Gabel, playing Betsy Jolas's *Onze Lieder* and Florent Schmitt's Suite for Trumpet and Orchestra at Malmö Live Concert Hall, where he has been honorary artist since 2019. Mr. Hardenberger is also a conductor and has held residencies and collaborations with the Philharmonia Orchestra, WDR Sinfonieorchester, Dresdner Philharmonie, Swedish Chamber Orchestra, and Malmö Symphony Orchestra. Conducting highlights this season include concerts with the Royal Stockholm Philharmonic, Real Orquesta Sinfónica de Sevilla, Swedish Chamber Orchestra, and Seoul Philharmonic, the latter

as part of his “Artist in Focus” with the orchestra. He has also conducted orchestral brass sections including the BSO’s. From 2016 to 2018 he was artistic director of the Malmö Chamber Music Festival. Born in Malmö, Sweden, he began studying the trumpet at age 8 with Bo Nilsson in Malmö and continued his studies at the Paris Conservatoire with Pierre Thibaud and in Los Angeles with Thomas Stevens. He is a professor at the Malmö Conservatoire. Håkan Hardenberger made his BSO debut in January 2012 as soloist in the American premiere of Mark-Anthony Turnage’s *From the Wreckage* with Marcelo Lehninger conducting, subsequently appearing with Andris Nelsons and the BSO as soloist in Rolf Martinsson’s *Bridge* and the American premiere of Brett Dean’s *Dramatis Personae* as well as tour performances in London, Lucerne, and Cologne. In July 2017 at Tanglewood he performed Turnage’s *From the Wreckage* with Maestro Nelsons and the Tanglewood Music Center Orchestra and, joined by BSO principal trumpet Thomas Rolfs, the composer’s *Dispelling the Fears* for two trumpets and orchestra. His most recent appearances with the BSO were as soloist in HK Gruber’s *Aerial* at Symphony Hall in November 2018 and at Tanglewood in July 2019.