

MEDIA RELEASE

## A good reason to blow his own trumpet!

Håkan Hardenberger to give Australian premiere of Zimmermann's Trumpet Concerto with the Sydney Symphony, conducted by Hugh Wolff



**Sydney, Monday 16 April:** Håkan Hardenberger is doing for the trumpet what Nigel Kennedy has done for the violin, what James Galway did for the flute, and what Liberace did for the piano. Every instrument needs a champion and the new face of the trumpet is heading downunder for a special concert performance with the Sydney Symphony. Sharing the spotlight is Hugh Wolff, conductor of equal renown, prodigy of Leonard Bernstein and Olivier Messiaen, and passionate advocate of music the world over.

Perhaps two of the most charismatic stars of classical music today, the visiting trumpeter and conductor are stirring excitement amongst the ranks of Sydney Symphony musicians, and arrive late April to perform the Australian premiere of Zimmermann's trumpet concerto, *Nobody Knows de Trouble I See*. Wolff and Hardenberger will also perform this work internationally with the BBC Philharmonic and Frankfurt Radio Symphony.

Premiered in 1955 when Zimmermann was still alive, it calls for jazz players within the orchestra. In addition to jazz-like parts for clarinet, trumpet, trombone, and percussion, the composer also wrote a part for the Hammond organ, not usually a part of the symphony orchestra! Predating 'postmodernism', Zimmermann's style was one

of borrowing tunes, phrases and musical ideas from across a range of genres, a kind of melting pot of musical influences. In *Nobody Knows de Trouble I See* he borrows heavily from the negro spiritual, weaving into it elements of atonal and angular music borrowed from the avant-garde. Ultimately the concerto showcases the virtuoso trumpeter, and Håkan Hardenberger has already established himself as the world's foremost performer of Zimmermann's dazzling composition.

The Times calls Hardenberger "A trumpeter who can still drop jaws at a hundred paces", while European newspaper *Leverkusener Anzeiger* calls him "the Miles Davis of classical trumpeters". "The trumpet could not have a more persuasive champion than Håkan Hardenberger" says BBC Music Magazine and London's *Evening Standard* declares him. "...the world's leading trumpeter".

Hardenberger's all-consuming interest in the trumpet started early, and by accident. "It was the day before Christmas. My father hadn't bought me a present, and he passed a music shop and remembered he'd been to see Louis Armstrong years before. There was this beaten-up, very cheap trumpet, and he thought it would make a good present." He was right and the 8-year-old was smitten instantly. As a young superstar on the rise he was faced with the challenge of limited repertoire for solo trumpet. There was a lot to choose from in music of the 17th and early 18th centuries; and later on, Haydn and Hummel wrote their famous concertos, but after this, although while the trumpet became a mainstay of the symphony orchestra, there was little written for star, solo trumpet until the late 20th century. Hardenberger saw a solution, and began to approach composers directly to begin building up the solo repertoire.

The return of the trumpet to the spotlight in recent years can be attributed in large part to the initiatives of the eager trumpeter, commissioning and inspiring living composers to write for the instrument that bridges the gap between every musical genre and seduces music-lovers of every generation. "I suppose people thought that the

trumpet could not be poetic but then jazz proved that the instrument is full of poetry, that it could express almost anything that a violin or a voice could do” he says. And it certainly does in Hardenberger’s hands.

Hardenberger is now a truly international performer working with orchestras and musicians across the globe. Along the way he’s met and collaborated with major figures including the inspiring Hugh Wolff (below), whom he now calls ‘friend’.



An American conductor with a global perspective, Wolff was born in Paris (“by accident” he says) to an American family. Harvard-educated, he spent almost a decade at the helm of a German orchestra, and was resident in London for several years. He has recently returned to the US to set up home with his family in Minneapolis, but still values the opportunity to work with musicians and orchestra across the globe.

“Living internationally, living in other cultures and enjoying them has always been part of my life” says Wolff. “I really enjoy working in Europe from the point of view that orchestral music is a European art form essentially, and so I find that people there have a need for this music, and their personal interest in the music is somewhat deeper, more central to their thinking and society as a whole. America is a fast-moving and flexible society and always has been – eager to embrace change and see what’s over the horizon. And so I think it’s an interesting time to be working in America. Things are changing and

there’s an opportunity to secure a place for music in society. And it’s an opportunity that might not come round again for a couple of generations if we don’t do it properly now.”

**Hugh Wolff and Håkan Hardenberger perform the Australian premiere of Zimmermann’s *Nobody Knows de Trouble I See* with Sydney Symphony on Wed 25, Fri 27 and Sat 28 April, at the Sydney Opera House.**

**Hugh Wolff conducts a further concert *Concerto for Orchestra* with the Sydney Symphony on Wed 2, Thurs 3 and Fri 4 May, featuring Sydney Symphony Co-Concert Master Michael Dauth as soloist in Walton’s Violin Concerto.**

Tickets from \$58. To book call Sydney Symphony on 8215 4600 or visit [www.sydneyorchestra.com](http://www.sydneyorchestra.com)

ENDS

For further information regarding “Nobody Knows de Trouble I See” or “Concerto for Orchestra”, interviews with Håkan Hardenberger, Hugh Wolff or Sydney Symphony musicians and photo opportunities, please contact:

Imogen Corlette, PR Manager  
Sydney Symphony  
Tel. + 61 2 8215 4653/0410 520 776  
imogen.corlette@sydneyorchestra.com

Yvonne Zammit, Publicist  
Sydney Symphony  
Tel: +61 2 8215 4612/0410 761 578  
yvonne.zammit@sydneyorchestra.com

**Note to editors** Sydney Symphony concert programs are now distributed free of charge to audiences. They are also available online for download before the concert.

#### Concert details

**CONCERT**  
8pm, Wed 25, Fri 27 &  
Sat 28 April  
Concert Hall, Sydney  
Opera House

**PROGRAM**  
**Nobody Knows de Trouble I See**  
HAYDN Symphony No.83, The Hen  
ZIMMERMANN Trumpet Concerto – Nobody Knows de Trouble I See  
(Australian Premiere)  
SIBELIUS Symphony No.5  
Free pre-concert talk at 7.15pm in the Northern Foyer.

6.30pm, Wed 2 & Thurs  
3 May

**Concerto for Orchestra**  
DEAN Komarov’s Fall (2 & 3 May only)  
WALTON Violin Concerto  
LUTOSLAWSKI Concerto for Orchestra

11am, Fri 4 May

Concert Hall, Sydney  
Opera House

Free pre-concert talk at 5.45pm in the Northern Foyer ( 2 & 3 May only)