

the colorado symphony



FOR IMMEDIATE RELEASE

PETER OUNDJIAN, AUGUSTIN HADELICH AND COLORADO SYMPHONY SHINE IN NIGHT OF BEETHOVEN, ROSSINI AND VAUGHAN WILLIAMS

Oundjian offers a musical potpourri of works, including Beethoven's Violin Concerto and Greensleeves

Artists: Colorado Symphony Orchestra
Peter Oundjian, *conductor*
Augustin Hadelich, *violin*

Program: ROSSINI: Overture to *La Scala di Seta (The Silken Ladder)*
BEETHOVEN: Violin Concerto in D major, Op. 61
VAUGHAN WILLIAMS: Fantasia on *Greensleeves*
VAUGHAN WILLIAMS: Symphony No. 4 in F minor

Performances: Friday, March 18 at 7:30 p.m. – On Friday evening, come early and enjoy a Prelude to the performance or stay after for a Talkback session with Peter Oundjian.
Saturday, March 19 at 7:30 p.m. – On Saturday evening, come early and enjoy a Prelude to the performance.

*Remaining tickets for Friday's performance currently start from \$19. Remaining tickets for Saturday's performance currently start from \$32.

DENVER – March 10, 2011 – Conductor Peter Oundjian and violinist Augustin Hadelich will re-unite with the Colorado Symphony for two spectacular concerts featuring masterworks by Beethoven, Rossini and Vaughan Williams on Friday, March 18 and Saturday, March 19. Hadelich, whose debut last season caused a sensation, returns to the Colorado Symphony to perform Beethoven's Violin Concerto. Widely regarded as the Mount Everest of the violin repertoire, this most famous of concertos is notorious for its difficulty of execution, as well as its seemingly contradictory qualities of grandeur and intimacy. Undeniably, Beethoven's Violin Concerto established the concerto as a genre in an entirely new light.

In 2010, Hadelich thrilled audiences in his sensational debut with the New York Philharmonic under Alan Gilbert at the Bravo! Vail Festival playing the Mendelssohn Concerto. In its review of the performance, *The Denver Post* wrote: "[Mr. Hadelich] wowed the capacity audience...with his self-assured, technically fluent and musically sensitive approach. And when he breezily performed Paganini's Caprice No. 17 as an encore, he easily confirmed his place on the shortlist of today's top violin virtuosos..."

In this concert program of beautiful melodies, concertgoers will also enjoy Rossini's Overture to *La Scala di Seta* (*The Silken Ladder*). A continuing delight for modern audiences, Rossini's orchestral ingenuity sparkles throughout the Overture to *La Scala di Seta*, especially in the sophisticated contrast of wind and string sonorities.

Two works by Vaughan Williams complete this wonderful concert: Fantasia on *Greensleeves* and Symphony No. 4 in F minor. The ancient melody of *Greensleeves* has been inextricably linked with the English pastoral tradition since at least 1580. Vaughan Williams encountered *Greensleeves* frequently during his folksong research in 1904-1906, when he was preparing a new edition of the *English Hymnal*, and published it in the *Oxford Book of Carols*. In 1934, five years after Vaughan Williams' opera *Sir John in Love* was premiered at the Royal College of Music, London, Ralph Greaves created the Fantasia on *Greensleeves* by joining the entr'acte with the passage sung by Mrs. Quickly in Act II, which is based on another folksong, *Lovely Joan*. The Fantasia in its now-familiar concert version was introduced in 1934 by the BBC Symphony Orchestra under the composer's direction.

Vaughan Williams was 62 when his Fourth Symphony was first heard in 1935. His reputation, then as now, rested primarily on his many works in pastoral and folkish veins – the first three symphonies (given the titles “Sea” [a choral work on words by Whitman], “London” and “Pastoral”), the sumptuous “Tallis Fantasia,” “Toward the Unknown Region,” the ballet *Old King Cole*, the operas *Hugh the Drover* and *Sir John in Love*, and an entire flotilla of excellent choir pieces and songs. It was with astonished amazement, then, that listeners received the premiere of the burly, uncompromising, thoroughly modern Fourth Symphony, his first contribution to the genre since the luminous “Pastoral” Symphony thirteen years before.

The F Minor Symphony is one of the most powerfully gripping compositions of this century, “a work that has come to stay,” wrote the eminent English scholar and critic Edwin Evans, Jr. “It is a vigorous, uncompromising work, with no superfluous matter about it, only downright assertions.”

About Augustin Hadelich

With his poetic style and dazzling technique, Augustin Hadelich has established himself as a rising star among the new generation of violinists. Highlights of 2010 include his sensational debut with the New York Philharmonic under Alan Gilbert at the Bravo! Vail Festival playing the Mendelssohn Concerto.

Gold medalist of the 2006 International Violin Competition of Indianapolis and winner of an Avery Fisher Career Grant, Hadelich made three Carnegie Hall appearances in 2008. Other recent orchestral engagements include the symphonies of Fort Worth, Indianapolis, Houston, Kansas City and Syracuse, as well as the Pacific Symphony and Rochester Philharmonic.

Outside the United States, Hadelich has performed with the Dresden Philharmonic, Helsinki Philharmonic, Orchestre Philharmonique de Monte-Carlo, Orquesta Sinfónica Nacional de México, Orquestra Sinfônica do Estado de São Paulo, Tokyo Symphony, and chamber orchestras in Budapest, Cologne, Hamburg and Lucerne. He has collaborated with such renowned conductors as Kazuyoshi Akiyama, Alan Gilbert, Giancarlo Guerrero, Hannu Lintu, Christoph Poppen, Larry Rachleff, Michael Stern and Mario Venzago.

Born in Italy in 1984, the son of German parents, Hadelich holds a graduate diploma and Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. He plays on the 1723 “Ex-Kiesewetter” Stradivari violin, on loan from Clement and Karen Arrison through the generous efforts of the Stradivari Society. For more information, visit <http://augustin-hadelich.com/>.

Tickets: Remaining tickets for Friday’s performance currently start from \$19. Remaining tickets for Saturday’s performance currently start from \$32. Tickets are on sale now at www.coloradosymphony.org, the Colorado Symphony Box Office: (303) 623-7876 or (877) 292-7979 or in-person in the lobby of Boettcher Concert Hall in the Denver Performing Arts Complex. Hours are Monday to Friday from 10 a.m. to 6 p.m. and Saturday from 12 p.m. to 6 p.m.

About the Colorado Symphony

The region’s only full-time professional orchestra, the Colorado Symphony embraces a tradition of musical excellence by presenting a wide variety of symphonic performances. Established in 1989 as the successor to the Denver Symphony, the Colorado Symphony is Colorado’s only resident orchestra composed of professional musicians employed to play symphonic music on a full-time basis. From classical repertoire to innovative new forms, the Symphony performs in Boettcher Concert Hall and throughout the Front Range presenting outstanding education and outreach programs, and free summer parks concerts in addition to season-long Masterworks, Pops, Holiday, Family and *Inside the Score* series. Presenting music that is timeless and performing in ways that are forever new—the Colorado Symphony exists to bring music to life. Full of energetic new programs, exciting guest artists and a brand new roster of guest conductors from around the globe, the 2010/11 season offers something for everyone. For more information about the Colorado Symphony, visit www.coloradosymphony.org.

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