



Violinist Augustin Hadelich plays with the New York Philharmonic tonight in Vail. The show begins at 6 p.m. at the Ford Amphitheater.

SPECIAL TO THE DAILY

IF YOU GO...

What: Augustin Hadelich, Mozart's Violin Concerto, with the New York Philharmonic.

Where: Gerald R. Ford Amphitheater.

When: 6 p.m. today.

Cost: Lawn seating \$24, reserved seating \$63, premium reserved seating \$85.

More information: Call 877-812-5700, or visit www.vailmusicfestival.org.

By Jill Beathard

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VAIL — In the midst of last summer's Bravo! festival, a violinist with the New York Philharmonic Orchestra became ill and had to cancel for a performance. With less than three days notice, German violinist Augustin Hadelich was making his New York Philharmonic debut before he could blink an eye.

"It was kind of over before I knew it," Hadelich said in a phone interview from Aspen, where he performed double concertos last week. "I was kind of glad because I didn't have time to freak out or worry too much for it. Or even plan too much. I just sort of went and did the best I could under the circumstances. In a way, it was really great because I was surprised at the end that I was not as nervous as I thought I'd be making my New York Philharmonic debut.

"(And) once all the stress fell away, it was a really wonderful moment for me. I've been living in New York for some time, and to play with the New York Philharmonic for the first time, that was a unique thrill."

It wasn't just a thrill for him. Hadelich's performance was so well-received, he was asked to return with the orchestra in Vail as well as for some other performances. He will play a violin concerto at 6 tonight at the Gerald R. Ford Amphitheater in Vail, part of the orchestra's

"Luminous Magic and a Raging Sea of Sound" program.

The piece, Mozart's Violin Concerto in A, is nicknamed the "Turkish" concerto because of a passage in the last movement that imitates Turkish music, or "the way people thought Turkish music was in the time," Hadelich said. "To

ENCORE Augustin

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them it was really exotic sounding.”

He said it showcases the abilities of the violin a lot, and it’s not a piece audiences need to be familiar with to enjoy.

“It is just so joyous, expressive, beautiful. It’s a perfect piece of music from start to finish. Every note is in the right place,” he said. “This is not a work that you need to read up on so you understand it when it happens.”

‘Already in my ear’

It was always apparent that Hadelich would be a musician. With two older brothers learning instruments, music was always a part of his world.

“When I was starting, which was when I was 5, they were playing all the time, and I really wanted to make music, too,” he said. “I think my love of music was probably started before I started playing. ... I think it was something already in my ear.”

Hadelich continued to learn under different teachers and graduated from The Juilliard School.

“By the time I first thought about what I should do as an adult, it was already clear that I had to become a musician,” Hadelich said. “That was what I wanted to do.”

Hadelich almost didn’t get to do that, though. He was in an accident as a teenager and suffered severe burns. His face and neck are still visibly scarred. Hadelich said it was a horrible accident and he was mostly relieved to have survived, but it was difficult to think he might not play the violin anymore.

“But then when I started again, it was not too difficult. My hands had not been hurt that much,” he said.

“My injuries didn’t interfere with what you need to be able to do when you play the violin.”

Maybe because of that experience, Hadelich shows a lot of perspective for a young artist. His days center around music — when he is not playing, he is looking at scores or discussing music with people. But he is

aware that someday it will end.

“I think once you have a love for music like that and experience what it’s like to produce music, it’s also a very hard thing to stop,” he said. “It’s sort of the worst part for a musician, something I think people should think about very early on, come to terms (with). ... I mean, eventually you do have to stop one day playing, and it’s not easy to do it every day and have to stop.”

