

Thursday, April 14, 2016, 8pm
Zellerbach Hall



Gil Shaham, *violin*
with original films by David Michalek

The Sonatas and Partitas for Unaccompanied Violin
by Johann Sebastian Bach

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|-----------------------------------|------------------------------------|
| Johann Sebastian BACH (1685–1750) | Sonata No. 1 in G minor, BWV 1001 |
| | Adagio |
| | Fuga (Allegro) |
| | Siciliana |
| | Presto |
| BACH | Partita No. 1 in B minor, BWV 1002 |
| | Allemanda |
| | Double |
| | Corrente |
| | Double (Presto) |
| | Sarabande |
| | Double |
| | Tempo di Borea |
| | Double |

INTERMISSION

PROGRAM

BACH Sonata No. 2 in A minor, BWV 1003
 Grave
 Fuga
 Andante
 Allegro

BACH Partita No. 2 in D minor, BWV 1004
 Allemanda
 Corrente
 Sarabanda
 Giga
 Ciaccona

INTERMISSION

BACH Sonata No. 3 in C Major, BWV 1005
 Adagio
 Fuga
 Largo
 Allegro assai

BACH Partita No. 3 in E Major, BWV 1006
 Preludio
 Loure
 Gavotte en Rondeau
 Menuet I, Menuet II
 Bourrée
 Gigue

*Original films by David Michalek were commissioned by
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*This performance is made possible, in part, by Patron Sponsors Charles and Helene Linker.
Support for the presentation of Israeli artists is provided by the Sir Jack Lyons Charitable Trust.
Funded, in part, by the Koret Foundation, this performance is part of Cal Performances'
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The Sonatas and Partitas for Unaccompanied Violin

Johann Sebastian Bach

From 1717 to 1723, Bach was director of music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. His employer, Prince Leopold, was a well-educated man, 24 years old at the time he engaged Bach. (Bach was 32.) Leopold was fond of travel and books and paintings, but his real passion was music. He was an accomplished musician who not only played violin, viola da gamba, and harpsichord well enough to join with the professionals in his house orchestra, but he also had an exceptional bass voice. He started the court musical establishment in 1707 with three players (his puritanical father had no use for music), and by the time of Bach's appointment it had grown to nearly 20 performers equipped with a fine set of instruments. It was for this group that Bach wrote many of his outstanding instrumental works, including the *Brandenburg* concertos, orchestral suites, violin concertos, and much of his chamber music. Leopold appreciated Bach's genius (his annual salary as court conductor was 400 thalers, equal to that of the court marshal, Leopold's second highest official), and Bach returned the compliment when he said of his Prince, "He loved music, he was well acquainted with it, he understood it."

Bach composed the sets of three sonatas and three partitas for unaccompanied violin before 1720, the date on the manuscript. Though there is not a letter, preface, contemporary account, or shred of any other documentary evidence extant to shed light on the genesis and purpose of these pieces, the technical demands that they impose upon the player indicate that they were intended for a virtuoso performer. After the introduction of the basso continuo early in the 17th century, it had been the seldom-broken custom to supply a work for solo instrument with keyboard accompaniment, so the tradition behind Bach's solo violin sonatas and partitas is slight. Johann Paul von Westhoff, a violinist at Weimar when Bach played in the orchestra there in 1703, published a set of six unaccompanied partitas in 1696, and Heinrich Biber, Johann Jakob Walther, and Pisendel all com-

posed similar works. All of these composers were active in and around Dresden. Bach visited Dresden shortly before assuming his post at Cöthen, and he may well have become familiar at that time with most of this music. Though Bach may have found models and inspiration in the music of his predecessors, his works for unaccompanied violin far surpass any others in technique and musical quality.

Sonata No. 1 in G minor, BWV 1001

The three solo violin sonatas follow the precedent of the serious "church sonata," the *sonata di chiesa*, deriving their mood and makeup from the works of the influential Roman master Arcangelo Corelli. The sonatas follow the standard four-movement disposition of the *sonata da chiesa*—slow–fast–slow–fast—though Bach replaced the first quick movements with elaborate fugues and suggested a certain dance-like buoyancy in the finales. The Sonata No. 1 in G minor opens with a deeply expressive Adagio whose mood of stern solemnity is heightened by considerable chromaticism and harmonic piquancy. The four-voice fugue that follows appealed sufficiently to Bach that he transcribed it for both organ (BWV 539) and lute (BWV 1000). The G-minor Sonata concludes with a lilting Siciliana and a *moto perpetuo* movement in two-part dance form.

Partita No. 1 in B minor, BWV 1002

Though the three violin partitas vary in style, they are all examples of the *sonata da camera* ("chamber sonata"), or suite of dances. The First Partita, in B minor, is unusual in that each of its four movements (Allemanda, Corrente, Sarabande, and Tempo di Borea) is followed by a Double, an elaborate variation around the harmonic skeleton of the preceding dance. The *allemanda* was a moderately paced dance that originated in Germany in the 16th century. French composers found it useful for displaying their most elaborate keyboard ornamentations, and passed it back to German musicians in that highly decorated form. The *corrente* was an old court dance type accompanied by jumping motions that was frequently paired with the smoothly flowing *allemanda*. When the *sara-*

bande emigrated to Spain from its birthplace in Mexico in the 16th century, it was so wild in its motions and so lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. The dance became considerably more tame when it was taken over into French and English music during the following century, and it had achieved the dignified manner in which it was known to Bach by 1700. The final movement is a *bourrée*, a French folk dance that was adopted by the court as early as the 16th century.

Sonata No. 2 in A minor, BWV 1003

The opening movement of the Sonata No. 2 is a rhapsodic flight of sweeping scales frequently interrupted by double stops whose chromatically inflected harmonies heighten the music's touching expression. The progress of the elaborate and precisely planned second movement (Bach's audacity at composing a fugue for just the four strings of a solo violin is justified by the superbly satisfying result that he achieves) is leavened by episodes of single-line melodic writing. The following C-Major Andante, reminiscent in its ineffable blend of strength and wistfulness of the well-known Air on the G String from the Third Orchestral Suite (BWV 1068), is built from a long-limbed theme spun above a regularly pulsing bass line. The closing Allegro eschews double-stopping in favor of a *moto perpetuo* unfolding of briskly moving melodic material.

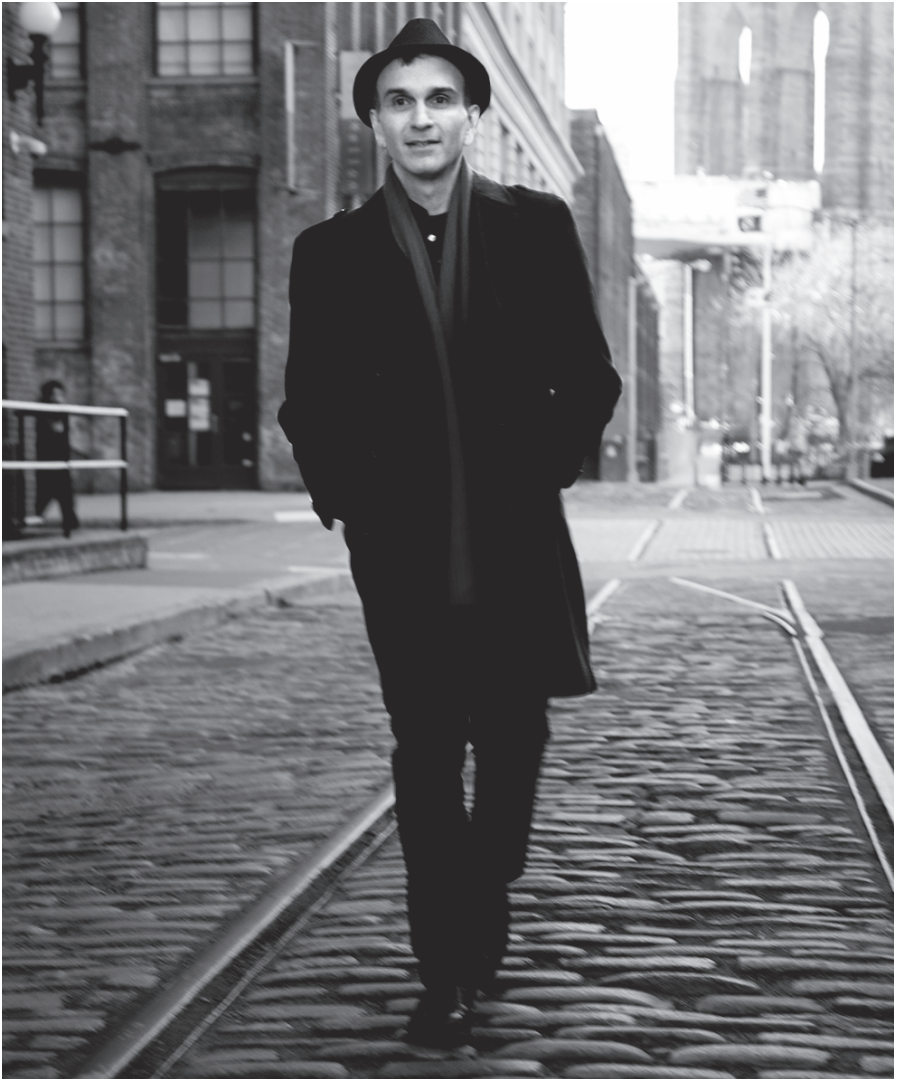
Partita No. 2 in D minor, BWV 1004

The Second Partita, in D minor, follows the customary sequence of dances, each in two repeated parts, that comprise the Baroque suite: allemande, courante, sarabande, and gigue (an English folk dance). In context, however, these four movements seem little more than a preface to the wondrous closing Ciaccona, one of the most sublime pieces Bach ever created. The *chaconne* is an ancient variations form in which a short, repeated chord pattern is decorated with changing figurations and elaborations. Bach subjected his eight-measure theme to 64 continuous variations, beginning and ending in D minor but modulating in the center section

to a luminous D Major. The grandeur of vision of this music has inspired several musicians to set it for various ensembles, including Mendelssohn's addition of a piano accompaniment for an 1840 performance by Ferdinand David, his concertmaster at the Leipzig Gewandhaus, and Joachim Raff's version for full orchestra. None of these arrangements, however, is as satisfying as the original, because, as Bach's early 19th-century biographer, Johann Nikolaus Forkel, long ago realized, the essence of these unaccompanied violin works is Bach's mastery of writing in one part so that it is impossible to add another—melodically, harmonically, and even contrapuntally, these works are perfect and complete just as they are. Of the Ciaccona, Philipp Spitta wrote, "From the grave majesty of the beginning to the thirty-second notes which rush up and down like the very demons; from the tremulous arpeggios that hang almost motionless, like veiling clouds above a dark ravine...to the devotional beauty of the D Major section, where the evening sun sets in a peaceful valley: the spirit of the master urges the instrument to incredible utterances. At the end of the D Major section it sounds like an organ, and sometimes a whole band of violins seem to be playing. This chaconne is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

Sonata No. 3 in C Major, BWV 1005

The opening Adagio of the Sonata No. 3 in C Major, whose somber mood and dotted-rhythm tread recall the style of the French *overture*, serves as a broad preface to the stupendous fugue that follows. Bach borrowed the theme for this elaborate and precisely planned movement from the Pentecost antiphon *Veni Sancte Spiritus* (*Come Holy Ghost*), a favorite melody of his that also appears in two chorale preludes (BWV 651 and 652), the cantatas Nos. 59 and 175, and the motet *Der Geist hilft unsrer Schwachheit auf* (BWV 226). The touching Largo, modest in its expression and dimensions, provides a foil for the grandeur of the preceding movement. The closing Allegro assai follows a two-part dance form.



Partita No. 3 in E Major, BWV 1006

The Partita No. 3 in E Major opens with a brilliant Preludio, which Bach later arranged as the introductory sinfonia to his Cantata No. 29, *Wir danken dir, Gott (We Thank Thee, God)* of 1731. There follows a series of dances in bright tempos. The second movement was derived from a 17th-century country dance originally accompanied by rustic instruments. (“loure” is an obsolete French name for the bagpipe.) The

Gavotte en Rondeau posits an opening strophe, separated by sparkling episodes, which returns, in the manner of the French rondo form throughout the movement. Next come a matched set of two menuets, the most enduring of all Baroque dance forms. A *bourrée*, enlivened by what Karl Geiringer called “puckish echo-effects,” and a rousing gigue round out this most lighthearted of Bach’s works for unaccompanied violin.

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Gil Shaham explores J.S. Bach's Six Sonatas and Partitas for Solo Violin with Ariane Todes

Ariane Todes, former editor of The Strad, is a journalist, copywriter, editor, and communications consultant specializing in classical music. Here she and Gil Shaham discuss Bach's complete works for unaccompanied violin and the artist's approach to these landmarks of Western culture.

Ariane Todes: As works of art, Bach's six sonatas and partitas for solo violin represent a pinnacle of musical achievement; arguably even of human accomplishment. For players they offer a supreme challenge on multiple levels: musical, technical, physical, emotional, and spiritual. This puts no small pressure on violinists when it comes to committing their performances to disc for posterity, and many delay the feat or put it off altogether. For many years, you avoided performing the works.

Gil Shaham: Knowing how strongly people feel about them, and how strongly I feel about them, I wasn't comfortable presenting them for an audience. But about 10 years ago, I decided to introduce them into my programs. I made a concerted effort. If I didn't start performing them they would never feel more comfortable, or improve.

AT: And the rewards?

GS: Many musicians have understood what I learned then—there is no greater joy than playing Bach. Even today, when I go to my practice room and I've set aside an hour to practice Bach, I find myself still going at it two hours later, working at it and loving it.

AT: It must have been rewarding to explore these works more fully, in their many different dimensions, and starting with the fundamentals.

GS: During this time I've learned so much about violin technique. My basic technique has

changed three times because of this music—the way I hold my bow, the way I hold my violin, the way I put my fingers down. I've found myself questioning everything. This included experimenting with a Baroque-style bow and bridge, and gut strings, in order to get closer to the way that Bach's own violin would have sounded. The bridge, which holds the strings in place, is higher than a modern bridge, which gives a different feel to putting down the left-hand fingers, and wound gut strings have the tone of the historic sheep gut strings, without being as unreliable.

AT: What effect does this set-up have on your interpretation?

GS: It changes every stroke, but it doesn't really change general ideas of interpretation. You can do everything with both sets of bow and bridge, although some things are easier with the modern bow, some with the Baroque one.

AT: In the ongoing debate on the use of vibrato in Baroque music, some extreme interpreters go as far as banning it altogether, although sources from the time, including Leopold Mozart, reference it as a tool available to violinists.

GS: I use some vibrato, but I try to err on the side of not using too much. Vibrato can be very beautiful as an embellishment. When there's a repeat in one of the dance movements you can change your vibrato as if using ornamentation, and this can achieve a subtle effect, which makes sense within the music.

AT: How do your choices of set-up affect the tempos?

GS: I was surprised when playing with the Baroque bow that, because it was lighter, it was easier to play faster. A lot of passagework in Vivaldi, for example, suddenly seemed to

work much more freely and fast with the Baroque bow.

AT: However, your tempos relate more to your understanding of the music and contextual comparisons with other works by Bach.

GS: I grew up playing this music slower and hearing performances that were slower. But at some point I realized that if the minuets of the French suites or the very famous minuets from *Anna Magdalena's Notebook* fall at a certain clip, then why don't I play the minuets of the Third Partita in the same tempo? If you think of how fast the fugue from the overture of the C-Major Orchestral Suite No. 1 is performed, why was I playing the Fuga of the G-minor Sonata so slowly? The same held true for the pulses of the famous sarabandas of Corelli and ciacconas by Monteverdi or Lully, or Bach's other ciaccona, in Cantata 150. Moreover, I believe composers often think of violin writing as rapid and brilliant, and in my experience it is rare that a living composer requests that we play slower. So my feeling for the general tempos of this music is faster. It swings better.

AT: I understand that other such thoughts emerged as you got to know the works. You say you do not have a musicological background, but you have spent much time reading around the subject and see research as an important part of the musical journey.

GS: This might be the best time ever to be studying, hearing, and performing Bach, because we have so much scholarly work available, so much information about the music itself. I've learned so much from the research that has emerged in the last 40 years. When talking to students I always encourage them to be as thorough as they possibly can: to look at all the manuscripts, to learn from all the recordings, to read all the books and articles that are out there. With great masterpieces like this it's like looking at a statue from an infinite number of angles. We can learn something different from each one.

AT: Historic research does not necessarily lead to one correct musical conclusion, does it?

GS: I try to learn from it, but I don't think of my performance as being "authentic" in any sense. This music transcends time and culture, and even specific performances or instruments. At the time it was written, people were experimenting with everything: the shape of the violin, the shape of the bow, the tuning of the strings—they were inventing new instruments. So I think we have the freedom to experiment. For example, I love hearing these pieces on the marimba, even though it's not "authentic."

AT: Your investigations brought up various interpretations of the music. It's widely known that Bach used the letters of his name (B-flat–A–C–B natural) as a motif in several works.

GS: Bach signs his name this way in each of the fugues of the solo violin sonatas—for example, in the final bars of the A-minor fugue. People often speculate about the symbolism implied in his use of this motif, and it's intriguing to think about the significance here, although we must be careful about attaching ideas to music without enough corroboration. It's an easy trap to let an idea one loves take hold and then to try to force the evidence into that belief system, attempting to fit a square peg into a round hole.

AT: And what about the complicated relationship between Bach's secular and sacred music?

GS: Most of his output was in church music. Some works—the *Coffee Cantata* [*Schweigst stille, plaudert nicht*, BWV 211] for example—were decidedly non-religious. Bach himself would often use, by means of parody, the very same material used in secular works in religious contexts, and vice versa. Some people make the case that the solo violin pieces are secular, especially as they were likely written when he lived in Calvinist Cöthen and was writing for musicians rather than for the Church. A case can also be made, as has been done with the solo cello suites, *The Well-Tempered Clavier*, or

The Art of the Fugue, that the solo violin pieces, when taken as a whole, are a retelling of the scriptures, presenting the three major Christian festivals: the birth of Jesus Christ, his crucifixion, and the Resurrection.

AT: Indeed, it's possible to regard Bach as a supreme storyteller, and the interchange between sonatas with partitas as an inventive way of presenting a musical narrative.

GS: This alternation of *sonata da chiesa* with a suite of dances, although unique in our catalogue of Bach's works, was not without precedent. It's interesting to compare these pieces' structures with another "multi-national" work, Couperin's *Les Nations*. My reading is that the fugues are possibly central as they contain the musical message as a "narrative" on which the arias and lighter closing movements reflect. The following partitas then mirror the message of the preceding sonatas, both motivically and in their emotional affect. I imagine to myself Bach as an improviser thinking extemporaneously, "Here's the message. Shall I deliver it in a courante now? Would you like to hear it in a gavotte? Or a bourrée?"

AT: What might this message be?

GS: Again, I think it's important to be careful about speculating, but as a starting point it's interesting to look at texts where Bach repurposed some of this music. Many people have written about the similarity between the C-Major Fuga theme and the chorale based on the Lutheran hymn *Komm, Heiliger Geist, Herr Gott* (*Come, Holy Ghost, God and Lord*). The Preludio of the E-Major Partita is used in Cantata BWV29, *Wir danken dir, Gott* (*We Thank Thee, God*). These words might provide clues as to the composer's intent.

AT: Bach also uses a specific Baroque motif that his listeners would have understood, the traditional lament of a descending chromatic fourth (A–G–sharp–F–F–sharp–F natural–E).

GS: This is a well-known Baroque formula that represents grief. It's the same phrase that Purcell uses as a lament in *Dido and Aeneas*. The piece ends with the same chromatic phrase, which is later mirrored (as D–C–sharp–C–B–B-flat–A) in the D-minor Partita, which has five movements, the last of which is the Ciaccona. This might be significant in that the number five often refers to the wounds of Christ. It's interesting to note that the E-minor English Suite also contains five dances, the last of which prominently features a lament. Perhaps this is a depiction of the Crucifixion.

AT: Are there further clues in the piece that follows directly after the Ciaccona?

GS: The Adagio of the C-Major Sonata begins with a rising line. Every note is pulled downward by dissonance and yet despite the gravity of those dissonant suspensions the overall line climbs. This reminds me of the opening of the *St. Matthew Passion*, which represents the Ascension of Jesus Christ. Overall the rising fifth (C–D–E–F–G) becomes an important motif for the piece. The triple metre of this Adagio could represent the Holy Trinity, as it often does in the cantatas and elsewhere, and it leads us straight to the chorale theme, *Komm, Heiliger Geist*, presented in the fugue.

What is fascinating to me is that the counterpoint to this fugue's theme is the lament, the very same pitches (D–C–sharp–C–B–B-flat–A) as in the Ciaccona. Later on in the Fuga, the subject is inverted, and so the descending line of the lament becomes an ascending line. At the conclusion of the "inverted" fugue's exposition Bach signs his name in the bass (B-flat–A–C–B), cadences in a joyous C Major, and proceeds to recap the rising line from the previous movement (C–D–E–F–G). This passage goes from the bottom of the violin to the very top, and perhaps, again, this represents the Ascension. This is an incredibly moving moment for me. What does it signify for a man who was orphaned as a boy of only nine? What does it mean for the grown child to have mastered music to express his faith and to believe in the Resurrection?

AT: Understanding the social mores of the time also adds fascinating context, since the structure of the Baroque suite may have reflected the societal hierarchy of the time.

GS: I remember reading an article about the traditional Baroque suite. The author explained that the king and queen, or the couple with the highest rank, would dance first: an *allemande*, *courant*, or *loure*, maybe—a stately dance with movement focused on the arms and legs. Then more of the nobility would join in for a *courante*, a less formal running dance. By the time you get to the *sarabande*, a sensual dance where one would use facial expressions and other parts of their body, or a *gallant* dance, formality relaxes. Finally everyone dances a *gigue*. After reading this article I found I heard this music differently.

AT: Played together in one go, the pieces come in at just under two hours, but should they be performed this way?

GS: I can see the arguments for and against. Bach would often transcribe a single movement and put it somewhere else. For example, he transcribed the Fuga of the G-minor Sonata for organ. They certainly hold up as independent separate movements.

AT: Alternatively, they can also be seen as a whole.

GS: They were published as a folio of six, and there is certainly enough variety and contrasting elements between the pieces. I believe that you can even point to some dovetailing between movements and sonatas, one leading into the next.

AT: Apart from the moving image of the nine-year-old orphan who grew up to write such profound music, what sense do you get of Bach as a person through the composer's work?

GS: He must have had incredible industry. At the end of his life he said: "I was made to work; if you are equally industrious you will be equally successful." I'm not sure that's true, but I find his humility and his hard work very inspiring. He had such a sense of purpose. He articulated his mission as being to write well-organized church music. He felt he was part of something much bigger than himself. I'd like to think that as musicians we do this to serve others: the music, the audience, some greater purpose.

AT: On the evidence of the six sonatas and partitas, and of what has been written about him, Bach must also have been a fine violinist. These works push the technical possibilities of the instrument to their limits, while still suiting its capacities.

GS: I believe it's clear that Bach must have been a virtuoso violinist. All you have to do is look at the violin part of the *Brandenburg* Concerto No. 4 to realize the violin writing is brilliant and perfect, and everything lies so well. I remember reading that it was Bach's father who taught him the violin when he was just a small child. I would like to think these works held a special significance for him. I also read that Beethoven shared an opinion expressed in an early review of these pieces that even with the constraints of writing for a solo violin, Bach's mastery can create great compositions.

We know that when Bach composed he was not necessarily at the keyboard or violin: he often just sat down and wrote, but I believe for him this was a similar process to improvisation. These days we have a very clear line between composition, improvisation, and performance—we have different people to do each of those things. But I think they're all very close—they should be very close, at least for the listener, whom we serve. Composers should think like performers; performers should try to think like composers as much as we can, or like improvisers.



Artistic Statement from David Michalek

When Gil Shaham and I met in 2013 to consider crafting films for an evening of Bach's six solos, I was humbled by the task and excited by the challenge. Shortly after this, I found myself in the home of a collector who had two of my own works in video on her wall: side-by-side single close-ups of her boys, ages five and seven. Using a high-speed camera, I had slowed these portraits to such a degree that, at first glance, they don't seem to be moving (viewers might find themselves somewhat surprised to see an occasional blink forming slowly in time). Gazing upon them, I realized that the music playing over the sound system, Bach's Suite No. 5 in C minor, seemed to be engaging in a subtle kind of dialogue with the boys' faces as they moved through a rich texture of micro-stages *in between* recognizable or discrete actions or emotional states. At times, it even seemed as though the stages themselves had been prompted by a musical event. In the days following, I invited Gil over to my home to watch these and other similar videos alongside sections of Bach's solo violin works. We both agreed there was a certain pleasure in the pair-

ing, but more importantly, the process seemed to encourage and afford deeper listening as well as seeing. We decided to give it a go.

As a contemporary artist with a particular interest in motion pictures and time, I've been compelled to consider how the addition of extreme slow motion might be applied to moving images of the face, the body (and by extension, dance), obliquely narrative tableaux, and also still life in ways that can both enhance and alter the meanings latent within them. As a visual strategy, extreme slowness creates a continuing sense of pause within the action—as if the growth and evolution of the slow-moving image is itself a further manifestation of the deep and consuming absorptive state that often arises while observing it.

It is clear that Bach devoted a significant portion of his life to composing dance music, and these three partitas are no small example of that. But if dance was my point of entry for the partitas (even looking into the dance forms that Bach makes music for, such as the bourée, allemande, courante, and gavotte), what eventually began to take shape was the cultivation of dance

and movement of a broader type: one that could spark the kinesthetic imagination of each viewer while not fighting with the tempo of the music in live performance.

Another point of entry came from the now much-discussed references that Bach built into

each of the three, successive partita/sonata couplings: the Christmas Story, the Passion, and Pentecost. While I didn't want to manifest these references directly, I did use basic themes of birth, death, and rebirth as blueprints or inspirations for the creation of images.

—David Michalek, 2015

ABOUT THE ARTISTS

Gil Shaham (*violin*) is one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. Highlights of his current season include performances with the Berlin Philharmonic, Boston Symphony, Los Angeles Philharmonic, Orchestre de Paris, New World Symphony, Singapore Symphony, Chicago Symphony, and Philadelphia Orchestra; residencies with the Montreal Symphony and Carolina Performing Arts; and an extensive North American tour with The Knights, to celebrate the release of *1930s Violin Concertos, Vol. 2*. Shaham also continues touring the program heard this evening to London's Wigmore Hall and key North American venues.

Shaham already has more than two dozen concerto and solo CDs to his name, including bestsellers that have topped the charts in the United States and abroad. These recordings have earned multiple Grammy Awards, a Grand Prix du Disque, a Diapason d'Or, and *Gramophone* Editor's Choice. His recent recordings are issued his own Canary Classics label, which he founded in 2004, and include *1930s Violin Concertos Vols. 1 & 2*; *J.S. Bach: Sonatas & Partitas for Violin*; *Nigunim: Hebrew Melodies*; Haydn violin concertos and Mendelssohn's Octet with the Sejong Soloists; *Sarasate: Virtuoso Violin Works*; and Elgar's Violin Concerto with the Chicago Symphony. A passionate advocate for new music, Shaham has also premiered works by composers including William Bolcom, David Bruce, Avner Dorman, Julian Milone, and Bright Sheng.

Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. He plays the 1699 "Countess Polignac" Stradivarius, and lives in New York City with his wife, violinist Adele Anthony, and their three children.

For more information, please visit www.gilshaham.com; www.facebook.com/gilshaham; twitter.com/gilshaham.

David Michalek was born and raised in California and lives and works in New York City. While in college, Michalek assisted photographer Herb Ritts, and for several years following graduation, he worked as a commercial photographer with an emphasis on fashion and celebrity. Since 2001, he has redirected his focus to creating his own work, which ranges from photography, video/sound installations, and live performance to site-specific works of public art. Face and body as prime mediums of affective expression and communication have been a consistent presence in his work. This concentration is explored through the use of performance techniques, storytelling, movement, and gesture in both live and recorded contexts. His work in video has focused on capturing marginal moments—carefully staged—that with minimal action develop density through the interplay of image, sound, and, most especially, time. Exploring notions of durational and rhythmic time (as opposed to the referential time used in cinema) in both form and content, his works engage in intimate yet open narratives. His recent work considers the potentiality of various forms of slowness alongside an examination of contemporary modes of public attention.

ABOUT THE ARTISTS

Exclusive Management:

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Bach Solo Works

Video Production Credits

David Michalek, *director*
Cathryne Czubek, *producer*
Ariel Merrick, *associate producer*
Nicholas Locke, *art director*
Wendy Parron, *choreographer*
Karen Young, *wardrobe designer*
Guy Morgan, *director of photography*
Ian Dudley, *assistant camera*
Criss Clark, *gaffer*

Melissa Vargas, *stylist*
Jasmine Ashcroft, *hair and make-up*
Jack Houlton-Vinyl, *production assistant*
John Lee, *production assistant*
Butch Savage, *driver*
Manu Sawkar, *editor*
Paul Jacobs, *assistant editor*

Dancers: Fang-Yi Sheu, Sascha Radetsky,
Omagbitse Omagbemi, Elana Jaroff, Bianca
Berman, Herman Cornejo, Janie Taylor, Bill T.
Jones, Sachiyo Ito

Actors: Lili Taylor, Jennifer Ikeda, Alvin Epstein,
Gabriella Hámori

Child Violinists: Willow McCarthy, Arianna
Hovespian, Marcus Lee, Hannah Agrippa, Ellis
Peterson, Madison England