



“Shaham’s tone is clear and sweet, and he plays with quiet but unmistakable ardor. There is a seamless flow to his performance, a sense of propulsion fueled by both thoughtful concentration and a willingness to let the music take flight.”

THE CHICAGO SUN-TIMES

“nothing is unplayable for Gil Shaham. His technique is flawless, his understanding is deep, and his physical movements—sometimes resembling a restaurant fiddler as he sashays from one side of the stage to the other...”

CONCERTONET

“Shaham’s mastery has only grown more profound...”

THE SAN FRANCISCO CHRONICLE

“...among the most inspired violinists of his generation.”

THE GUARDIAN

“A virtuoso and a player of deeply intense sincerity.... One of today’s pre-eminent violinists.”

THE NEW YORK TIMES



## PROGRAM

**KREISLER** Preludium and Allegro

**PROKOFIEV** 5 Melodies, Op. 35

**FRANCK** Sonata in A Major for Violin and Piano

**BACH** Partita No. 3 in E Major for Solo Violin

**SAINT-SAENS** Introduction and Rondo Capriccioso

**DORMAN** *Nigunim*

All programs subject to change. Please do not publish without confirmation from Opus 3 Artists.

“Pianist Akira Eguchi was an excellent partner, with scrupulous touch, responsive phrasing, and a long, flexible line to match Shaham’s poised bowing”

BOSTON GLOBE

“...last night’s performance was very much a partnership of “shared knowledge” contributed by both Shaham and Eguchi. The overall rhetoric had more to do with the interplay across their respective parts than on the violin serving as a focal point. The result was a highly expressive account of this chamber music classic through which those of us on audience side could appreciate values residing more in those acts of making music than in the technical intricacies of the marks on the score pages.”

SAN FRANCISCO EXAMINER