

# evan shiners @bach



12-06-2011 release

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12-07-2011

rockwood music hall, stage 2

new york, ny

[www.rockwoodmusichall.com](http://www.rockwoodmusichall.com)

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12-20-2011

the mint

los angeles, ca

[www.themintla.com](http://www.themintla.com)

[www.evanshiners.com](http://www.evanshiners.com)

**For Immediate Release, New York, NY, November 1, 2011** ... Unconcerned with preconceptions of how Bach should be played, or with conventions of what a finished recording should sound like, the wildly talented pianist and 2010 Juilliard graduate **Evan Shiners** releases **@bach** (new cull records), a compilation of two live, unedited performances recorded at Juilliard and Rockefeller University. Bursting with raw musicality, spontaneous and calculated virtuosity, and an ebullient energy, Shiners connects with today's audiences in a way that has seldom been seen for a classical artist.

*"I use the music of Bach to create a modern experience, a spectacle which resembles a classical music concert, but is, instead, about living in the current year,"* says Shiners, *"I improvise, change notes, rescore, re-harmonize -- not out of disrespect for the composer, but to bring an air of unexpectedness and spontaneity that I feel the traditional classical music concert has lost."* (Read Evan Shiners' artist statement in full on page 2.) **@bach** includes Partita BWV825, C minor and E minor Toccatas, the French Suite, and, with string ensemble, Concerto BWV 1052.

The release of **@bach** follows several all-Bach recitals by Shiners around New York, Colorado, California, Taiwan, Paris and Berlin since Spring 2010. Devoid of the sense of formality of most classical artists, Shiners has been heard playing Bach on an upright piano in a Brooklyn bar, prompting **Time Out New York** to call him **"a bona fide Bach star."** In January, Shiners was seen and heard by over 10,000 Museum of Modern Art attendees during his residency in the Performance Exhibition Series at MoMA: *Stop, Repair, Prepare: Variations on Ode to Joy for a Prepared Piano*. Evan was interviewed by CBS "Eye on New York" and a review on the cover of **The New York Times** Arts section declared, **"Evan Shiners attacked the score with a bravura that might have pleased Liszt."**

Originally from Denver, Colorado, Evan began playing piano at age 9 and gave his orchestral debut with the Utah Symphony at age 12. He completed his undergrad and masters degrees at Juilliard in the studio of Jerome Lowenthal, also participating in Juilliard's Scholastic Distinction program, where he wrote his thesis on James Joyce. In the past few seasons, Evan has appeared at Carnegie Hall, Steinway Hall, Avery Fisher Hall, Jordan Hall (Boston), and at the Kimmel Center (Philadelphia), along with tours of Ireland, Germany, parts of Asia and Canada. When he is not playing Bach, Evan can be found writing poetry and a novel, or playing rock in Brooklyn warehouses with his Juilliard colleagues. Evan's successful fundraising campaign for **@bach**, via the fundraising website RocketHub, was featured in **The Washington Post**, which proclaimed: **"Shiners has his own vision of the future"**.

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*"where you might draw the line of what is bach, i draw it somewhere else. i use the music of bach to create a modern experience, a spectacle which resembles a classical music concert, but is, instead, about living in the current year. within the bach pieces i improvise, change notes, rescore, re-harmonize -- not out of disrespect for the composer, but to bring an air of unexpectedness and spontaneity that i feel the traditional classical music concert has lost. the music on the page is potential; my show is the finished product.*

*in this light, my debut recording , @bach, is an unedited recording of two live concerts of bach's music. we hear the orchestra tuning, the sounds of intermission, and there is no post production. the reason for this is not to highlight how well i play live but, rather, to capture as closely as possible the nature of the experience as it happened -- to put the listener in the audience and to document how bach sounded in the 2010s.*

*bach is never separate from the zeitgeist when i play him, and no two performances i give are alike. the sound of @bach will be different from the next record, as we will be in a new musical world: the next lady gaga album will be out, there will be new influences, i will be listening to different music on itunes. i will include all these sounds on each performance using bach as the catalyst to do so.*

*many of my concerts are given in venues not designed for classical music. i improvise and change notes, something most classical musicians are opposed to. i never think of what is considered correct, only of what is relevant. i practice bach playing along to rye rye or mia rapping. my ideal audience is a group of riotous people in the bronx or brooklyn begging for a memorable experience. and still, the music i prefer to play is bach. when you hear me play bach today in new york city, you should hear the taxis honking, the subways screeching, the brooklyn bridge looking elegant, the hudson river crashing, washington heights coming alive on a friday night, and washington square sounding ominously still. bach's music is timeless -- yet this does not mean we have to separate him from our current time."*

*-evan shiners, october 2011*