

**Violin Virtuoso, David Garrett is *Free*
A child prodigy Blossoms into an International Star**

(source: Barbara Bales, the Inside Connection)

As a child, what kind of violin did you use?

I had a half-size violin, which in German translates to Halbgeigen. It was made by Jean-Baptiste Vuillaume, a very fine French violin maker. Since I was child, I've been quite lucky with instruments. After the Vuillaume violin, I had a very good one made by Francesco Giovanni Pressenda, who was born in Turin, Italy. From that point on, I've used the "Strad".

You appear calm and happy when you perform. Is that how you feel when you hold your instrument, even if you play a sad piece?

I think you should be calm and in control. You work out the emotions when you work on the piece. Not necessarily that you get lost in the music, but you just enjoy it. It's like playing a part of drama.

You are signed to Decca now, correct?

Yes, First, I was signed to Deutsche Grammophon. I have done five studio recordings. I took a four-year break and went to college, then I re-signed with Decca which is a part of Universal Music.

How did you come to choose the material on *Free*?

The idea was to have all sorts of musical genres on the cd. Some classical, crossover with rock and R&B elements and gypsy elements. The cd, absolutely, is for a younger audience--to give kids an introduction to classical music.

Which violin pieces have been the most technically difficult?

Paganini caprices and concertos are very demanding.

Which have been the most emotionally challenging?

Johann Sebastian Bach. You have to have total control of your instrument. Bach is very, very difficult because there is a lot of emotion in the music, which is easy to exaggerate, but you have to

do it in a classy, beautiful way and not over-romanticize it. There is a fine line....

Has being a model helped you feel more comfortable as a performing musician?

On the contrary, walking onstage for so many years gave me confidence for modeling. You have to have stage presence beyond charisma for performing and modeling. Confidence and a good, positive spirit are necessary to captivate people and to keep their attention. It's very difficult to get them involved with what you're doing on stage. You have to work for that. It's also part of talent to have the ability to enjoy doing it. You do it because you believe in the greatness in the music. It's really about serving in the music itself.

Has listening to non-classical music influenced your playing? For example, has listening to heavy metal made you a more aggressive player?

Not my playing in itself. The most important thing is to search for your own voice, your own interpretation and your own identity. I try to capture the sound, the glissando. You have to look for something beyond technique. In the end, you have to have an obsession with the music you perform. You must feel it. Look for what you can do with the music and how beautiful you can actually perform it.