

JASON VIEAUX

BACH

Volume 2

Works for Violin



A z i c a



So, “Bach Volume 2”... this would indicate there was some kind of a “Volume 1”, right?... some background is needed for anyone who cares to read about the genesis of this particular release.

Indeed, it's been well over a decade since the 2009 issue of three lute works of Johann Sebastian Bach (1685-1750), **Bach Vol. 1, Works For Lute**, was out on Azica. The idea Azica and I had back then was that there would eventually be a Volume 2, which would complete the “lute” set by making a “violin” record that included BWV 1006, which is both the 3rd Violin Partita and the 4th Lute Suite. Well, “eventually” turned out to be about 13 years, 2 kids, 700 more gigs, and over 8 hours of commercial releases later. After hundreds of queries from around the world asking about Volume 2, I was privately beginning to refer to my 2009 release as “Listen Without Prejudice, Vol. 1” (no disrespect in any way to George Michael).

Many things in my life changed swiftly after 2009, not least of which was meeting my future wife, who has helped me so much with great amounts of understanding, sense, advice and peace in navigating this sometimes disorienting performer-musician life. So a huge part of the preparation and making of this record is directly related to my gratitude to Erine and our two children.

This record is also dedicated to Bruce Egge, the founder of Azica Records, who passed away in September 2020. Bruce gave me the opportunity to capture the music I wanted to document, and we sure came a long way together with our indispensable producer-extraordinaire Alan Bise. So the time period making this record will always make me think fondly of Bruce - we had a lot of great hangs together with Alan in the early days of Azica. I'd also like to acknowledge and remember my two primary teachers Jeremy Sparks and John Holmquist, as well as my long-time manager and friend Kenneth Wentworth. Their care, love, knowledge, experience and wisdom are things for which I'm forever grateful.

Appointments, marriage, raising kids, care for aging parents, the departure of so many important and dear people, massive changes to the music business, whatever it may be... one of the great things about Bach's music is that it's always just there, for us to continually explore. His music doesn't need anything. It is not only comforting and inspiring in its musical greatness, it's humbling in how his notes, phrases, structures, compositional decisions, harmonic details, etc., are seemingly all-knowing (divine) and expressive (mortal) all at once, which is always a great respite in such a turbulent world. Every note gives the feeling that Bach has totally been there, done that, but somehow 1000 times more. I suppose his music can serve as a reflection of a personal moment, experience, a soundtrack to one's life, but I never hear it that way. Bach is completely timeless, ageless, "style"-less. It represents what "great" or "awesome" actually means.

As some who have listened to my humble exhibitions of solo or ensemble playing around the world over the years may well know, I'm not one for trying to inject my individual musical proclivities through an "interpretation" of already-great music, or to use music as a kind of production vehicle to say something about my personal life. It would be of course presumptuous for any artist to think that Bach's music needs them - it doesn't. Individual composing, arranging, songwriting, improvising, etc., is a much better outlet for that sort of exercise anyway. With Bach, I always try to just play what's there; the difficult thing with Bach's music on guitar is that there's a daunting, awesome, rewarding, gratifying amount of "there" there. So, I hope that keeps growing, developing, changing, as my navigation of the guitar as an instrument continues to do the same. And I hope you will enjoy this latest snapshot of where I'm at on that particular journey.



JASON VIEAUX BIOGRAPHY

Grammy-winner Jason Vieaux, “among the elite of today’s classical guitarists” (Gramophone), is described by NPR as “perhaps the most precise and soulful classical guitarist of his generation”.

Jason’s multiple appearances for San Francisco Performances, Caramoor Festival, Ravinia Festival, Philadelphia Chamber Music Society, 92nd Street Y, Domaine-Forget Festival, and many others, have helped to cement his reputation as one of the world’s leading guitarists. Other overseas performance venues include Amsterdam’s Concertgebouw, Seoul Arts Center, Shanghai Concert Hall, Sala Sao Paolo, and Teatro Colon in Buenos Aires. Jason Vieaux has performed as soloist with over 100 orchestras, including Cleveland, Toronto, Houston, Nashville, and Orchestra of St. Luke’s, working with renowned conductors such as Miguel Harth-Bedoya, Hans Graf, Giancarlo Guererro, Jahja Ling, Gerard Schwarz, and Michael Stern.

In 2021, Jason Vieaux performed the premiere recording of a new solo work, “Four Paths of Light”, a new solo guitar suite dedicated to Vieaux by jazz legend Pat Metheny, for Metheny’s 2021 album Road To The Sun. Jason’s passion for new music has also fostered premieres from Jeff Beal, Avner Dorman, Vivian Fung, Pierre Jalbert, Jonathan Leshnoff, David Ludwig, Mark Mancina, Dan Visconti, and many more. Of his Grammy-winning 2014 solo album Play, The Huffington Post declared that Play is “part of the revitalized interest in the classical guitar.”

Vieaux’s multiple appearances over the years with Chamber Music Society of Lincoln Center, Music@Menlo, Strings Music Festival, Eastern Music Festival, etc., have forged his reputation as an in-demand chamber musician. Regular collaborators include the Escher String Quartet, Grammy-winning mezzo-soprano Sasha Cooke, violinist Anne Akiko Meyers, Grammy-winning harpist Yolanda Kondonassis, and accordion/bandoneon virtuoso Julien Labro.

As a teacher, Vieaux co-founded the guitar department at the Curtis Institute of Music in 2011 (with David Starobin), and has taught at the Cleveland Institute of Music for 25 years. Jason’s online Guitar School for Artistworks Inc. has hundreds of subscribers from all over the world. He plays a guitar by Gernot Wagner, 2013, made in Frankfurt.

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Partita No. 3 in E Major, BWV 1006

(Lute Suite No. 4)

1. Preludio
2. Loure
3. Gavotte en Rondeau
4. Menuett I
5. Menuett II
6. Bourrée
7. Gigue

Sonata No. 3 in C Major, BWV 1005

8. Adagio
9. Fuga
10. Largo
11. Allegro assai

Sonata No. 1 in G minor, BWV 1001

12. Adagio
13. Fuga: Allegro
14. Siciliana
15. Presto

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Goshen College (Goshen, IN)

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Producer: Alan Bise

Recording Engineer: Bruce Egge

Mastering Engineer: Alan Bise

Graphic Designer: Monica Mussulin



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