

Artist Management

## Jason Vieaux

Grammy-winner Jason Vieaux, “among the elite of today’s classical guitarists” (*Gramophone*), is the guitarist that goes beyond the classical. NPR describes Vieaux as “perhaps the most precise and soulful classical guitarist of his generation.” Among his extensive discography is the 2015 Grammy Award winning album for Best Classical Instrumental Solo, *Play*.

Vieaux has earned a reputation for putting his expressiveness and virtuosity at the service of a remarkably wide range of music, and his schedule of performing, and studio recording commitments is distinguished throughout the U.S. and abroad. His solo recitals have been a feature at every major guitar series in North America and at many of the important guitar festivals in Asia, Australia, Europe, and Mexico.

Jason Vieaux has performed as concerto soloist with over 100 orchestras, including Cleveland, Toronto, Houston, Nashville, San Diego, Buffalo, Auckland Philharmonia, and Orchestra of St. Luke’s. Recent performance highlights include debuts at the Domaine Forget International Festival and the Carmel Bach Festival, as well as performances at the Caramoor Festival as Artist-in-Residence, Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, the National Gallery of Art, Buenos Aires’ Teatro Colon, Amsterdam’s Concertgebouw, New York’s 92Y, Ravinia Festival, Eastern Music Festival, Curtis Presents, and performances at the Phillips Collection, Buenos Aires’ Teatro Colon, Seoul Arts Center, and Shanghai Concert Hall.

In the last year Vieaux returned to San Francisco Performances for a solo recital in the Herbst Theatre and to the Ellnora Guitar Festival. He performed at Wolf Trap with the Escher Quartet, and gave concerto performances with the New Mexico Symphony, New West Symphony, Bakersfield Symphony, and Kentucky Symphony. In a return to live performing in the fall of 2020, the Fort Worth Symphony re-engaged Jason Vieaux for four performances of Rodrigo’s Aranjuez concerto.

He has forged his reputation as a first-rate chamber musician and programmer through performances with the Chamber Music Society of Lincoln Center, Bard Music Festival, Music@Menlo, San Francisco Performances, Cleveland Chamber Music Society, Strings Music Festival, Grand Teton, and many others. Chamber music collaborators include the Escher Quartet; Grammy-winning mezzo-soprano Sasha Cooke; violinists Nigel Armstrong, Anne Akiko Meyers, Kristin Lee, and Tessa Lark; acclaimed harpist Yolanda Kondonassis; and accordion/bandoneon virtuoso Julien Labro.

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Vieaux's passion for new music has fostered premieres of works by Jonathan Leshnoff, Avner Dorman, Dan Visconti, Vivian Fung, Keith Fitch, Kinan Abou-Afach, David Ludwig, Jerod Tate, Eric Sessler, José Luis Merlin, Jeff Beal, Gary Schocker, Mark Mancina, and more. Vieaux recently premiered Visconti's "Living Language" Guitar Concerto with the California Symphony and has performed the work over a dozen times since.

Vieaux's latest CD release, *Dance* (Azica) with the Escher Quartet, includes works by Boccherini, Castelnuovo-Tedesco, and Aaron Jay Kernis. His premiere recording of Jonathan Leshnoff's Guitar Concerto with the Nashville Symphony (Naxos) was also released in 2019. Slated for imminent release is a new solo Bach recording on Azica. Previous albums include Jeff Beal's "Six Sixteen" Guitar Concerto with the Norrköping Symphony Orchestra (BIS); *Infusion* (Azica), a collaboration with bandoneonist Julien Labro featuring the duo's original arrangements of Leo Brouwer, Piazzolla, Radamés Gnattali, Pat Metheny, and Tears for Fears' *Everybody Wants to Rule the World*; Ginastera's Guitar Sonata, which is featured on *Ginastera: One Hundred* (Oberlin Music) produced by harpist Yolanda Kondonassis; and *Together* (Azica), a duo album with Kondonassis. Of his Grammy-winning solo album *Play*, *Soundboard Magazine* writes, "If you ever want to give a friend a disc that will cement his or her love for the guitar, this is a perfect candidate," while *Premier Guitar* claims, "You'd be hard pressed to find versions performed with more confidence, better tone, and a more complete understanding of the material."

Earlier albums include a recording of Astor Piazzolla's music with Julien Labro and A Far Cry Chamber Orchestra; *Bach: Works for Lute, Vol. 1*, which ranked highly on Billboard's Classical Chart after its first week and received rave reviews by *Gramophone*, *The Absolute Sound*, and *Soundboard*; *Images of Metheny*, featuring music by American jazz legend Pat Metheny (who after hearing this landmark recording declared: "I am flattered to be included in Jason's musical world"); and *Sevilla: The Music of Isaac Albeniz*, which made several Top Ten lists the year of its release. Vieaux's albums and live performances are regularly heard on radio and internet worldwide, and his work is the subject of feature articles in print and online, including such magazines as *Acoustic Guitar*, *MUSO*, *Gramophone*, and on NPR's "Deceptive Cadence." Vieaux was the first classical musician to be featured on NPR's popular "Tiny Desk" series, on which he made a rare repeat performance in 2015 with Yolanda Kondonassis.

In 2012, the Jason Vieaux School of Classical Guitar was launched with ArtistWorks Inc., an unprecedented technological interface that provides one-on-one online study with Vieaux for guitar students around the world. In 2011, he co-founded the guitar department at the Curtis Institute of Music, and in 2015 was invited to inaugurate the guitar program at the Eastern Music Festival. Vieaux has taught at

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the Cleveland Institute of Music since 1997, heading the guitar department since 2001.

Vieaux is affiliated with Philadelphia's Astral Artists. In 1992 he was awarded the prestigious GFA International Guitar Competition First Prize, the event's youngest winner ever. He is also honored with a Naumburg Foundation top prize, a Cleveland Institute of Music Distinguished Alumni Award, and a Salon di Virtuosi Career Grant. In 1995, Vieaux was an Artistic Ambassador of the U.S. to Southeast Asia. His primary teachers were Jeremy Sparks and John Holmquist.

Jason Vieaux is represented by Jonathan Wentworth Associates, Ltd and plays a 2013 Gernot Wagner guitar with Augustine strings.

For more information, visit [www.jasonvieaux.com](http://www.jasonvieaux.com).

## **Acclaim**

"Vieaux ... makes everything look and sound easy. An uncommonly relaxed figure onstage, he seems immersed entirely in the moment. Every note comes out fully formed, but nothing he does feels premeditated, and the music, just a little understated, speaks eloquently for itself." – *Washington Post*

"Vieaux is a complete master of the guitar; it is simply a tool he uses to convey the essence of the music – flamboyant, introverted, festive, or gloomy – all played with complete authority" – *Classical Voice North Carolina*

"virtuosic, flamboyant, dashing and, sometimes ineffably lyrical." – *The New York Times*

"...perhaps the most precise and soulful classical guitarist of his generation." – *NPR*

"...among the elite of today's classical guitarists." – *Gramophone*

"Classical guitarist Jason Vieaux's new recording *Play* is part of the revitalized interest in the classical guitar." – *The Huffington Post*

"This terrific guitarist, a Philadelphia favorite, worked wonders with *Rodrigo's Concierto de Aranjuez*... he played with elegance and fine-tuned precision... a marvel." – *The Philadelphia Inquirer*

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"...one of America's premier guitarists... Vieaux's performance spun magic. Rarely has a single instrument so clearly painted such cinematic vistas and searching introspection." – *Fort-Worth Star-Telegram*

"a substantially gifted guitarist whose playing revealed equal portions of stylistic elegance and technical polish." – *The Baltimore Sun*

"Vieaux showed why he is among the most talented guitarists of his generation, a player whose effortless technique and fluidity gave the concerto a singing voice." – *Tampa Tribune*

"His slim, fat-free, forthright sound [is] a clear vehicle for his artistic intentions." – *The Philadelphia Inquirer*

"I have never heard anyone with Vieaux's subtlety. Vieaux's articulation is faultless and more importantly, it is endlessly varied. And he has a tremendous dynamic range. Just to hear him play something simple, like a scale, is a delight." – *The Buffalo News*

"Vieaux's talent is so huge, and has been apparent for so long... He is still the most accomplished guitarist I have heard with my own ears, and that's a list that starts with Segovia." – *Absolute Sound*

"Well, if [*Infusion*] is not a huge hit for Jason Vieaux and company, I will be thoroughly shocked – because this disc is a boatload of fun, not to mention that the playing is spectacular from all involved." – *Soundboard Magazine*

"there was something special about the way Vieaux handled the Prelude, Fugue and Allegro, BWV 998 that I have difficulty articulating. It was more than just the natural smoothness and utterly rhythmic command with which he executed it; it was also the deep feeling he communicated with little vibrato touches throughout. He is a truly special player." *Classical Guitar Magazine*

"Jason Vieaux and accordionist Julien Labro took the stage of the Herbst Theatre on October 20 for a spectacular demonstration of how many ways their two instruments could converse, conspire, and ultimately soar with one another.... with each selection showcasing the palpable delight each of them takes in playing as a duo." *San Francisco Classical Voice*

"Vieaux is certainly one of the best classical guitarists before the public today. He is indeed a great artist on his instrument, playing with nuance, great confidence and musicality." – *Sarasota Observer*

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"Vieaux proved to be an ideal soloist, playing fast music (especially in the Spanish-flavored finale) with dash and slow passages with warm feeling." [Leshnoff's Guitar Concerto] – *American Record Guide*

"Vieaux and Cooke brought committed professionalism to each item on the menu...Vieaux was attentive to every change in mood and texture...Who needs a piano when a fine guitarist can do the job so eloquently?" – *Cleveland Classical*

"The highlight of the two concerts I attended was the return of guitarist Jason Vieaux...Vieaux is certainly one of the best classical guitarists before the public today. He is indeed a great artist on his instrument, playing with nuance, great confidence and musicality." – *Sarasota Observer*

"While their combination of instruments [guitar and bandoneon] may seem to be a mismatch, for the past ten years the duo has proven that talented players with like-minded musical esthetics can yield amazing results." – *Cleveland Classical*

"With an exquisitely hushed orchestra to back him, Vieaux played this intimate rhapsodic and intensely romantic three-movement work beautifully. His unamplified tone rang clearly through Dana Auditorium, and his impeccably clean technique elucidated this somewhat meandering piece. [Castelnuovo's Guitar Concerto]" – *Greensboro News & Review*

"This was a show-stopping performance. Both Vieaux and Armstrong played this amazing and difficult piece from memory with passion, patience, introspection and extraversion. It was indeed a far-ranging conversation played by two virtuosos with gorgeous tone and expression on each instrument. [Astor Piazzolla's *Histoire du Tango*] – *Greensboro News & Review*

"Violist Chauncey Patterson and cellist Julian Schwarz joined Vieaux for a delightful performance...Vieaux's crisp, clear articulation was deeply satisfying. [Terzetto concertante in D, Op. 68, MS 114]" – *Classical Voice North Carolina*

"this performance was brilliantly interpreted...The pure sound of Vieaux's unamplified guitar was a constant pleasure...Vieaux and Armstrong were rewarded with a prolonged standing ovation. [Astor Piazzolla's *Histoire du Tango*]" – *Classical Voice North Carolina*

"Vieaux played Antônio Carlos Jobim's *A Felicidade*, navigating the familiar melody with rich tone and musical sophistication. He'd toss off virtuoso runs with his signature ease, looking as if, in all the fun, he hadn't noticed the flurry of notes issuing from the instrument in his hands." – *Strings Magazine*

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"By this point, the audience had grown accustomed to Vieaux's flawless and seemingly effortless technique. That did not, however, make it any less extraordinary. [Piazzolla's *Histoire du Tango*]" – *Strings Magazine*

"Staring steadily at his left hand, Vieaux offered a flawless performance ... His beat was remarkably steady, and his melodic flair engaging. [Jobim's *A Felicidade*]" – *San Francisco Classical Voice*

"Despite the fact that Vieaux probably performs the difficult concerto a dozen or more times a season, his performance was as fresh and briskly detailed as it was confidently and solidly rendered. [Rodrigo's *Concierto de Aranjuez*]" – *Arts Knoxville*

"The concerto is charming, lyrical and beautifully performed on this new Naxos release. [Leshnoff's *Guitar Concerto*]" – *Gramophone*

"A work of beauty and virtuosity, the lyrical writing and imitative exchanges between the guitar and orchestra are complimented with beautiful orchestration. Vieaux's musical phrasing, articulation, and tone shine on this exquisite recording. [Leshnoff's *Guitar Concerto*]" – *This is Classical Guitar*

"The vibrant, three movement work proves no easy task for the performer but Vieaux's clarity is exceptional considering Leshnoff has written many bright runs in the upper register and descending arpeggio passages." – *Music City Review*

"a stunning virtuoso showcase for soloist Jason Vieaux. [Leshnoff's *Guitar Concerto*]" – *WFMT*

"A better classical guitarist than Grammy-winner Vieaux would be hard to find for the [Leshnoff] *Guitar Concerto*..." – *Textura*

"Guitarist Jason Vieaux excels with clean, clear lines" [Leshnoff's *Guitar Concerto*] – *AllMusic*

For more information, visit [www.jasonvieaux.com](http://www.jasonvieaux.com)

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