CRITIQUES DE CD
CD REVIEWS

« Récital QUANTUM »

GUITARE

PAGANINI
Caprice n°24 Op.1
Grande Sonate Op.39

GRANADOS
Valses Poétiques

ALBENIZ
Suite Espagnole Op.47
Cataluña . Sevilla

DODGSON
Fantasy-Divisions
Without a doubt Judicaël Perroy is one of the best French guitarists we have heard in quite sometime. Directly after hearing Paganini’s 24th Caprice, we could see that he is a guitarist you don’t want to meet at an international competition. Just after the Grand Sonata (Paganini) and Fantasy Divisions (Dodgson) it became clear that Mr. Perroy has not reached his full potential. In particular with his tone, which tends to be aggressive in its attack.

What strong presence and vitality! He reminds me of young John Williams, with a stunningly mature version of Granados’ Poetic Waltzes. Cataluña (Albeniz)-which he plays as well as Barrueco- has the potential to make an entire new generation of guitarists lose some sleep. After this exceptional debut recording, we have faith that Mr. Perroy will play a big role in resurrecting the classical guitar in France. We’re counting on him!
Judicaël Perroy
SEPM Quantum 1998

C'est une nouveauté chez Quantum et c'est la vocation de certaines maisons de production de découvrir de jeunes talents. Là, Quantum n'a pas raté son coup. Le concert promenade que nous propose ce jeune artiste va de la musique de Paganini à la musique de Dodgson en passant par la musique espagnole d'Albeniz et de Granados. Programme certes ambitieux mais tout à fait à la mesure de ce musicien.

Le «24e Caprice» de Niccolò Paganini, pièce mythique, ouvre ce CD comme une sorte de «bang» avant le feu d'artifice. Maîtrise, rigueur, simplicité, aptitude, tendresse, virtuosité sont imposés par ce «24e Caprice» et Judicaël Perroy a su lui donner la dimension suffisante pour exprimer ses caprices.

La «Grande Sonate op.39» vient tout naturellement emboîter le pas et Judicaël Perroy nous livre un Allegro ferme, sans artifice, magnifiquement articulé avec des piques de retour au thème ample et souple : seul peut-être, le Thème et Variations sont abordés avec une virtuosité excessive, mais n'est-ce pas là les défauts de la jeunesse, signes de grands talents?

Les «Valses Poétiques» de Enrique Granados, point d'orgue de cette ballade musicale, ici jouée dans son intégralité, offrent à Judicaël Perroy la possibilité d'exprimer réellement son talent. Empreint d'une expressivité immense, il nous emmène dans ce tourbillon de valse, quelquefois rapides, quelquefois lentes, sans perdre une seule seconde le fil musical, exprimant à la fois leur simplicité et leur profondeur.

L'introversion nécessaire pour aborder cette dernière pièce qu'est la «Fantasy-Divisions» est entière et Judicaël Perroy, une ultime fois, nous distille cette œuvre complexe afin de nous la rendre simple et émouvante. Disque indispensable dans une discothèque privée.

Note technique : 19/20

Guitar Classique April 1999

It is a new CD from Quantum and it is their vocation, as well as others to discover young talents. Quantum did not miss with Judicaël Perroy.

This recital offers music from Paganini, Dodgson, and also an incursion of Spanish music by Albeniz and Granados. The program is very ambitious but does not exceed the talent of Judicaël.

The 24th caprice by Paganini is a mythic piece that opens the CD in an impressive fashion. Total control, rigor, simplicity, sweet, as well as a bright one and virtuosity are required to play the piece. Judicaël succeeded in expressing all these aspects.

The grand sonata op. 39 naturally follows after. Judicaël Perroy plays the allegro with a firm conviction, but with splendid articulation: for example the bridge is played the second time is full and flexible. The theme and variation are maybe played with a little bit too much virtuosity, possibly due to his youth.

Judicaël plays the entire Waltz Poetique, which is the heart of the CD. This piece allows him to fully demonstrate his talents. He plays the Waltz with an immense amount of expression. He varies the mood of each Waltz without losing their continuity, showing how simple and deep they are.

The final piece, Fantasy Divisions, is a complex piece that requires introspection. Judicaël succeeds once again to give a simple, yet touching interpretation of the piece. His CD is an indispensable part of a well-rounded collection.
Les Cahiers de la Guitare no 72 1999

Playing a virtuoso program, Judicaël Perroy commences his CD with the famous transcription of John Williams of the “24th Caprice” by Paganini just as challenging on the guitar as on the violin. His abilities almost defy relief! The young soloist jump upon the piece with great vigour. He dominates the piece with amazing clarity and has the timing of a swordsman.

....A masterful interpretation of the Spanish music of Granados (“Poetic Waltzes”) and Albeniz (Cataluna”) which are among the peak performances on the CD. I think that Judicaël Perroy plays a very convincing rendition of “Fantasy-Divisions”(Dodgson); playing with much rigor and fine attention to rich details.

....This is the first CD of one of the most talented French guitarists of our time.
CRITIQUES DE CD

CD REVIEWS

« Aspen Suite »
Judicaëi Perroy
Aspen Suite

Programme

Albeniz Asturias - Giulioni Variations sur un thème de Haendel op. 107
Barrios La Catedral Núñez Tango
Piazzolla Canto Piesas - Koshkin
Usher Waltz - Albeniz 13 Cordoba op. 232, # 4

Les gravures de Judicaëi Perroy sont comme les cocktails maison : une bonne dose de saveurs classiques et une touche épicée plus personnelle. Chez le jeune guitariste, les Asturias d'Albeniz, Catedral de Barrios et autres parties de Piazzolla font partie des bases traditionnelles du répertoire, les vodka, rhum et autres jus de citron en quelque sorte. Et Usher Waltz de Nikita Koshkin serait la touche finale de muscade, le brin d'estragon ou le saupoudré de Tabasco, bref ce qui contribue à particulariser ou non un disque ou une boisson. Et subrepticiement, l'auditeur bercé par un Asturias entêtant, l'Iris rêveuse suivant les contours d'une Catedral solidement cisellée, se surprend à apprécier un Koshkin moins coutumier. Le programme suit d'ailleurs une logique quasi mathématique dans ce but : l'Asturias d'Albeniz installe une atmosphère familière quoique joué avec un brio confondant, les Variations sur un thème de Haendel poursuivent la manœuvre, soyeuses et rassurantes, la Catedral apporte le souffle nécessaire pour changer de registre. Et le Tango de Núñez surgit, comme un premier avertissement de la surprise à venir. Les accents déchirants d'un Piazzolla plus mélancolique que jamais préparent doucement l'arrivée de Koshkin, presque attendu finalement après cette enfilade progressive d'époques et de genres. Et la boucle se termine comme elle a commencé, par Albeniz. Une saveur familière après le piquant du Tabasco en quelque sorte.

Mathilde Locher

Guitar Classique April 1999

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Les Cahiers de la guitare et de la musique
Number 78, 2001

The CD starts by Asturias. The fast part does not add anything to the previous interpretation, whereas the central offer a very unusual reading of the music, very suspended, as well as an interpretation with much reserve, where silences are meaningful, almost inhabited, which tells a lot on his intelligent approach of music. The Variations on Handel’s theme by Giuliani are superb. Often a great of subtleness, of fluidity and virtuosity in this game, even if it reveals at times too much impetuosity.

The Catedral of Barrios is perfectly mastered: the slow parts breathe but do not benefit from the softness and sensuality the interpret puts for instance in some of the slow parts of Nunez’ or Piazzolla’s. But I am too picky…

In the 5 pieces of Piazzolla precisely, his vigorous playing is shown, where strength is obvious, but also the lucidity of the tensions it creates. His music, his personal touch, his fullness are not some of the least important skills heard here, to which can be added interesting choices of tempi and personal musical articulations, offering an appealing interpretation.

In Triston, the imposing and structurally overwhelming defined writing that has to be forgotten in order to create the atmosphere to come, is a difficult exercise where it is not enough just to play the chords. Judicaël leads his piece with maturity and in a very convincing way.

Then Usher-Waltz: the interpreter breathes his phrases and leads us to penetrate the heavy climate of this piece, thus giving one of the best versions I have ever heard.

The CD opens with Albeniz and closes on Cordoba. What we call a good CD!
Guitare Diffusion

2002

Receive and discover this recording of Judicaël Perroy (Prize-winner of prestigious Competition of 'Guitar Foundation of America' in 1997, among others...) was one of our best moments of discovery of these last months.

Endowed with a virtuosity quite in the service of his musical imagination, Judicaël Perroy reads again pages which we thought of knowing... The interpretations arise in new references, simply!

Furthermore, the exemplary neatness, without left hand nuisances add to the pleasure of a listening quite centred on the Music.

Absolutely to possess!

Recevoir et découvrir cet enregistrement de Judicaël Perroy (Lauréat du prestigieux Concours de la 'Guitar Foundation of America' en 1997, entre autres...) fut l'un de nos grands moments de découverte de ces derniers mois.

Doté d'une virtuosité toute au service de son imagination musicale, Judicaël Perroy relit des pages que nous pensions connaître... ses interprétations se posent en nouvelles références, tout simplement!

De plus, son jeu exemplaire de netteté, apuré des agressions sonores engendrées par les grincements et autres bruits parasites ajoutent au plaisir d'une écoute toute centrée sur la Musique.

A posséder absolument!