
ROCK DE CHAMBRE PRESS REVIEW

QUEST-FRANCE, 28 FEBRUARY 2004

GOUDE: STRING, WIND INSTRUMENTS AND VISUALS

Jean-Philippe Goude, composer of hundreds of scores for advertising films, feature film sound tracks and title music, is in concert for the first time ever - an event not to be missed!

Jean-Philippe Goude and his six musicians (violin, cello, piano, double bass, clarinets and bassoon) will be performing live at the Aire Libre (Rennes). This concert will give the public the chance to enjoy this acoustic music first-hand.

Such close contact with the public does nothing to conceal the composer's jittery nerves and this is perfectly understandable. He may well have a long career behind him, many CDs and even a Gold Award for the title music for the Frédéric Mitterand programme, *Permission de Minuit*, but this is Jean-Philippe Goude's first ever, live stage performance. He may not be well known to the general public, but many of his compositions sound vaguely familiar. Jean-Philippe Goude is a true "character", to quote the title of the Bernard Rapp programme for which he produced the title music. And this is the gentle, intimate and richly emotional piece of music that brings this superb concert to a close.

The show's visuals also deserve a mention. Alain Escalle's dextrous visuals are projected onto a giant screen at the back of the stage. Highly contrasting, they twist and change, vaguely resembling animated etchings or moving Chagall sketches. There is even something very "Durasian" about it all.

Perhaps the only false note in the entire show is the concert's title - "Rock de Chambre" or "Rock Chamber music". Even if Jean Philippe Goude's compositions include repetitive music, a mixture of genres and a style similar to that of Frank Zappa, it certainly cannot be classed as rock music. What does it matter though? Goude writes Goude music and it's well worth listening to! Giving Goude a stage all to himself really was one of the highlights of the *Tombées de la Nuit* music festival, which worked in partnership with *Travelling*, the cinema festival.

OUEST-FRANCE, 23 FEBRUARY 2004

**JEAN-PHILIPPE GOUDE PERFORMS A ROCK CHAMBER MUSIC CONCERT
FROM THURSDAY TO SATURDAY AT THE AIRE LIBRE, ST JACQUES**

Classical, rock or film music? It is difficult to place Jean-Philippe Goude's work into a single category. For the first time ever, he is bringing his musical world to the stage.

We had to wait a very long time for this concert, entitled "Rock de Chambre" or "Rock Chamber music". First of all, because although very prolific, this musician's recordings have never been performed live. And secondly, because this concert was originally programmed for the *Tombées de la Nuit* music festival but the festival was cancelled due to problems with French entertainment industry workers. Seven months passed before another opportunity to stage the event arose, i.e. *Travelling*, the cinema festival. Jean-Philippe Goude has composed hundreds of scores for advertising films, thirty-odd sound tracks for films and an equal amount of scores for TV theme music (including the Gold Award for his title music to the Frédéric Mitterrand programme, "Permission de minuit"), and has made his mark at the crossroads (rather than at the border) of two musical genres where he has created an environment in which rock music meets "classical" music. His music is reminiscent of Debussy or Satie (from whom he borrows the Gymnopédie no. 1), and its non-conformism and blend of scholarly music and pop culture calls Philip Glass or Franck Zappa to mind. Jean-Philippe Goude confirms that "Beethoven, Jimi Hendrix, Bartok, the Beatles, Vivaldi and Kraftwerk" have also inspired him. His eclectic style has led him to arrange music for artists such as Dick Annegarn and Renaud and he has also worked with Michel Portal, Yvri Giltis and Carolyn Carlson.

The Aire Libre concert includes over twenty pieces, rewritten and adapted especially for the occasion. The concert has a strong visual element, thanks to the work of Alain Escalle, a digital image creator and director who uses the latest technology when carrying out his graphic and visual research for animated visuals.

LA DIVINE NATURE DES CHOSES

(THE DIVINE NATURE OF THINGS)

CD's ref: 3014112 Wagram Music SA (Hopi Mesa)

Introduction:

On listening to this third album by Jean-Philippe Goude, we would love to surrender to the same kind of pleasure we found in his previous compositions, enjoying once more the light-heartedness that was so delectable in his second album (*Ainsi de Nous*, 1994) or the sombre clarity of "*De Anima*", his first album, brought out in 1992 under the Hopi Mesa label. In fact the present work is situated at the cross-roads, between gravity and lyricism.

In "*The Divine Nature of Things*", Jean-Philippe Goude returns to his musical roots, the world of "rock chamber music" as he himself describes it. This new composition is more contemporary and more moving than ever. Its title places it under the aegis of Hadrian, the powerful Roman emperor, a man of exceptional wisdom. Marguerite Yourcenar's novel "*The Memoirs of Hadrian*" published in 1951 describes his gradual progress from the "small soft wandering soul" of his youth to the "firm ground" (*tellus stabilita*) of his mature years.

In his art as well as his life, Jean-Philippe Goude has clearly perceived the "divine nature of things". This is revealed by the harshness of some of his new compositions. But while there are passages of daring dissonance there are, almost paradoxically, others of great warmth. This is the fruit of the vast experience as a musician that he has behind him. He has studied classical music, played with jazz and rock groups, made studio recordings, written incidental music, etc... During the last few years, as well as film music and music for the stage (for Carolyn Carlson, Michel Portal...) he has composed many theme tunes -brief pieces stamped with consummate elegance. True to his individual style, he has developed a rare faculty for imbuing each instant with a sense of simplicity and intimacy.

He brings new energy, or perhaps I should say new-found energy, to his interpretation. Undoubtedly, this is music for a group, just asking to be heard live in concert. The collaboration between the composer and his musicians is clearly closer than ever, but this is not the only explanation for the undeniable development. Jean-Philippe Goude was born in 1952. Does he feel a certain nostalgia for the "progressive rock" or "jazz-rock" that he played at the beginning of his career, in the seventies? This is not really the case. What he particularly remembers from those generous, free and easy years, where seriousness sometimes won out over virtuosity, is genuine energy and a sense of sincerity.

There is also a certain austere quality to this album, which is perhaps to be expected in the light of the epigraph taken from Marguerite Yourcenar. We all know that simplicity and humility are the fruit of long, patient work. This is

the only way to arrive at the essential heart of things. Goude appears to have opted to eliminate all superfluous embellishment from his musical language. Many sections are all the more impelling as a result. We are nearer to the bone, the wood, than to the flower or the "fiore" which gives us in musical terms the Italian "fioritura" or florid ornamentation. However; although the composer has decided to follow his own inspiration, irrespective of trends and fashions, this does not mean that he indulges in melancholy, unless there is perhaps a kind of bracing melancholy to be found here. There is continued lightness of touch in previous albums, mingling samplers and acoustic instruments with the marimba, the viola da gamba and a glass organ. This is music that speak to us. Many of these compositions twine about us and around us like a convolvulus, until one fine morning we wake up and find that they have become part of our own private universe. This is music for an imaginary film, to take us travelling along the tracks of memory, celebrating the beauty of the world.

These are difficult times which brings us face to face with the "Divine Nature of Things". When we consider Jean-Philippe Goude's music more deeply, we are compelled to acknowledge that it reaches out beyond us, that it evokes the smiling face of tragedy, the sweetness of the passing days and years. It also reminds us that we must profit from the energy to be had from each of sunlight, from each human glance. Did I mention an imaginary film? Perhaps this is indeed the film of our life.

Robert Bricatte.

*"When we have reduced needless servitude to a minimum, and avoided unnecessary ills we are still left with a long series of true evils to keep the heroic virtues alive: death, old age, incurable illnesses, unrequited love, friendship rejected or betrayed, the mediocrity of a life that is always on a smaller scale than we looked for and less colourful than our dreams: all the ills caused by **the divine nature of things**."*

Marguerite Yourcenar: The Memoirs of Hadrian Editions Gallimard

LE MONDE DE LA MUSIQUE. "The World of Music" / Monthly March 1997 ****

Compared to previous productions, Goude's musical world here opens onto a far wider spectrum. First, the material is far more eloquently amplified, running from baroque to minimalist, via the music-hall genre. Secondly, the structure of the orchestra plays upon permanent variations to its advantage, resulting in fourteen compositions performed by greatly varied formations. This was made possible with the help of a wide variety of musicians; six mainstays and twenty guest performers. The richness of tone, which runs throughout, from the crystal organ to the electric guitar, is based upon cord instruments disposed in the manner of a chamber orchestra. Cellos, with their privileged proximity to the human voice, play the part of protagonists, the best example being the double version of the title track. Its alternation between bass and synthesizer inspires particularly interesting changes in harmony. These short works have an old-fashioned daintiness that seems a perfect theme song for displaying an antique toy collection...

Francisco Cruz.

NOVA MAG / April 1997

And while were at it, why always go looking in far-off places (America, for example) for pumped-up glory? With equal style (in repetitive music), "*La divine nature des choses*" (Arcade) by Jean-Philippe Goude, a highly talented young French composer, is still overlooked by wordly, if not to say lobotomized! critics. Many a name comes to mind while listening to this all-white album: Debussy, Satie, Fauré and César Franck. But Goude contrary to Glass, never borrows shamelessly or without giving credit where credit is due. He breathes new life into his mentors' style in these fourteen instrumental tracks for piano, bassoon, synthesizer, crystal organ, etc, where one finds all the subtillities of French Chamber Music. For example, one happens upon an unexpected emotional paralell between the track "*je suis chose legere*" and C. Franck's quintet by Alfred Cortot and the Ysaïe Quartet. This sort of musical science, well-documented, yet light and refreshing, bears forward real truth in sound. It's glowing and well-balanced, meandering from melancholy to moving joy, growing to then wither, going from Ying to Yang and back again. In a word "*la divine nature des choses*" is to music what writer Lawrence Durrell is to philosophy: a sort of lucky charm that begs to be listened to, to teach one a thing or two more intelligently and more in depth than the phony voices of the usual hustlers of the post-modern scene ever could.

Vincent Borel.

AINSI DE NOUS (SO WE ARE)

CD's ref: 852504 Wagram Music SA (Hopi Mesa)

Introduction:

The music on this disc has special properties. From the first note, it seems subtly to change the quality of the ambient light and the pressure of the air.

Suddenly, everything is lighter, more alive, more pure, as if on a still Spring morning under a bright new sun. The eye sees clearer, the heart opens out in tenderness for the world.

There is a clarinet, delicately acrobatic. The violin, emotional, suave. The bassoon, cello and double bass are good companions, caressing, enveloping. The piano, graceful as a manuscript illumination. A distant harmonium. The merest suggestion of an accordion. All in all, an intimate orchestra, pared down to essentials, in a score sculpted with miraculous precision.

Two years ago, with the CD "De Anima", Jean-Philippe Goude opened a new chapter in the already well-filled life of musician - classical music studies, rock and jazz groups, music for films, television background music and credits, creation for the dance, collaboration with Carolyn Carlson or Michel Portal. Goude's reputation as he entered his forties was above all that of an expert in synthesizers, a high-tech virtuoso. And then, surprise: his most personal music took the airs of acoustic purity and baroque or classical reminiscences.

We discover the same world of sound on "Ainsi de Nous" (so we are). Simply, the mood has changed. After ascetism and gravity, a gentle liveliness creeps in. Melodies flit past at the speed of scudding clouds, somewhere between a smile and melancholy. Rhythms dance weightlessly. Scarcely troubled by exquisite peaks of anxiety, a secret happiness shines through.

Where should we seek to place this aesthetic approach? In an introduction to his previous recording, I wrote certain phrases which today I would stress more than ever:

"As this century draws to its close, music is reinventing itself, far from obsolete forms of futurism, through a quest for simplicity and profundity... Harmonies and timbres are evolving outside any period, in a time that is both immemorial and immediate. We should see in it the only true meaning of the word 'contemporary'"

Jean-Pierre Lentin.

TELE-LOISIRS MAGAZINE / DECEMBER 1994

The ideal music to wake up to, yet still lets you go on dreaming... The instruments here seem to be running after one another, calling out, answering back, on a glowing and unbroken prairie awash in the still-trembling early-morning sun. Jean-Philippe Goude is a magician who's always got new tricks up his sleeve for his enthusiastic, ever-expanding audience. A master with synthesizer, he's come back full-circle to the source of his inspiration which savily blends Classical and Baroque.

KEYBOARDS MAGAZINE / DECEMBER 1994

Between TV theme songs and commercials Jean-Philippe Goude keeps moving forward, filling pages of sheet music for small chamber orchestras with his graceful strokes. To our guenine delight "*Ainsi de Nous*" is in happy continuity with his previous album "*De Anima*" and here one finds a series of precise works, full of charm and distinction. Violins, cellos, clarinets, bassoons and piano weave a graceful pattern. This music is in no particular hurry, but each note struck underlines the whole in enthusiastic bursts forward. Noble, but without pretention, crystal clear yet never insipid, accessible whilst profound, it's a music which chooses a resolutely contemporary approach that doesn't need to follow trends. That's why it exudes the same refreshing serenity as a walk in the woods which leaves the listener an earful of enticing landscapes for relaxing by the crackling fireside.

Bruno Heuzé.

DE ANIMA (ABOUT SOUL)

CD's ref: H.M CD 006 Wagram Music SA (Hopi Mesa)

7 A PARIS MAGAZINE/AUGUST 1992

The heart of summer makes for listening to airy music which defies classification. This is the season for quatuors and the triumph of the latin spirit. Jean-Philippe Goude is a composer capable of creating limpid yet dreamlike music and his Aristotelian work "*De Anima*" came out recently. This is surely to be filed in the "nouvelle musique" category, yet the atmosphere is melodious and mincing, fragile as open lacework. Each note is like a light, refreshing drop of water. Goude works with a small ensemble, sometimes just two violins, a piano and a clarinet are enough. I've rarely heard an album so attuned to the mood which reigns in the summer shadows. An elegant jewel of a record.

Christophe Bourseiller.

LES INROCKUPTIBLES MAGAZINE/DECEMBER 1992

Nowadays, the meandering tunes of Jean-Philippe Goude might well restore the promise of a new song for a new day! Having been noticed in many circles for his clever opening theme for the TV program "*Caracteres*", Goude will catch many a wandering ear with his ability to create all sorts of atmospheres in all sorts of musical formats. His moderate neo-classicism (even though labelling it at such therefore becomes obsolete) combines traditionnal and modern sound in perfect balance: more than talent is needed to establish a dialogue between a violin and a creaking escalator without sounding like something dictated by the G.R.M. The vocal compositions *Salve Regina* or *Libera Me*, wonderfully interpreted by the irreproachable contralto Grard Lesne sometimes evoke those by Arvo Part, that is to say an Arvo Part who, like Mozart's *Messe in Ut minor*, makes room for the profane. Listening to the instrumental pieces, it's the transparence of Gorecki that comes to mind. Free wanting to illustrate anything (in particular) this music has real self-confidence and Goude seems to really know where he's going. So he goes, without being carried away by the artificial beauty of overpowering synthesizers, a cover-up for a lack of inspiration, and uncovers the pleasure of dialogue without ever sounding dry and empty. As Schoenberg used to say: "many a masterpiece has yet to be written in C major".