

Frédéric Paul Lallet

Press Reviews

Frédéric Paul amazes us with his mastery, his touch and his virtuosity (not at all arrogant). We can only appreciate the existence of a music which allows such diversity showing us something we are not used to.

Interview Jazz Convergences

France's child has come a long way since his music studies at the Marseille Conservatory and in California... Already acclaimed by national and international critics, our composer and concert pianist has attracted a great deal of attention due to the independence of his hands and a solid left hand. These are intense moments for Frédéric Paul...

Charles Robotti - Le Méridional

Frédéric Paul's music captivates us..., an affirmation of talent; a pleasure to listen to and then listen to this affirmation again...

Jacky Ritz - Jazz Convergences

"Cross-Words" or cross worlds, is a real exchange at Frédéric Paul Lallet's and of Eddie Gomez's crossroads, as shown in the six themes they composed together (the others, nearly all from the pianist's pen). Even if everyone knows the double bass player's path, one would be pleasantly surprised to discover here a young French pianist who already has a personal universe, neither ordinarily "evans-like", nor bluntly "jarrettish". A universe traversed by strides of memories or impressionists, of airy or dancing melodies, and to which we can easily see how it had given Eddie Gomez great pleasure to associate with his own. A universe where we can savor the "product" at our leisure while awaiting the promising developments it leads us to hope for.

Thierry Quénium - Jazz magazine

Nobody would say that the pianist, Frédéric P. Lallet, took the easy road when he chose, as his first two recordings, forms of expression belonging to exercises in style and instrumental mastery. In a duo with Eddie Gomez on Cross Words, with whom six themes were composed, the serene and not the verbose trade prevails of two roads and two personalities where the content of the ensemble inevitably reflect the aesthetic of Bill Evans and his epigones, namely Keith Jarrett. On Contrastes, in a solo, Frédéric P. Lallet accentuates this allegiance even more and unveils the intimacy of his discourse by means of impressionist combinations created by both tension and respite. Even if the atmosphere of these two CDs don't abandon the European, classical piano approach, which could irritate some, the sensitive and calm universe of this musician is worth spending time on.

François Vernier - Jazz Hot

A good, free-jazz style, solo Album, Contrastes reminds us of the famous Koln Concert given by Keith Jarrett. It isn't an imitation, but a really nice, good album, private and wild with musical images of peaceful moments and breaking curls, of swings and violent harmonies, at times dense but always free. The pianist reveals his private world to us and invites us to meditate upon it. The piano expresses all the acoustic richness of which it is capable, it opens up paths worth taking. A beautiful production from a pianist who has played with the greats because he is one of them.

Must buy urgently.

Pluriel Magazine

He is a young, pianist from La Ciotat who already possesses a very personal style. He played in a duo with Eddie Gomez for his very first compact disk ("Cross-Words" – Too Much Records) thus giving him a solid reference. Especially as you could (in the very early 90s) begin to notice a very personal universe. With "Contrastes" his second CD, but first solo laser, which followed quickly on, Fred Lallet opens the doors to his personal, musical world wide open. A free, private, varied, and rather European world. In it we can find reassuring classicism but also the typical sudden rise in sound from free-jazz, contained and even guided with a rare sense of balance. From tension to respite, Lallet takes advantage of alternating programs to share with us the acoustic richness of the piano that tends to get forgotten. Original in his approach, with daring aesthetic, he hands out along the way, some exercises in style (which may disturb a few people), but which increase the value of his sensitive yet quite calm world. This, in any case, deserves lingering over since it isn't everyday that one hears a young pianist from La Ciotat express himself with such inspiration and originality.

Le Méridional

During the several years he spent in the USA, rubbing elbows with the great names of jazz, Frédéric Paul has benefited from a surprising musical education. "Contrastes" unveils the great freedom and musical ease of an artist who, considering his talent as a God given talent, wants to bring us closer to Him through his art. It's from within his faith that he draws his inspiration, and his subtle technique, outside the "jazz standards", shows hope. A great, solo piano, album with avant-garde accents for all jazz lovers.

Séphora Music Magazine

It was a Friday night and the weather was awful... Even so, the audience was present for the first concert given in our city by the composer Frédéric P. Lallet. It was at the church of Saint Antoine, on the road to Vittullo, and the 200 people who discovered this artist weren't sorry they made the trip despite the freezing wind and the storm. One need only read the friendly comments written in the guest book to see it. Nice, enthusiastic, words of admiration. Comforting, all the same, in this time of high-pitched pessimism, don't you think? Also something to think about concerning explanations sometimes given to justify empty concert halls...

S. Florence - La Corse

Cocktail "Jazz and Vodka": Frédéric P. Lallet has been invited by the Russian Minister of Culture and will be touring Moscow at the beginning of March. In this manner, he will be the ambassador to the imperial city since he will deliver the medal of the city of Ajaccio and a letter written by the General Council of the South of Corsica encouraging cultural exchanges to the Russian authorities.

La Corse - Le Provençal

A swing oasis... To say that Ajaccio is a cultural desert would be a little harsh, but all deserts have their oasis. Frédéric Paul Lallet is one of them, an oasis that swings...

Interview J.P. Frigara - Journal de la Corse Le Doyen de la Presse Française

Frédéric P. Lallet : Some like it spiritual...

Interview Paese Magazine

Frédéric P. Lallet: the artist who has recorded with the jazz greats and combines his faith to his art...

Interview M. Mukena - Le Christianisme

This boy who grew up all of a sudden, strolls gazing elsewhere...

On the sax, he appears to be immediately in harmony with the instrument, he puts it in his mouth and the magic of acoustic vibrations transcend the emotions of an audience that's been carried away.

A moving ecstasy.

Sitting at the piano, meditative or agitated, Frédéric P. Lallet fascinates. Gifted with a superb independence in his hands and impeccable technique, rhythms and notes cascade and crash in harmony unveiling his genius through this clever combination.

Quite close to divine, a musician is actually born as a channel through which he communicates with a superior force, leaving behind unforgettable moments and eternal resonance...

Frédéric P. Lallet, born in 1960, began classical piano lessons at the age of seven and saxophone at the age of ten at the Regional Conservatory of Marseille. He received the first prize in music theory and at 18, he decided to embark on the long trip to the United States to somehow go back to the roots of that universal language called Jazz.

He stayed there 6 years, learning music in a manner in which he had always dreamt: at the Dick Grove School of Music in Los Angeles and meeting all the great names of the stage, i.e. Lou Lévy, Los Schiffrin, etc.

The communication among musicians would increase, quite quickly, above and beyond all conscious technical limitations, to blossom into a unique language, a spiritual dialog, to reach one goal: a communion of souls through art.

He likes being a risk-taker and looks for the same presence among other instrumentalists. He is considered progressive in the practice of his music, encouraging, in this way, a personal interpretation.

Frédéric P. Lallet feels free to ask himself questions about going beyond the "comfort" status, and so, in his own way, he's a nonconformist.

His fertile imagination, combined with a creative spirit, stimulates a will, a desire, and I would even say, a duty to refine and to clarify his musical language as proven by his compositions and his improvisations (spontaneous compositions). For, as it is for everyone, the road to perfection even though it is necessary, it is also delicate. Also, doesn't he try to come closer to the creative source by means of his music? Wouldn't it be, after all, the real calling of the Artist?

Geniuses like Art Pepper or John Coltrane (Frédéric Paul's favorite Jazz musicians) came from the ghetto and shady bars and pubs; hostile universes to all sensitivity and yet generators of exceptional beings. Frustration, moral and physical suffering, quite often, give birth to artists. For Frédéric P. Lallet, going on a spiritual retreat, during which he was deprived of any contact with an instrument, was the catalyst for his musical concept and the trigger to the mastery of his art.

For him, music is a gift and will remain a gift. Only an attitude of humility and respect will allow him to achieve this joy of creating and sharing.

Whether its on the saxophone or on the piano. Frédéric P. Lallet continues to surprise us...

Helyette Cacchia

Attachée de presse

In his album, "As it is", recorded in New York, Frédéric Paul, on the saxophone, continues his concept of not constantly using music that has already been composed and arranged as the basic development for his improvisation.

Conscious of the fact that there are domains in which he hasn't yet achieved his goal, he shows, none the less, an impulse to keep his music free through his compositions; free of all constraints and allowing it to breathe, live and frolic to its fullest.

Master of his technique and having assimilated Jazz history and its musical traditions, he knows that this music doesn't belong to him. His only real objective is to withdraw and let it express itself and, in doing so, communicate different messages while

answering to the call of the gift.

Having pointed this out, it's easier to understand the freedom of form of his compositions. Sometimes a theme of 32 bars, another of 4 bars or yet another one of 2 bars, bridge, coda, repeat, introduction, tonality and modulation are not obligatorily started, nor necessarily announced or interpreted, but one always finds this discourse developing as the bars are played, becoming more and more intense as the other musicians join in; and the last note, turning us into dreamers filled with wonder. And if all this were true?

Concerned with using his talent as well as possible, he believes neither in violent music that unleashes passions nor in political music. Art is, and should be, a spiritual and divine language which allows man to catch a glimpse of his future through "the flicking of curtains", and consequently, must transmit it wisely.

Art and the Divine are only one, still it's necessary to be able to rise above all false truths...

Jazz, the true heartfelt cry, cannot exist without a work of individuality. To bring out its originality within one's own music requires maturity and courage. Courage to remain true to oneself, whatever the fashionable style may be; courage of one's convictions to achieve an inner unity which will keep the creative source from drying up.

For such messages, when he started, Frédéric Paul felt the immediate need to surround himself with artists (Eddie Gomez, Danny Gottlieb) who, if I may say so, don't have anything to prove musically. Each of the musicians knew the real motivations of this recording and immediately agreed to take part in it. Although Frédéric Paul had already recorded a duo with Eddie Gomez, the double bass player, it would appear that he is able to adapt the musicians to the evolution of his music.

Surrounding himself with such accompanists allows him to concentrate more easily on his message, knowing that wherever he may go they will always be present without interfering with his technique. Evidently, Frédéric Paul allows them to express themselves freely through splendid interventions while respecting their status as leader.

His music is beautiful, deep and its aestheticism is a question of taste. Any additional definition would be inevitably restrictive and castrating. Jazz is felt and any explanation would be amputating its essence and consequently, short-circuiting the artist's message.

It's well known that we all perceive phenomena linked to spiritual evolution differently, but each of us can, and should, see and hear through an art form. Frédéric Paul's music lends itself easily to spiritual vision and allows the dream to feed on images, sensations and emotions.

To finish, I would like to quote James Bronson Jr., Grammy Award winner of best Jazz artist producer by Down-Beat Magazine:

"Whether Frédéric Paul Lallet is playing the piano or the saxophone, it doesn't make a difference.

His marvelous, unique music is in the groove and his musical ease is at its peak.

Frédéric Paul has something that puts him above the other musicians of his generation and is a unique sound; much like in the sixties when John Coltrane came up with a unique sound later called "Sheets of sounds".

There's no doubt in my mind that Frédéric Paul is an innovator."

J. Giovannai

Jazz Producteur