

# Once upon a time...

AT THE WALT DISNEY CONCERT HALL

Chopin · Debussy · Dupré · Duruflé

Massenet · Ravel · Robin · Tchaikovsky

Organ of the Walt Disney  
Concert Hall in Los Angeles

Jean-Baptiste Robin *organ*



Once Upon a Time....  
At the Walt Disney Concert Hall

Jean-Baptiste Robin b.1976	Frédéric Chopin 1810-1849
1. Improvisation on Fairy Tales 3'30	9. Prélude Op.28 No.15 in D-flat major 7'47
Pyotr Ilyich Tchaikovsky 1840-1893	Maurice Ravel 1875-1937
2. Dance of the Sugar Plum Fairy from <i>The Nutcracker</i> 1'46	Ma Mère l'Oye (Mother Goose)
Jules Massenet 1842-1912	10. I. Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty) 1'47
3. Les Mandores from <i>Cendrillon</i> 2'07	11. II. Petit Poucet (Little Tom Thumb) 3'46
Maurice Duruflé 1902-1986	12. III. Laideronnette, impératrice des pagodes (Little Ugly Girl, Empress of the Pagodas) 3'45
Suite Op.5	13. IV. Les Entretiens de la Belle et de la Bête (Conversation of Beauty and the Beast) 4'36
4. I. Prélude 9'15	14. V. Le Jardin féérique (The Fairy Garden) 3'27
5. II. Sicilienne 6'38	
6. III. Toccata 8'09	
Claude Debussy 1862-1918	Jean-Baptiste Robin
7. Clair de lune from <i>Suite bergamasque</i> 5'13	15. The Hands of Time 11'16
Marcel Dupré 1886-1971	First premiere recording commission from the American Guild of Organists for the Biannual National Convention in Kansas City, 2018
8. Deuxième esquisse Op.41 No.2 in B-flat minor 4'08	

Jean-Baptiste Robin organ  
at the Walt Disney Concert Hall organ,  
built by Rosales Organ Builders and Glatter-Götz Orgelbau

2, 3, 7, 9, 10-14: transcription by Jean-Baptiste Robin  
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Tuning of the organ: Manuel Rosales  
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The worlds of fairy tales and fantasy are just as suited for childhood as for music. Walt Disney was inspired by those universes when he created his famous animation films (*Snow White*, *Pinocchio*, *Cinderella*, *Alice in Wonderland*, *Peter Pan*, *Sleeping Beauty*, *The Sword in the Stone* or *Jungle Book*), in which the music participates on a par with the imagery to create poetic or dramatic moods. And isn't *Fantasia* set up like a score where Bach, Tchaikovsky, Dukas, Stravinsky, Beethoven, Mussorgsky and Ponchielli engage in lighthearted banter? The programme of this album tells us a story in the way of '*Once upon a time*', the phrase with which all fairy tales begin. It evolves through stories, evocations, states of mind, and it also questions the passage of time. But in the end it is also the organ which tells its own story, as Jean-Baptiste Robin makes the instrument sound in every possible way, with an infallible imagination. Passing alternatively from improvisation to unpublished transcriptions, from the use of established classical repertoire to an original creation, the organist here applies every aspect of his art and his coloristic imagination. This way it is both a journey through the exceptional sonorities of the organ of the LA Phil, and a musical programme which tells us what is shown here.

The album opens with an improvisation specifically based on the March which, in the first act of the ballet *The Nutcracker* (1892) by Pyotr Ilyich Tchaikovsky, accompanies the dance of the children who gather to receive their presents.

The libretto of Tchaikovsky's *The Nutcracker* is an adaptation of a fairy tale by E.T.A. Hoffmann (1816) about the children's romance between little Clara and a nutcracker, which she is given as a Christmas present and which turns out to be a charming prince. After their victory over the evil army of the Mouse King, they are transported to the Land of Sweets and to the Confiturembourg Palace, where the Sugar Plum Fairy vicariously reigns in the absence of the Prince. *The Dance of the Sugar Plum Fairy* – and its famous appearance of the otherworldly-sounding celesta – is featured in *Fantasia* by

Walt Disney. And the *Marche* with which this recital opens, was, like the *Dance of the Sugar Plum Fairy*, reused in the movie *The Nutcracker and the four Realms*, produced in 2018 by Walt Disney Pictures and directed by Lasse Hallström and Joe Johnston.

The character of Cinderella, popularised by Charles Perrault, the Grimm Brothers and Walt Disney himself, has not only inspired Rossini and Prokofiev, but also Jules Massenet to write an opera, *Cendrillon* (1899). *Les Mandores* (the Mandolas) parade at a ball organised by the father of Prince Charming, who suffers from hypochondria. During the ball, Cinderella appears before an awestruck prince.

The *Suite Op.5* by Maurice Duruflé (1933) is dedicated to Paul Dukas, whose *l'Apprenti Sorcier* is so prominently featured in *Fantasia*. The brooding climate of the *passacaille* in *E flat minor* of the *Prélude* is dissipated by a tender modal cantilena, followed by a Faurean *Sicilienne*, of which the second theme recalls that of *La Péri*, a ballet by Dukas. Jean-Baptiste Robin sees, in the juxtaposition of the two themes of the virtuoso and dazzling *Toccata*, a reference to the Ravelian *Entretiens de la Belle et de la Bête*. The first one recalls that of the famous *Toccata* by Léon Boëllmann (1862-1897), while the second theme is more graceful and magical. Duruflé was not very fond of his *Toccata*, albeit very popular nowadays. Jean-Baptiste Robin considers the organ of Disney Hall ideally suited to the music of this composer. The indications of the score are expressed in perfect harmony with its sound aesthetics.

Quite a different mood is evoked by *Clair de lune* by Claude Debussy, the third movement of the *Suite Bergamasque* for piano (1890). The piece, set in the dreamlike tonality of *D flat major*, was initially intended to be included in an eighth sequence of *Fantasia*, but was withdrawn because of the already impressive length of the movie. Although several works by Debussy have been adapted for other instruments, the organ so far has only sparsely stirred the imagination of transcriptionists. Jean-Baptiste Robin has skillfully made up for this lacuna.

The second of Marcel Dupré's *Deux Esquisses Op.41* (1945), is symphonic in its scope and is emblematic of the transcendent virtuosity of the composer-performer. It is a spectacular study in octaves, conceived for a large concert hall organ. With its dark and vehement colouring, Jean-Baptiste Robin evokes the sinister mood of certain fantasy tales. Dupré has often played the work himself in the United States.

Begun in Paris, the 24 *Préludes Op.28* by Frédéric Chopin were completed during a holiday spent by the composer and George Sand on the Balearic Islands (winter 1838-1839), a stay which, although blissful at first, very quickly turned into a nightmare. This sad episode in Chopin's life has sparked an abundant literature, and some of the *Préludes* were a posteriori dressed up with overly dramatic assumptions. Thus, the repetitive notes in the central section of the 15th *Prélude* are said to represent raindrops falling heavily on the roof of the Monastery of Valdemosa, Mallorca. The registration chosen by Jean-Baptiste Robin strikingly evokes the gloomy atmosphere of this episode, and emphasizes its contrast with the enchanting first theme.

Together with *The Nutcracker*, *Ma Mère l'Oye* (*Cinq Pièces Enfantines pour piano à quatre mains*, 1908/1910) by Maurice Ravel is the work which bears the strongest references to the universe of Walt Disney. Here, the composer drew his inspiration from the French fairy tales of the 17th century: Perrault for *Tom Thumb* (with its movement of thirds expressing the wandering of the children lost in the forest) and *The Sleeping Beauty* (a noble, modal pavane), the Comtesse d'Aulnoy for *Little Ugly Girl*, *Empress of the Pagodas* (with its pentatonic chimes), and Marie Leprince de Beaumont for *Beauty and the Beast* (with two strongly characterised themes). The sarabande of the *Jardin féerique* may not refer to any specific fairy tale, but it directly leads to the enchanted garden of *L'Enfant et les Sortilèges*. Jean-Baptiste Robin is inspired here by the symphonic version of the work and accentuates the stops of the organ, the solo reeds (clarinet, cor anglais, cromorne, oboe), as well as the poetic finesse of the three expressive boxes.

A fairy tale can be seen as an invitation to reflect upon the concept of time. *The Hands of Time* by Jean-Baptiste Robin indeed places it at the base of its construction. Here, "the hands of the organist are called upon to recreate clock tones and evoke circular tones to represent the hands of dials or the movements of the stars". Its two themes "culminate in twelve repeated chords which symbolise the twelve divisions of time [...]. The inexorable flow of time and the enchantment of its elements imbued my imagination with energy and death, time and silence, present and past". In this piece, Jean-Baptiste Robin shares his vision of time with us, which here becomes a full-fledged character, whose various adventures are followed by the listener. The piece, commissioned by the *American Guild of Organists* on the occasion of its biannual congress in Kansas City in 2018, has already toured the world under the hands of numerous performers. It is dedicated to the organist Todd Wilson, who premiered it in Kansas City on July 5, 2018.

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Translation by Jan Tazelaar

Les mondes de l'enfance, de la féerie, du fantastique sont également ceux par excellence de la musique. Walt Disney s'est inspiré de ces univers pour ses célèbres dessins animés (*Blanche Neige*, *Pinocchio*, *Cendrillon*, *Alice au pays des merveilles*, *Peter Pan*, *La Belle au bois dormant*, *Merlin l'Enchanteur* ou *Le Livre de la Jungle*), dans lesquels la musique participe autant que l'image à la création d'ambiances poétiques ou angoissantes. Et *Fantasia* n'est-il pas construit comme une partition où Bach, Tchaïkovsky, Dukas, Stravinsky, Beethoven, Moussorgsky et Ponchielli se côtoient allègrement ? Le programme de ce disque nous raconte une histoire, à la manière du « Il était une fois » (*Once upon a time*) par lequel débutent tous les récits féériques. Il évolue à travers contes, évocations, états d'âmes et s'interroge également sur le temps qui passe. Mais, *in fine*, c'est ici l'orgue qui raconte sa propre histoire car Jean-Baptiste Robin fait sonner l'instrument de toutes les manières possibles, avec une imagination sans faille. Passant tour à tour de l'improvisation à des transcriptions inédites, de l'utilisation d'œuvres du répertoire à une création originale, l'interprète déploie ici tout son art et toute son imagination coloristique. C'est donc tout autant un voyage dans les sonorités exceptionnelles de l'orgue du LA Phil qu'un programme musical qui raconte qui se voit ici proposé.

Le disque s'ouvre par une improvisation fondée notamment sur la *Marche* qui, au 1<sup>er</sup> acte du ballet *Casse-Noisette* (1892) de Piotr-Illyitch Tchaïkovsky, accompagne la danse des enfants qui viennent de recevoir leurs cadeaux.

Le scénario du ballet *Casse-Noisette* de Tchaïkovsky est adapté d'un conte féérique de E.T.A. Hoffmann (1816) qui narre les amours enfantines de la petite Clara et d'un casse-noisette reçu en cadeau à Noël, lequel se révèle être un prince charmant. D'abord confrontés à l'armée maléfique du Roi des Souris, ils sont ensuite transportés au Royaume des Délices du palais de Confiturembourg où règne notamment la Fée Dragée. La *Danse de la Fée Dragée* – et son célèbre célesta aux sonorités irréelles – se retrouve dans *Fantasia* de Walt Disney. Notons que la *Marche* qui ouvre ce récital

ainsi que cette *Danse de la Fée Dragée* sont réutilisées dans le film *The Nutcracker and the four Realms* produit par Walt Disney Pictures et réalisé en 2018 par Lasse Hallström et Joe Johnston.

Le personnage de Cendrillon, popularisé par Charles Perrault, les frères Grimm et Walt Disney lui-même, a également inspiré Rossini, Prokofiev et Jules Massenet pour un opéra (1899). *Les Mandores* défilent lors du divertissement organisé par le père du Prince Charmant atteint d'hypocondrie, bal au cours duquel Cendrillon apparaît aux yeux du prince ébloui.

La *Suite opus 5* de Maurice Duruflé (1933) est dédiée à Paul Dukas, dont l'*Apprenti Sorcier* joue un rôle important dans *Fantasia*. Le sombre climat de la passacaille en *mi bémol mineur* du *Prélude* se voit ensuite dissipé par une tendre cantilène modale. Suit une fauréenne *Sicilienne* dont le second thème se souvient de celui de *La Péri*, ballet de Dukas. Jean-Baptiste Robin voit, dans l'opposition des deux thèmes de la virtuose et éclatante *Toccata*, un souvenir des ravéliens *Entretiens de la Belle et de la Bête*. Le premier rappelle celui de la *Toccata* de Léon Boëllmann (1862-1897), alors que le deuxième est plus gracieux et féérique. Duruflé n'aimait pas sa *Toccata*, pourtant très populaire aujourd'hui. Jean-Baptiste Robin voit dans l'orgue du Disney Hall un instrument idéalement adapté à la musique de ce compositeur, les indications de la partition s'y révélant en parfaite adéquation avec son esthétique sonore.

Tout autre se présente le *Clair de lune* de Claude Debussy, troisième partie de la *Suite Bergamasque* pour piano (1890). Dans le ton nocturne de *Ré bémol Majeur*, cette pièce devait initialement figurer dans une huitième séquence de *Fantasia*, finalement non retenue en raison de la durée déjà importante du film. Si plusieurs œuvres de piano de Debussy ont déjà fait l'objet de transcriptions, l'orgue, jusqu'à présent, n'a que peu suscité l'imagination des transcripteurs. Jean-Baptiste Robin comble cette lacune avec talent.

La deuxième des *Deux Esquisses opus 41* de Marcel Dupré (1945), symphonique et emblématique de la virtuosité transcendante du compositeur-interprète, se présente comme une spectaculaire étude d'octaves conçue pour un grand orgue de salle de concert. Jean-Baptiste Robin tend à rapprocher son climat sombre et vêtement de celui de certains contes fantastiques, tout en rappelant que Dupré s'est souvent produit aux Etats-Unis.

Commencés à Paris, les 24 *Préludes opus 28* de Frédéric Chopin furent achevés lors du séjour effectué par le compositeur et George Sand aux Baléares (hiver 1838-1839), séjour qui, paradisiaque au début, vira rapidement au cauchemar. Cet épisode a suscité une abondante littérature et les *Préludes* eux-mêmes ont, à posteriori, été revêtus de scénarios discutables. Ainsi, les notes répétées de la partie centrale du 15<sup>ème</sup> *Prélude* ont-elles pu évoquer chez certains les gouttes de pluie tombant lourdement sur le toit de la Chartreuse de Valdemosa à Majorque... La registration choisie par Jean-Baptiste Robin traduit de manière saisissante l'ambiance lugubre de cet épisode, opposé au premier thème onirique et rêveur.

Avec *Casse-Noisette, Ma Mère l'Oye* (« Cinq Pièces Enfantines pour piano à quatre mains », 1908/1910) de Maurice Ravel est l'œuvre qui touche au plus près à l'univers de Walt Disney. Le compositeur puise ici son inspiration dans des contes français du 17<sup>ème</sup> siècle : Perrault pour *Le Petit Poucet* (avec son mouvement de tierces évoquant l'errance des enfants perdus dans la forêt) et *La Belle au bois dormant* (noble pavane modale), la Comtesse d'Aulnoy pour *Laideronnette, Impératrice des Pagodes* (et ses carillons pentatoniques) et Marie Leprince de Beaumont pour *La Belle et la Bête* (sur deux thèmes fortement caractérisés). Si la sarabande du *Jardin féerique* ne renvoie à aucun conte précis, elle ouvre directement sur le jardin enchanté de *L'Enfant et les Sortilèges*. Jean-Baptiste Robin s'inspire ici de la version symphonique de cette œuvre et met en valeur les jeux de fonds de l'orgue, les jeux d'anches solistes (Clarinette, Cor Anglais, Cromorne, Hautbois) ainsi que la finesse poétique des trois boîtes expressives.

Si le conte de fées a pour vocation de susciter la réflexion sur la notion de temps, *The Hands of Time* de Jean-Baptiste Robin place celle-ci à la base de sa construction. Ici « les mains de l'organiste sont appelées à recréer des sonorités d'horloges et à évoquer des sonorités circulaires représentant les aiguilles d'un cadran ou le mouvement des astres ». Ses deux thèmes « culminent sur douze accords répétés qui évoquent les douze divisions du temps [...]. L'écoulement inexorable du temps et l'envoûtement de ses éléments ont teinté mon imaginaire d'énergie et de mort, de temps et de silence, de présent et de passé ». Jean-Baptiste Robin nous livre dans cette page sa vision du temps, devenu ici un personnage à part entière dont l'auditeur suit les différentes pérégrinations. La pièce, commande de l'*American Guild of Organists* à l'occasion du congrès bisannuel à Kansas City en 2018, a déjà fait le tour du monde sous les doigts de nombreux interprètes. Elle est dédiée à l'organiste Todd Wilson qui l'a créée dans cette ville le 5 juillet 2018.

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## ORGAN SPECIFICATIONS

### About the Walt Disney Concert Hall Organ in Los Angeles

When Lillian Disney, Walt Disney's widow, gave \$50 million as the seed gift to honor her husband's love of music and the arts, the vision for a new concert hall to be the home for the Los Angeles Philharmonic Orchestra began its transition from dream to reality. The bold and unique architecture of the Walt Disney Concert Hall was the work of architect Frank Gehry known for his unrestrained architectural concepts. From its inception an organ was envisioned to be front and center above the orchestra.

Manuel Rosales was retained in 1989 to work with the Gehry team towards the architectural definition of the organ's size, space requirements and appearance. After nearly 30 months and rejecting over 45 models the team agreed on a solution. The unique design quickly became the object of both curiosity and strong criticism.

Delays in funding placed project at risk of termination. In 1998 generous and visionary philanthropists made possible the work to resume. Manuel Rosales was chosen as the builder for which he engaged trusted colleague Caspar Glatter-Götz to take responsibility for the construction and installation with Rosales as consultant, tonal director, voicer and tonal finisher.

With curved wooden pipes shooting out like an explosion of Roman candle fireworks, two wooden ranks dominate the facade: 32' Violonbasse and 32' Contrebasson. The Great 16' Prestant and the "Trompeta de Los Angeles" complete the visual design. From the outset two consoles were proposed. The attached console provides access to the organ at all times while the mobile console allows hearing the organ in good balance. The combination action's memory is common to both consoles.

At its official opening in October 2003, Walt Disney Concert Hall was hailed as an acoustical triumph. A year later the organ was inaugurated and a successful recital series is continuing into its 15th season.

### Specifications of the organ

Walt Disney Concert Hall  
Glatter-Götz Orgelbau/Rosales Organ Builders

#### GREAT – Manual II (unenclosed)

32' Violonbasse (*façade*)  
16' Prestant (*façade*)  
16' Violonbasse  
16' Bourdon  
8' Principal  
8' Diapason à pavilion  
8' Violoncelle (*ext.*)  
8' Flûte harmonique  
8' Chimney Flute  
8' Bourdon (*wood*)  
5-1/3' Grand Nasard  
4' Octave  
4' Spire Flute  
3-1/5' Grande Tierce  
2-2/3' Octave Quinte  
2' Super Octave  
III Grande Fourniture (2 2/3')  
VIII Mixture (2')  
IV Cymbale (1')  
VII Corneta Magna (*tenor f*)  
32' Contre Basson (*wood, ext.*) (*façade*)  
16' Basson (61p.)  
8' Basson (61p.)  
4' Basson Clairon (61p.)  
8' Trompeta de Los Angeles  
*(en chamade)*

#### POSITIV – Manual I (enclosed)

16' Quintaton  
8' Principal  
8' Unda Maris (CC)  
8' Gambe  
8' Flûte harmonique  
8' Gedackt  
4' Octave  
4' Hohlflöte  
2-2/3' Nasard  
2' Octave  
2' Waldflöte  
1-3/5' Tierce  
1-1/3' Larigot  
IV Mixture (1-1/3')  
16' Clarinette bass (*prep.*)  
8' Trompette  
8' Cromorne  
8' Cor anglais  
8' Clarinette (*prep.*)  
4' Clairon  
Tremolo  
Horizontal  
16' Llamada Tuba  
8' Llamada Tuba (*Man. IV*)  
4' Llamada Tuba  
8' Trompeta de Los Angeles

**LLAMARADA – Manual IV (enclosed)**

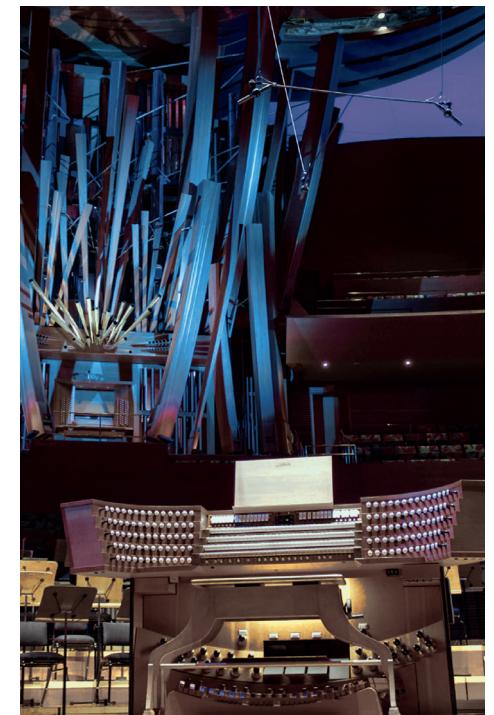
8' Flautado grande  
4' Octava real  
V Compuestas (2 2/3', 2', 1-3/5',  
1-1/7', 8/9')  
V Lleno fuerte (2 2/3')  
16' Contra Tromba (61p.)  
8' Tromba (61p.)  
4' Tromba Clarion (61p.)  
Tremolo  
*Horizontal*  
16' Llamada Tuba (*ext.*)  
8' Llamada Tuba  
4' Llamada Tuba (*ext.*)  
8' Trompeta de Los Angeles

**SWELL – Manual III (enclosed)**

16' Bourdon  
8' Diapason  
8' Flûte traversière  
8' Bourdon  
8' Viole de Gambe  
8' Voix Céleste (CC)  
8' Voix Éolienne  
8' Éolienne céleste (*t.c.*)  
4' Principal  
4' Flûte octaviante  
2-2/3' Nasard  
2' Octavin  
1-3/5' Tierce  
1' Piccolo  
III-V Plein-jeu harmonique (2-2/3')  
16' Bombarde  
8' Trompette  
8' Hautbois  
8' Voix humaine  
4' Clairon  
Tremolo

**PEDAL**

32' Flûte  
32' Violonbasse  
32' Bourdon  
16' Flûte (*ext.*)  
16' Prestant  
16' Violonbasse  
16' Subbass  
16' Bourdon (*expressive*)  
10-2/3' Grosse Quinte (*variable*)  
8' Octave  
8' Flûte  
8' Violoncelle  
8' Bourdon  
4' Octave  
4' Flûte  
V Mixture (5-1/3')  
64' Contre Basson (64' B only)  
used at the end of the  
Duruflé "Toccata"  
32' Contre Bombarde  
32' Basson  
16' Bombarde  
16' Llamada Tuba  
16' Contra Tromba  
16' Basson  
16' Clarinette bass  
8' Llamada Tuba  
8' Tromba  
8' Basson  
4' Llamada Tuba





**Jean-Baptiste Robin** is Organist of the Royal Chapel at the Palace of Versailles and he also serves as Professor of Organ at the Conservatoire à Rayonnement Régional in Versailles. He is regarded as one of the most prominent French concert organist, master teacher, and composers of today.

His concert performance schedule spans most continents with frequent recitals in Europe, United States, Russia, Israel, Japan, South Korea, China, and Canada. He has been a featured recitalist at well-known international concert halls : Walt Disney Concert Hall in Los Angeles, Woolsey Hall in New Haven, the Cincinnati Museum Center at Union Terminal, Longwood Gardens, the Mariinsky Theater in St. Petersburg, the Zaryadye Concert Hall in Moscow, Russia, the National Centre for the Performing Arts and the Forbidden City Concert Hall in Beijing, China, the Sejong Cultural Center in Seoul, Korea, and the Musashino in Tokyo, Japan.

In Europe Jean-Baptiste Robin performed in international festivals in Haarlem, Toulouse-les-orgues, Masevaux, Saintes, Madrid,Montserrat, Bonn, Dresden, Freiberg, Timisoara among many others. In France he was invited in famous churches like Notre Dame, Saint-Sulpice and Saint-Eustache in Paris, and European cathedrals in Cologne, Geneva, Porto, Monaco and also in Poitiers where he was appointed organist of the world-known François-Henri Clicquot organ.

As a master teacher, he was a Distinguished Artist in residence at Yale University (2014) and Visiting Artist in residence at Oberlin Conservatory of Music (2019-20) in the USA. He is also regularly invited as professor at the International Summer Academy for Organists in Haarlem (Holland), and he has taught master classes for the American Guild of Organists, the Korean Guild of Organists, and numerous universities and conservatories in Europe and Asia.

He has recorded the complete works of Jehan Alain (Brilliant Classics), Felix Mendelssohn, Louis Marchand (Triton), and François Couperin as well as his own compositions (Brilliant Classics) and recitals. These recordings have been consistently praised by music critics and have won numerous prizes in France and England, including several Golden Diapason, the Editor's Choice by Gramophone, the Charles

Cros Academy and the Preis der deutschen Schallplattenkritik Vierteljahresliste.

Jean-Baptiste Robin has composed over forty works ranging from those for solo instruments to symphony orchestra and his works have been performed by various ensembles such as the Orchestre National de France, the Philharmonia Orchestra, Colonne Orchestra, Pays-de-Savoie Orchestra, the Maitrise de Notre-Dame de Paris, under the batons of conductors Pierre Boulez, Marin Alsop, Laurent Petitgirard, Roberto Fores Veres and performers including François Salque and Xavier Phillips, cello, David Guerrier and Romain Leleu, trumpet, François Chaplin, piano, and many organists like Isabelle Demers, Todd Wilson, Paul Jacobs, François Espinasse or Vincent Warnier.

His powerful and inspired music “*expresses, shows, tells and gives to imagine ... by the use of symmetrical modes of his own and called*” reflective “. [...] It lays the foundations of a large and stable universe and invents a singular and immediately recognizable color” (Michel Gribenski). In 2018 he wins the *Grand Prix Lycéen des Compositeurs* in Radio France.

Jean-Baptiste Robin studied at the National Superior Conservatory of Music in Paris, winning seven Premier Prix and two postgraduate diplomas in theory and organ performance. He studied the organ with Marie-Claire Alain, Olivier Latry, Michel Bouvard, and Louis Robilliard, and composition with George Benjamin at King’s College, London.

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