



JEAN-BAPTISTE ROBIN

Concert Organist and composer

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Jean-Baptiste Robin is regarded as one of the most prominent French concert organist, Master teacher and composer of today. With his appointment in 2010 as Organist of the Royal Chapel at the Palace of Versailles, Jean-Baptiste Robin was secured a place in a long line of famous French organists, such as François Couperin, Louis Marchand, Louis-Claude Daquin, and Claude Balbastre. He also serves as Professor of Organ at the Conservatoire à Rayonnement Régional in Versailles.

His frequent performance trips have yielded recitals in 15 European countries, in Russia, in Israël, in Asia (Japan, South Korea and China), in Canada and in nearly half of the fifty states in the United States of America. He has been a featured recitalist at well-known international concert halls at the Walt Disney Concert Hall in Los Angeles, Woolsey Hall in New Haven, the Cincinnati Museum Center at Union Terminal, the Mariinsky Theater in St. Petersburg, Russia, 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 from 2000-2010.

As a master teacher, he was a distinguished artist-in-residence at Yale University and several times professor at the International Summer Academy for Organists in Haarlem (Holland), and he has taught numerous master classes for the American Guild of Organists, the Korean Guild of Organists, and numerous universities and conservatories in the U.S. including the Oberlin Conservatory of Music (Ohio). He teaches for the Royaumont-Versailles Seminar and each year for the Poitiers Summer Academy.

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. 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 Laurent Petitgirard, Roberto Fores Veres and Jean Deroyer, and performers including François Salque and Xavier Phillips, cello, David Guerrier and Romain Leleu, trumpet, François Chaplin, piano, and many organists. He received many important commissions including a work for the Ensemble intercontemporain commissioned and conducted by Pierre Boulez in 2010 for his 85th birthday. 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 2017 he was awarded composer of the year from the Belgium Radio.

Jean Baptiste Robin is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

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Quotes

« *Jean-Baptiste Robin, performer and composer (...) the Mechanic Fantasy of this very refine neoclassical composer of today reveals an evocative force extremely personal.* »

Paul de Louit, Diapason (May 2017)

« (...) *The inspiration of his works is immediately perceptible by the listener, who can then make his own an emotion that touches very deeply. One remains captivated by the climates, like those of Jehan Alain, whom the author knows well, and from which he draws inspiration for his benefit. The ends of pieces are, in this way, are magical, sometimes suspended or instantly interrupted.* »

Frédéric Munoz, Resmusica - The Recording of the mont May 2017

« *Robin proves himself to be a master orchestrator in the transcriptions of piano works. Vivid colors abound in symphonic-inspired transcriptions of Debussy, Albeniz, and Bartok. His approach is also effective in Liszt's Prelude and Fugue; his kaleidoscopic registrational color is neither excessive nor distracting, but is rather symphonic in scope and dramatically engaging. Robin's artistry is based on his dramatically incisive approach to rhythm, an expansive and lyrical approach to phrasing, and an approach to registration based on symphonic color and grandeur.* »

Michael Unger, American Record Guide (May/June 2015)

« *This is big-organ performance at its most expressive and tasteful, a sonic punch that raises goosebumps.* »

John Terauds, Musical Toronto (January, 2014)

« *His own composition is a significant addition to the cosmic end of the scale of organ compositions. Thrilling, driving, demanding, amusing, and energetic-this music has to be heard to be believed. Astounding ! Thank you, Jean-Baptiste !* »

Jonathan Dimmock, The Journal of the Association of Anglican Musicians in USA (June 2014)

« *Like Virgil Fox, Robin wants to popularize the organ by performing music on it that might already be familiar in other versions, and that makes an immediate impression. Robin is respectful of the music. He does nothing silly or tasteless with it.*

He is an imaginative player, with a flair for drama, but he doesn't allow the music to turn into a vehicle for

his ego. »

Raymond Tuttle, Fanfare Magazine (May 2014)

« Robin studied Alain's complete organ works in detail with Marie-Claire; thus he has direct in-depth knowledge and experience that inform his performances. He possesses abundant technical facility in addition to expressive, poetic musicality and imagination, all of which are necessary to successfully perform this music.

Each generation brings new, fresh ideas to the standard repertoire, which much of Alain's music has become. These exciting recordings by Jean-Baptiste Robin are arguably the finest of the current generation. »

James Hildreth, The American Organist (May 2013)

« I have never heard a performance of the Trois Danses [by Jehan Alain] to equal Robin's : by turns somber, poetic, dramatic and even frenzied, it makes this suite that so often sounds awkward come alive as a unique masterpiece. »

Michael Fox, The Diapason (December 2012)