

95479

BRILLIANT
CLASSICS

YVES STEWART



JEAN BAPTISTE ROBIN

FANTASIE MÉCANIQUE

MUSIC WITH ORGAN

Orchestre Régional de Normandie · Jean Deroyer · François Chaplin
Romain Leleu · Philippe Cuper · Frédéric Champion

Jean-Baptiste Robin b. 1976

Fantaisie Mécanique

- | | |
|--|---|
| 1. Mechanic Fantasy
for organ, timpani and strings 10'37
© Gérard Billaudot Éditeur | 9. Chant de l'Âme (Song of the Soul)
for clarinet and organ 6'13
© Gérard Billaudot Éditeur |
| 2. Étoile intérieure (Inner Star)
for piano and organ 5'18 | 10. Regard vers Agartha
(A Look towards Agartha)
for four hands organ 6'17
© Le Chant du Monde |
| Récits Héroïques (Heroic Tales)
for trumpet and organ
© Gérard Billaudot Éditeur | Cinq Versets sur le Veni Creator
(Five Verses on the Veni Creator)
for organ
© Gérard Billaudot Éditeur |
| 3. I. Appel 4'02 | 11. I. Ciel éternel 3'49 |
| 4. II. L'ange noir 5'00 | 12. II. Flamboiement 2'17 |
| 5. III. Épopée 3'53 | 13. III. Le temps qui danse 1'29 |
| Trois Solos for organ
© Gérard Billaudot Éditeur | 14. IV. Au-delà 4'45 |
| 6. Solo I 3'56 | 15. V. Veni Creator Spiritus 6'03 |
| 7. Solo II 4'23 | |
| 8. Solo III 2'26 | |

Jean-Baptiste Robin *organ*

The Stahlhuth / Jann organ of Saint-Martin's church at Dudelange, Grand-Duché de Luxembourg

Orchestre Régional de Normandie · Jean Deroyer *conductor* (1)
François Chaplin *piano* (2) · Romain Leleu *trumpet* (3-5)
Philippe Cuper *clarinet* (9) · Frédéric Champion *organ* (10)

Mechanical Mechanisms in the Harmony of Spheres

Mechanic Fantasy. In the universe of Jean-Baptiste Robin, the oxymoron is a trope which is frequently applied. In his organ concerto, the mechanical mechanisms rub against fantasy and lyricism, and similar effects are applied in *Crop circles* for orchestra. Ostinatos and circular melodies reminiscent of the ticking and turning hands of the dial of a clock, knock against the warmth of a tempestuous, floating melody. The mediator that manages to reconcile and eventually unite both forces, is a machine, moved by a particularly intricate and complex mechanism, which yet carries the imprint of an unconventional and pliable musicality, capable of moving the senses: the "the organ machine".

It is therefore only natural that the organ is the centrepiece of this CD. The instrument preferred by J.-B. Robin is both his confidant and the vehicle for his boldest creative acts. To it he has entrusted his first trials as well as the implementation of his language. The choice of works contained in this recording will allow you to observe various characteristic traits of this composer.

Jean-Baptiste Robin's music is often powerfully evocative. It may be his most significant and immediately recognizable aspect. It tells, it describes, it evokes and it stirs the imagination. It is a tormented force, which introduces us to frequently conflicting sensations, towards states of mind which are in turn ecstatic and crazed. It may also awaken primitive, sub-conscious and semi-esoteric sentiments in ourselves. This is the singular universe which J.-B. Robin has been shaping since his first works in 1999. He sketches the outlines of a varied and original catalogue, which presently contains some forty works.

The importance of the suggestive power of music is frequently founded on an extra-musical reference. Whether it be a legend (*Récits héroïques*), the evocation of a fantastic place (*Regard vers Agartha*), an imaginary or poetical denouement (*Chant de l'Âme*, *Trois éléments d'un Songe*), a characteristic atmosphere (*Regard vers l'Aïr*), or a fairy tale (*Reflected faces*). If the title is not explicit enough, then there are still

the stage directions in the score to suggest new details.

Jean-Baptiste Robin's harmonic language is a real musical cosmogony. The creation of this original musical idiom is the fruit of a very rigorously developed body of rules submitted to strict symmetry. Thus, the musical grammar of the composer (reflective keys and chords, circular melodies) impregnates all of his works, but also each work in itself. But far from being caught in the trap of a weariness which could generate too rigid and restrictive principles, Jean-Baptiste Robin's musical language rejuvenates itself almost infinitely, thanks to the incommensurable possibilities offered by his 35 sub-chromatic modes (some of which containing a real or virtual symmetrical centre) and reflective chords.

The composer pays much attention to the form which he gives to each of his works. The form gives sense and power, major elements, put into action through the architectural conception of the musical discourse. In *Étoile intérieure*, an arch-like structure supports the progressive expansion of an introspective idea, which, after a tormented development, returns to its original state.

The notion of the circularity of the themes should be considered on a larger scale, as they are often reused in various different works. Without pretending to be exhaustive, one can find the whirling melody which opens *Crop Circles* in the *deuxième Solo*, in the Fifth Verses on the *Veni Creator*, in the middle of the motet *En clara vox* and also in the first passacaglia of *Regard vers Agartha*. Likewise, the "Traversée des morts" fragment of *Trois nuits* returns in the opening of the first passacaglia of *Regard vers Agartha*. The theme of "l'appel" of the second passacaglia of *Regard vers Agartha* (with compelling character) is exposed by the clarinet at the opening of *Chant de l'Âme* (where it becomes an almost imperceptible lament). This latter example testifies of the multi-faceted polyvalence of these melodies, which wander from one work to another, whose nature remains unchanged, but which are capable of presenting themselves with very different characters according to psychological needs. Here we think of a transposition of the Lisztian thematic transformation.

"Here and there, banks of black and frayed clouds float, revealing glimpses of a strange perspective into the golden depth of the heavens." (H. Hesse). Jean-Baptiste Robin cherishes antagonistic confrontations. They provide him with an opportunity to bring a particularly subtle illumination to the dramaturgy of his musical discourse. He explains this thus: "With the juxtaposition of two opposing states, a space between the two emerges, which interests me. This poetic setting which one tries to furnish so frantically. Like this suspended hiatus which exists between a powerful accent and the resonant pianissimo which follows right away..."

J.-B. Robin has found his own path within the art of the Gregorian paraphrase, despite the important traces already left behind in this domain by his illustrious predecessors (Escaich, Paulet, Roth...). One can discover one theme or another, constructed in an oblivious way from Gregorian chant, like the first melody of *Mechanic Fantasy*, of which the initial profile reminds one of the *Dies Irae*. And then there are the *Cinq versets sur le Veni Creator*, which actually constitute his most consequent work within this field. This body of works features as a special characteristic the treatment of each of its parts in the spirit of baroque figuralism.

*"[...] It was a music unspeakable and profound,
Which, fluidly, ceaselessly oscillated around the world,
And along the vast heavens, through its rejuvenated tides,
Rolled, enlarging its infinite spheres
Until, at the bottom, where its flow is lost in the shade
With the time, the space and the form and the number! [...]"*
(V. Hugo, "Ce qu'on entend sur la montagne", excerpt from *Feuilles d'automne*)

The musical world of J.-B. Robin seems inspired by the universality of the principle of the harmony of spheres, which grants access to the celestial harmony which controls the planets of the cosmos. This is an important theme for the composer. A picture of *Jupiter et ses anneaux* is reproduced on the preface of the edition of

Cercles réfléchissants, and an image of Saturn embellishes the cover of a monographic recording. The analogies between the harmony of spheres and the techniques recurrently applied by J.-B. Robin (interdependencies at various levels at the heart of every work) and between celestial harmony, of which every astral component is a different work in his catalogue, light up with a new colour.

Let us finally, with Boethius, consider two of the three principles which reveal universal harmony, *Musica mundana* and *Musica humana*. The first one, which governs the laws of the universe (macroscopic) would be J.-B. Robin's work (even while being in progress, and not yet in essence completed). The second one, which governs the connections between the soul and the body of man (microscopic), would be what the composer calls a "mineral landscape" when he speaks of "l'harmonie" (and thus of his language): "One single chord, though static, contains a whole universe." Each one of the multiple gems which form these mineral landscapes, reflects Jean-Baptiste Robin's harmonies and sonorities and makes them radiate. Thus, an infinite universe reveals itself.

© Yannick Merlin

Translation: Jan Tazelaar

ORGAN SPECIFICATION

Dudelage Organ:

The organ in St. Martin's church was built in 1912 by the organbuilder G. Stahlhuth (1830-1913) and his son Eduard (1862-1916). They were among the rare organbuilders able to incorporate both French and English characteristics into German romantic organbuilding. The three-manual organ of 1912 had 45 stops. In 1962, in accordance with the then predominant neobaroque tonal aesthetic, the organ suffered far reaching modifications: the characteristic Stahlhuth stops were removed and a fourth manual was added. From 2001 to 2002, the organbuilder T. Jann restored and reconstructed the Stahlhuth pipes and windchests from 1912, removed the additional stops from 1962 and harmonious extension of the organ up to 78 speaking stops with both German romantic and French symphonic tone colors. Thus, since 2002, the most significant trait of the organ is the stylistically authentic performance not only of German but also of French and English repertoire from the romantic-symphonic era.

Great / Grand orgue

I. Manual

Principal 16' *
Bordun 16' *
Major principal 8' *
Minor principal 8' *
Seraphon gedackt 8' *
Rohrflöte 8' *
Gemshorn 8' *
Fugara 8'
Quinte 5 1/3'
Oktav 4' *
Flûte harmonique 4' *
Terz 3 1/5'
Quinte 2 2/3' *
Oktav 2' *
Terz 1 3/5' *
Kornett 5f 8'
Großmixture 3-4f 2 2/3'
Mixture 4-5f 2'
Bombarde 16'
Trompète 8' *
Horn 8'
Clairon 4'

Choir enclosed / Positif expressif

II. Manual:

Bordun 16' *
Gamba 16'
Principal 8' *
Seraphon flöte 8' *
Lieblichgedackt 8' *
Quintaton 8' *
Gamba 8' *
Vox coelestis *
Octave 4' *
Flûte 4' *
Gamba 4'
Nasard 2 2/3'
Quintgamba 2 2/3'
Piccolo 2' *

Gamba 2'

Tierce 1 3/5'
Terzgamba 1 3/5'
Kornett 5f 8'
Gambenchor 8'
Plein jeu 5-6f 2 2/3'
Cor anglais 16'
Tuba mirabilis 8'
Trompète 8' *
Clarinette 8' *

Swell enclosed / Récit Expressif

III. Manual:

Quintatön 16'
Geigen principal 8' *
Flûte harmonique 8' *
Violine 8' *
Zartgedackt 8' *
Salicional 8' *
Unda maris 8' *
Oktav 4'
Rohrflöte 4' *
Fugara 4' *
Flageolet 2' *
Progression harmonique 3-5f 2 2/3'
Bombarde 16'
Trompette harmonique 8'
Basson hautbois 8'
Oboe 8' *
Vox humana 8' *
Clairon harmonique 4'

Bombard-manual / Clavier de bombarde

IV. Manual:

Chamade 16'
Chamade 5 1/3'
Chamade 8'
Chamade 4'

Pedal / Pédale

Untersatz 32' *
Majorbass 16' *
Minorbass 16' *
Bordun 16' *
Subbass 16' *
Gamba 16'
Oktavbass 8' *
Gedacktbas 8'
Zartgedackt 8' *
Cello 8' *
Choralbass 4'
Flûte 4'
Contrebombarde 32'
Posaune 16' *
Fagott 16'
Tuba 8' *
Clairon 4'
* = Stops from 1912, restored or rebuilt / * = jeux restaurés ou reconstitués de 1912

Couplers / Accouplements

I/P, II/P, III/P, IV/P, Super I/P, Super II/P, Super III/P II/I, III/I, IV/I, Sub II/I, Super II/I, Sub III/I, Super III/I III/II, IV/II, Sub III/II, Super III/II, Sub II/II
IV/III, Super III/III
Tremolo: I, II, III

Electropneumatic action /
Transmission électropneumatique
5261 pipes / tuyaux
72 stops / jeux (94 ranks)

Des mécanismes mécaniques à l'harmonie des sphères

Mechanic Fantasy. Dans l'univers de Jean-Baptiste Robin, l'oxymore est un ressort souvent mis en action. Avec son concerto pour orgue, les mécanismes mécaniques se frottent à la fantaisie et au lyrisme, effets également utilisés dans *Crop circles* pour orchestre. Des ostinatos et des mélodies circulaires évoquant le cliquetis tourbillonnant des aiguilles dans le cadran d'une horloge viennent se heurter contre la chaleur d'une mélodie véhémement et souple. Le médiateur qui réconcilie et finit par unir ces deux forces est une machine mue par un mécanisme particulièrement ingénieux et complexe, pourtant empreinte de musicalité fantaisiste et ductile capable d'émouvoir, la machine-orgue.

Et c'est bien naturellement l'orgue qui est au centre de ce disque. Instrument de prédilection de J.-B. Robin, il est son confident mais aussi la matrice de ses actes créateurs les plus ambitieux. C'est à lui qu'il a confié ses premiers essais ainsi que la mise en pratique de son langage. Le choix des œuvres contenues dans cet enregistrement, vont nous permettre d'observer quelques traits caractéristiques de la manière du compositeur.

La musique de Jean-Baptiste Robin est souvent puissamment évocatrice. C'est peut-être son aspect le plus prégnant et le plus immédiatement reconnaissable. Elle narre, décrit, évoque, stimule l'imaginaire. Elle a une force tourmentée qui nous porte vers des sensations souvent antagonistes, vers des états tour à tour extatiques ou affolés. Elle peut aussi réveiller en nous des sentiments primitifs, inconscients, quasi ésotériques. Cet univers singulier, J.-B. Robin le façonne depuis sa première œuvre en 1999. Il dessine le contour d'un catalogue varié et original, englobant actuellement une quarantaine d'opus.

L'intérêt accordé au pouvoir suggestif de la musique est fréquemment sous-tendu par une référence extra-musicale. Que ce soit une légende (*Récits héroïques*), l'évocation d'un lieu fabuleux (*Regard vers Agartha*), un déroulé imaginaire ou

poétique (*Chant de l'Âme*, *Trois éléments d'un Songe*), une atmosphère caractérisée (*Regard vers l'Air*), ou un conte (*Reflected faces*). Quand l'explicite n'est pas donné par le titre, ce sont alors les didascalies de la partition qui prennent le relais et suggèrent de nouveaux détails.

Le langage harmonique de J.-B. Robin est une véritable cosmogonie musicale. La création de ce verbe musical inédit est le fruit d'une mise au point très rigoureuse d'un ensemble de règles soumis à une stricte symétrie. Ainsi, la grammaire musicale du compositeur (modes et accords réfléchissants, mélodies circulaires) féconde chacune des œuvres mais aussi chaque œuvre entre elle. Mais loin de s'enfermer dans le piège d'une lassitude que pourrait engendrer des principes trop rigides et restrictifs, le langage musical de J.-B. Robin se renouvelle presque indéfiniment grâce aux incommensurables possibilités offertes par ses trente-cinq modes sous-chromatiques (dont certains possèdent un centre de symétrie, réel ou virtuel) et accords réfléchissants.

Le compositeur porte une attention majeure à la forme qu'il donne à chacun de ses opus. La forme donne sens et force, éléments majeurs mis en action dans la conception architecturale du discours musical. Dans *Étoile intérieure*, une structure en arche soutient l'expansion progressive d'une idée introspective qui, après un développement tourmenté, retrouve son état originel.

La notion de circularité des thèmes est à envisager dans une échelle plus vaste, car ils sont fréquemment réutilisés dans plusieurs œuvres différentes. Sans souci d'exhaustivité, on peut retrouver la mélodie tournoyante qui ouvre *Crop circles* dans le *deuxième Solo*, dans le *cinquième verset sur le "Veni creator"*, au sein du motet *En clara vox* ainsi que dans la première passacaille de *Regard vers Agartha*. De même, la "Traversée des morts" extraite de *Trois nuits* se retrouve dans le début de la première passacaille de *Regard vers Agartha*. Le thème de "l'appel" de la deuxième passacaille de *Regard vers Agartha* (au caractère impérieux) quand à lui, est exposé par la clarinette au début du *Chant de l'Âme* (là il devient une plainte presque imperceptible). Prenons ce dernier exemple comme témoin de la polyvalence

protéiforme de ces mélodies qui naviguent d'une œuvre à l'autre, dont la nature reste inchangée, mais qui sont capables de se présenter sous des caractères bien différents en fonction des besoins psychologiques. Nous pensons ici à une transposition de la transformation thématique lisztienne.

“Ça et là flottaient des amas de nuages noirs et déchiquetés laissant entrevoir d'étranges perspectives dans la profondeur dorée des cieux.” (H. Hesse). Les confrontations antagonistes apportent une saveur chère à J.-B. Robin. Elles lui donnent l'occasion d'apporter un éclairage particulièrement subtil à la dramaturgie de son discours musical. Il s'en explique ainsi: “Dans la juxtaposition de deux états opposés, c'est l'espace entre les deux qui m'intéresse, cet entre-deux poétique que l'on meuble à l'envi. Comme ce hiatus suspendu qu'il y a entre un puissant accent et le tapis sonore pianissimo qui suit immédiatement...”

J.-B. Robin a trouvé sa propre voie dans l'art de la paraphrase grégorienne, malgré les traces importantes déjà laissées en ce domaine par ses illustres aînés (Escaich, Paulet, Roth...). On peut découvrir l'un ou l'autre thème, constitué de manière inconsciente à partir de mélodies grégoriennes, comme la première mélodie de *Mechanic Fantasy* dont le profil initial fait songer au *Dies irae*. Ce sont les *Cinq versets sur le “Veni creator”* qui constituent actuellement son ouvrage le plus conséquent dans ce domaine. Cette œuvre présente la particularité de traiter chacune de ses parties dans l'esprit du figuralisme baroque.

"[...] C'était une musique ineffable et profonde,
Qui, fluide, oscillait sans cesse autour du monde,
Et dans les vastes cieux, par ses flots rajeunis,
Roulait élargissant ses orbites infinies
Jusqu'au fond où son flux s'allait perdre dans l'ombre
Avec le temps, l'espace et la forme et le nombre! [...]"
(V. Hugo, "Ce qu'on entend sur la montagne", extrait des *Feuilles d'automne*)

Le monde musical de J.-B. Robin semble s'inspirer de l'universalité du principe de l'harmonie des sphères, lequel permet l'accès à l'harmonie céleste qui régit les planètes du cosmos. Il s'agit d'une thématique importante pour le compositeur, dont le dessin de *Jupiter et ses anneaux* est reproduit dans la préface de l'édition des *Cercles réfléchissants* et dont une image de Saturne orne la couverture d'un enregistrement monographique. Les analogies entre l'harmonie des sphères et les techniques récurrentes utilisées par J.-B. Robin (interdépendances à divers niveaux au sein de chaque œuvre) et entre l'harmonie céleste dont chaque composante astrale serait une œuvre différente de son catalogue, s'éclairent d'une coloration nouvelle.

Enfin, avec Boèce, considérons deux des trois principes qui dirigent l'harmonie universelle, *Musica mundana* et *Musica humana*. Le premier, qui régit les lois de l'univers (macroscopique) serait l'Œuvre de J.-B. Robin (même en devenir, n'étant pas, par essence, achevée), le second, qui régit les rapports entre l'âme et le corps des hommes (microscopique), serait ce que le compositeur nomme un "paysage minéral" quand il parle de "l'harmonie" (et donc de son langage): “un seul accord, bien que statique, contient tout un univers.” Chacune des multiples gemmes qui composent ces paysages minéraux font réfléchir et irradier les harmonies et les sonorités de J.-B. Robin. Un univers infini se dévoile alors.

© Yannick Merlin



Jean-Baptiste Robin is the composer of some forty works ranging from those for solo instruments to symphony orchestra. His works have been performed by conductors like Pierre Boulez and Laurent Petitgirard, by ensembles like the Orchestre National de France, the Ensemble InterContemporain, the Orchestre Colonne, the Orchestre d'Auvergne, the Orchestre des Pays de Savoie, la Maîtrise de Notre-Dame de Paris, la Maîtrise de Radio France, and by many performers including François Salque, Xavier Phillips, David Guerrier, Romain Leleu, François Espinasse, Vincent Warnier, and François Chaplin.

As an organist, he has given concerts around the world: in some twenty countries in Europe, Asia, Russia, Israel, Canada and in over twenty states of the United States. As a visiting professor he has been invited by the American Guild of Organists to ten major cities in the USA, and he has been teaching at academies in Haarlem, Royaumont, la Chaise-Dieu and universities like Yale University, Oberlin College, and Seoul. His rich and varied discography includes the complete recorded works of Felix Mendelssohn, François Couperin, Louis Marchand and Jehan Alain, and has won numerous prizes, including several Diapason d'Or.

Jean-Baptiste has won five Premier Prix at the Conservatoire National Supérieur de Musique in Paris and studied composition with George Benjamin at King's College of Music in London. He is a laureate of the Fondation Lagardère, the Fondation

Groupe Banque Populaire and SACEM. He is professor of organ and harmony at the Conservatoire à Rayonnement Régional in Versailles, and he is organist of the Royal Chapel of the Palace of Versailles.



Orchestre Régional de Normandie

Founded in 1982 on the initiative of the Région and the Ministry of Culture and Communication, the Orchestre Régional de Normandie includes 18 musicians with a permanent appointment. As a cultural ambassador for Normandy, the orchestra gives around 180 concerts and other cultural performances per year, both locally and nationwide.

Thanks to its varied, diverse and accessible programming, the Orchestra is involved

with many cultural events throughout Normandy and captures the hearts and souls of an ever increasing audience. The Orchestre Régional de Normandie has become a major factor in the social and cultural development and general attraction of the region.

The Orchestre Régional de Normandie encompasses cinema concerts, chamber music, orchestral music, great soloists, musical theatre, contemporary music, family outings, programmes combining circus and music, musical comedy, world music, concerts with speakers, music and dance programmes, recitals, works for choir and orchestra, and opera.



Frédéric Champion won first prize at the International Organ Competition of Tokyo-Musashino, the “Bachpreisträger” at the Bach Competition in Leipzig in 2004, second prize at the International Organ Competition in Luzerne and at the European Chamber Music Competition in Paris (FNAPEC), first prize at the Gottfried Silbermann Competition in Freiberg in 2001, and second prize at the “Musica Antiqua” Competition in Bruges in 2000. He also won the competition of Spanish music in Toulouse in 1998. In 2008, he won both first prize and public award at the first edition of the Concours International d’Orgue du Canada (CIOC).

He is one of the internationally most acclaimed French organists, and has given many concerts in Europe, Asia and North America.

Frédéric Champion (Lyon, 1976) studied at

the CRR in Lyon (organ class with Louis Robilliard), at the CNSM in Paris (organ class with Michel Bouvard), and the CESM in Toulouse (organ and harpsichord classes with Jan Willem Jansen). Besides his organ studies, Frédéric Champion specialized in fortepiano with Edoardo Torbianelli and Rudolf Lutz (improvisation) at the Schola Cantorum Basiliensis (Basel).

François Chaplin won first prize for piano and chamber music at the CNSM in Paris, and took an advanced course with Jean-Claude PenNETIER. In 1989, he was awarded the Mozart and Robert Casadesus Prizes at the International Competition in Cleveland.

As a soloist, he has played with numerous orchestras, including the Orchestre National de Lille, the Saint Petersburg Philharmonic, the Philharmonic Orchestra of Japan, the Ensemble Orchestral de Paris, etc. He frequently appears at many festivals, including La Roque-d’Anthéron, Les Rencontres internationales de Nohant (Chopin), Les Flâneries Musicales de Reims, the Chopin Festival in Paris Bagatelle, the International Festival of Cervantino in Mexico, the International Festival in Yokohama, Japan, etc. He has been invited to Wigmore Hall in London, the Théâtre des Champs-Élysées in Paris, the Saint Petersburg Philharmonia, the Art Gallery in Washington (USA), etc. His recording of Debussy’s complete piano works has been unanimously acclaimed, and he recorded a complete version of Chopin’s Nocturnes and Schubert’s Impromptus in 2015 (label Aparté). François Chaplin teaches at CRR in Versailles.



Photo: © Caroline Doutré



Philippe Cuper was appointed Principal Clarinet (super soloist) of the orchestra of the Opéra National de Paris in 1984. He has received invitations to play with the world's most distinguished orchestras: Berliner Philharmoniker, Scala de Milan, Bayerische Rundfunk, Czech Philharmonic, Moscow Symphony Orchestra, Sinfonia Varsovia, Orchestre de Paris, Orchestre National de France. He has performed with conductors like Sawallisch, Ozawa, Abbado, Maazel, Mehta, Boulez, Prêtre, Dohnanyi, Barenboim, Gergiev, Salonen, Conlon, Chung, and Jordan.

After his studies at the Conservatoire (CNSM) de Paris, where he graduated “summa cum maxima lauda”, Cuper won international competitions in Munich, Prague and Vercelli (Viotti), the Slovakian Prize, the Médaille de Genève, Orvieto, and the Mravinsky Medal

at Saint Petersburg. Cuper is a Professor at the Conservatoire de Versailles. He has recorded some 40 CD's.

Jean Deroyer (1979) is a French conductor. He has been invited to conduct the NHK Symphony Orchestra at the Tokyo Opera, the Radio Symphonie Orchester Wien, the SWR Orchester Baden-Baden, the RSO Orchester Stuttgart, the Deutsche Symphonie Orchester, the Israel Chamber Orchestra, the Orchestres Philharmoniques of Luxembourg, Monte-Carlo and Liège, the Orchestre de Paris, the Orchestre National de Lille, the Orchestre Philharmonique de Radio-France, the Orchestre National de Lyon, the Ensemble InterContemporain and the Klangforum Wien, in concert halls including the Konzerthaus Wien, the Berliner Philharmonie, the Salle Pleyel, the Luzerner Saal, the Tokyo Opera City and the Lincoln Center in New York. Since 2008, Jean Deroyer has been musical director of the ensemble Court-circuit, and since 2014 he has been first conductor of the Orchestre de Normandie. Among his current engagements are concerts with the BBC Symphony Orchestra, the Orchestre National de France, the Orchestre de l'Opéra National de Paris, the Orchestre Philharmonique de Monte-Carlo, the Orchestre de Chambre de Lausanne, the Auckland Philharmonia and the Sinfonia Varsovia.





Romain Leleu is considered, thanks to his virtuoso and elegant playing, to be one of the finest musicians of his generation. The “revelation among instrumental soloists” (Victoires de la Musique Classique) frequently performs on all continents of the world, both as a soloist and with the greatest orchestras.

He plays in the largest concert halls and performs at numerous

international festivals, including the Festival de La Roque d’Anthéron, the Festival de Radio France Montpellier, the Folle Journée in Nantes and Japan, the Festival Musiq3 in Brussels, the festival Radio Classique in the Olympia, the Atheneum in Bucarest, the Seoul Arts Center, the Ongakudo Hall Kanazawa, the Seoul Spring Festival, the Theater of the Hermitage in Saint Petersburg, and the Salle Pleyel in Paris.

Romain Leleu plays in France and abroad with numerous French orchestras, including the Orchestre National de France, the Orchestre National de Lille, the Orchestre National d’Île-de-France, l’Orchestre National du Capitole de Toulouse and the Brandenburgisches Staatsorchester Frankfurt, but also with foreign ensembles, like the Dresdner Kappellsolisten, the Württembergisches Kammerorchester Heilbronn, the Baltic Chamber Orchestra, the Saint Petersburg Hermitage State Orchestra, and the Orquestra Sinfonica de Minería Mexico.

His predilection for transcriptions has led him to create the Ensemble Convergences in 2010, which centres around the trumpet and its family members (bugle, cornet, etc.).

Romain Leleu is Chevalier de l’Ordre des Arts et des Lettres (January 2016).



Recording: 2015, Saint-Martin’s Church, Dudelange, Grand-Duché de Luxembourg and Mondeville in France

Audio Mastering: Olivier Rosset

Sound Recording: Christoph Martin Frommen & Timothée Langlois

Cover photo: © Anaëlle Trumka

© & © 2017 Brilliant Classics

The Orchestre Régional de Normandie – Guillaume LAMAS, General Manager, and Jean DERoyer, Chief Conductor – is supported by the Conseil Régional de Normandie, and by the Ministère de la Culture et de la Communication — Direction Régionale des Affaires Culturelles de Normandie — with participation of the Conseils Départementaux de la Manche, du Calvados et de l’Orne. Since 2005, the Orchestre Régional de Normandie has been acknowledged by the town of Mondeville and the Renaissance Theatre as preferred artistic partner.