

Backdraft, pour ensemble

...Sans même lire les notes que le compositeur a rédigées, Backdraft est, comme toutes les autres œuvres de Yann Robin déjà entendues, enflammée, de son début à sa fin. Un grouillement organique et un discours fâché sur la Nature l'anime. Entre violence expressive et formelle, Backdraft sonne furieusement et sonorement bien (pour paraphraser le titre de l'œuvre orchestrale Sound ad furious de Manoury). Yann Robin s'y risque à placer des éléments compositionnels dans un contexte autre que celui pour lequel ils ont été conçus. Résultat : ça « déménage » et ça secoue, dans une atmosphère elle aussi étouffante, au risque d'être enfouie dans un maelstrom sonore et de laisser une impression confuse. Une seconde écoute successive aurait permis d'affiner la trace que cette œuvre laisse à la mémoire...

Frank Langlois - ResMusica - 10/10/2012

...Yann Robin was obsessed by the idea of an extremely rapid and brittle gesture in the piano—a motif that became the spine of Backdraft. With pianist Eric Huebner's hands moving like a blur of flippers, the score is filled with explosive, violent, scratchy effects—a state of constant upheaval—reflecting the composer's interest in fire, smoke, ignition and “a confined atmosphere saturated with unburned gases and graphite particles.” Even in the occasional slow sequences Robin ratchets up the tension, and the Philharmonic's group of 17 players caused sparks, albeit metaphorical ones. Score for Gilbert and the orchestra: three-for-three...

Bruce Hodges -Seen and Heard International - 23/04/2013

...The French composer Yann Robin was schooled in jazz, but his Backdraft (New York Philharmonic co-commission with the Fundação Casa da Música, Portugal) was another tour de force, this time with incredible piano playing by Eric Huebner. (Mr. Schaefer remarked that a few minutes more of his playing and his fingers would turn into stumps.) It was also a baffling but inventive set of orchestral whispers and bangs and strange sounds all the way down to the tuba. It was great fun...

Harry Rolnick - ConcertoNet - 09/04/2013

...The pile-up of unruly rhythms among all the instruments becomes such a din that, after a while, the riffs all blur together. In writing “Backdraft” the composer Yann Robin became almost obsessed with a frenetic rhythmic riff, he told the audience. So to get it out of his head he wrote this piece, assigning the piano (the dazzling Eric Huebner) the main task of executing it. The music features vehement bursts of burly, heaving, often pitchless sounds...

An earlier version of this review attributed a comment made to the audience by the composer Yann Robin about his piece, “Backdraft,” to another composer on the program, Anders Hillborg. It was Mr. Robin, not Mr. Hillborg, who spoke of being obsessed by a rhythmic figure.

Anthony Tommasini - NYT - 7/04/2013

...The second US premiere, Yann Robin (<http://www.yannrobin.com>)'s *Backdraft*, took its impetus from a mechanical theme that the composer essentially admitted was so annoying that he had to get it out of his head. Watching pianist Eric Huebner (<http://www.erichuebner.com>) chop his way through it with a stiletto jackhammer staccato – he really got a workout! – it wasn't hard to understand why (and also wonder why the composer felt obliged to subject others, pianists included, to it in the first place). But then the scene shifted to a long, incessantly fluctuating series of doppler effects, boomy lows versus high resonance, hints of humanity as traffic raced by on both sides. Not the most profound piece on the bill, perhaps, but great fun to watch...

Delarue - 15/04/2013- Lucid Culture