

## **Entrevista con Yann Robin, nuestro EMCW 2014 guest professor.**



### **–Whom do you consider your "maestros"?**

It is difficult to tell whom have been my "maestros"... I have had the chance to cross several fantastic "guides". The first one is Georges Boeuf (composer and teacher of composition in Marseille). After having seen my scores, he told me : "... you are composer... you should to go to Paris!"; and it is what I did. After, I went in Paris at the Conservatoire National Supérieur de Musique et de Danse de Paris In the classroom of Frédéric Durieux (in composition) and Michaël Lévinas (in Analysis). The both have been very important in my formation; they really helped me to find myself to find my sound! The last important personality I met 10 years ago is Jonathan Harvey... He was one of the most beautiful personality I met! And what a composer he was!

### **–How is your relationship with them like?**

We keep very good relationship. Sometimes we cross for a concert, an event... I try to hold me informed of their topicality! And I think they do the same! There is a deep mutual respect between us.

### **–What is your philosophy in musical pedagogy?**

–How I wrote it in my first answer: to be a "guide" for the students is the best way for a teacher... So I try to be a good guide. A good guide to help the students to find themselves, to find their own sound.

**–What do you think about the musician as a professional? How is the way to acquire the job?**

To acquire the job? There is just one way... work, work and especially work!

**–Which are the myths and the rites for becoming a professional musician?**

"Rites" is a good word... for example, for a composer, the ritual of writing is essential to develop his own "imaginary sound" day after day. The ritual is an integral part of act of composition; it allows to refocus, it helps the composer to get lost less.

**–How do you see the contemporary Spanish musical panorama?**

I look at the Spanish musical panorama with a full of respect look. There are so much amazing players and so much very good composers that I could not quote all of them... I would forget too much!

**–Which are the projects you are actually working on?**

Actually I'm working on a concerto for Double Bass and ensemble. This piece is for the amazing double bass player Nicolas Crosse and the Ensemble intercontemporain. And (more or less) in the same time on a piece for large orchestra for The Seattle Symphony...