

DARYL ROBINSON **Press Notices**

DALLAS (The Catholic Church of St. Monica) “The new four-manual organ, by the Little Rock firm Nichols & Simpson ... was vividly displayed Friday night in a recital by Daryl Robinson. On Robinson’s program the organ was most at home in the first movement of Elgar’s *Organ Sonata* and the atmospheric impressionism of Siegfried Karg-Elert’s *Harmonies du soir* and a Lullaby from Calvin Hampton’s *Suite No. 2*. In the Elgar, Robinson cycled through a kaleidoscope of registration changes worthy of Elgar’s brilliantly orchestrated symphonies. If you’ll pardon a mixed metaphor, rich steak-and-kidney-pie sonories alternated with an amazing variety of piquancies. The Karg-Elert brought forth purring strings, warm flutes and an English horn stop. Pierre Cochereau’s *Scherzo symphonique*, transcribed by Jeremy Filsell from a recorded 1974 improvisation, was a showpiece of skipping iambs, great and small, dispatched with no hint of effort. If anyone still doubted Robinson’s first-class virtuosity, he dispelled any questions in a demonically brilliant account of “Tierces,” from British organist David Briggs’ 2005 *Four Concert Etudes*.”

Scott Cantrell, The Dallas Morning News, April 2015

MILWAUKEE (Cathedral of St. John the Evangelist) “Daryl Robinson, recent winner of the AGO national competition, gave a program at the Cathedral of Saint John the Evangelist, Milwaukee, and did a wonderful, musical, and virtuosic job of managing a wonderful two-organ installation in our magnificent Cathedral ... Daryl’s musicianship and virtuosity are amazing – not just a fast-fingered young guy that can pull off the Dupré *B major*, Heiller’s *Tanz-Toccata*, and the Liszt *B-A-C-H*, he made incredible warm music and sound with the Franck *B Minor Chorale!* What a wonderful range ... He was certainly the best performer in recent memory in his wonderful sense of ingenious and tasteful use of the resources of both instruments ... All in all, a memorable event, with venue, instruments, and performer working together very nicely.”

John Sebolt, Milwaukee AGO newsletter Pipe-Notes, October 2012

CLEVELAND (Cathedral of St. John the Evangelist) “Robinson used the resources of the organ effectively ... His playing [of Bach’s *Toccata and Fugue in F Major, BWV 540*] was precise and secure and the long pedal solos were spectacular ... [His] performance [of Liszt’s *Prelude and Fugue on B-A-C-H*] caught the improvisatory nature of the piece, with its striking registrational changes and adventurous harmonies ... Robinson easily conquered all of Liszt’s pianistic technical demands ... [For his] encore, Paul Halley’s *Outer Hebrides*, ... Robinson made good use of the antiphonal possibilities of the cathedral’s organ ... He is already a very proficient and talented young artist; he has a bright career ahead.”

Timothy Robson, ClevelandClassical.com, October 2012

CLEVELAND (Cleveland Museum of Art) “Daryl Robinson ... played a very stylish Böhm prelude and fugue, with well-considered ornamentation and a tempo that sparkled, but was not so fast that the counterpoint was muddy. His performance of the Bach chorale prelude *Allein Gott in der Höh sei Ehr, BWV 676*, was a model of musical playing, brisk tempo and an excellent sense of pulse. His version of Heiller’s *Tanz-Toccata* enabled clarity in hearing the many meter changes and repeated notes. His was top-notch, mature playing.”

Timothy Robson, ClevelandClassical.com, May 2012

RECORDING REVIEWS

Sempre Organo (ProOrgano)

Recorded 2013 on the Fisk/Rosales organ at Rice University, Houston

“Here’s a fine solo debut on disc by the young American Daryl Robinson, a double-prize winner at the 2012 American Guild of Organists’ National Young Artists Competition. His playing is characterised by a driving muscular poetry underpinned by nimble technique and nuanced sense of style. There’s a marvelously controlled flamboyance to Liszt’s combustible *BACH Prelude and Fugue*, while Cochereau’s *chiaroscuro Scherzo symphonique* is realised with painterly detail. Dandrieu’s gorgeous *Offertoire pour le jour de Pâques: O filii et filiae* glows with filigreed finesse; Karg-Elert’s *Harmonies du shoir* is suitably twilit and mysterious. Add in secure readings of Franck, Bach, Heiller, and David Ashley White, and Daryl Robinson set his stall out with winning aplomb.”

Michael Quinn, Choir and Organ Magazine, March/April 2014