

I M P A S S E

# impasse

*/æm'pæs/*

1. [noun] a situation in which no progress can be made or no advancement is possible;
2. [noun] a street with only one way in or out;

**F R A N C K A N G E L I S**

- [ 1 ] **Intérieur**
- [ 2 ] **Boîte à rythme**
- [ 3 ] **Romance**
- [ 4-7 ] **Impasse**
  - Allegro ritmico
  - Andante doloroso
  - Adagio sostenuto
  - Vivace
- [ 8 ] **Soliloque**

**S E R G E I V O I T E N K O**

- [ 9 ] **Révélation**

# I M P A S S E

As a leading classical Accordion's composer, Franck Angelis is known worldwide for his challenging, virtuosic and melodic compositions showing all the possibilities and colors of the instrument.

Recording an album dedicated to the French composer was something I always wanted to do. As many classical accordionists, I grew up and improve with his compositions.

Turning around the piece Impasse, full of intensity, melancholy and anger, I wanted to express and convey all those emotions through my playing giving at possible all the intensity needed in such a piece.

The choice and the order of the pieces was thought to make the listener discovering or reassess Angelis world through many different colors.

Blood, sweat and tears. Recording this album was a true challenge. Barely recovered from an injury, the preparation of this program was really delicate, forcing myself to work wisely and carefully to be ready for the D-Day, or rather the W-Week...

I keep great memories of this week in the studio, even is recording this album was a real showdown, Impasse being an extremely physical piece needing a constant tension, the challenge of recording it was really exciting for me, and definitely lived up to my expectations.

**- Guillaume Meral**

# GUILLAUME MERAL

Guillaume started to play accordion aged six under the guidance of Patrice Soulié in his hometown of Aurillac (France). He won his first prize the following year at the UNAF's competition in Paris.

His passion for music took him to the CNIMA where he studied with Jacques Mornet and took part in many Masterclasses (with Roman Jbanov, Yuri Shishkin, Franck Angelis among others).

During this time he acquired many other prizes to add to his palmares, including the SACEM's Prize and a 2nd Prize at the international competition of Montrond-Les-Bains.

Guillaume has been studying at the Conservatorium van Amsterdam with Marieke Grotenhuis and Marko Kassi since September 2015 where he developed a great admiration and devotion to Bach's music, and was recently accepted at the Royal Academy of Music in London, to prepare his Master diploma with Professor Owen Murray.

Guillaume aims to reach the highest technical level for serving what is the essential in this art: musicality, sensivity and authenticity!

As a classical accordionist, to participate to the development of this unique and versatile instrument in the Classical Music world (which yet, doesn't get enough credit compare to its possibilities) is a duty he feels responsible to achieve.

The growing stature of the classical accordion has provided Guillaume the opportunity to introduce all the possibilities and compatibilities of his instrument to the classical music's world.

## PRODUCER'S NOTES

I've always been a big fan of the accordion. The sound palette the player is able to create is so vast, colourful, and expressive, that the musical possibilities are virtually endless. However, unfortunately, there's not so much repertoire available for the contemporary accordion.

Or so I thought, until I met Guillaume in the summer of 2017. Guillaume toyed around with the idea of making a solo accordion album with contemporary music by Franck Angelis and Sergei Voitenko, and when he suggested it to me I was instantly hooked.

A short period later, we finished a week-long, extremely intensive recording session, having recorded these six immensely virtuosic but beautiful pieces. Pieces so very demanding of the player that I thought at times it wouldn't ever be possible, for anyone. Yet Guillaume did it, and I'm absolutely proud to have been part of such a milestone recording.

- **Brendon Heinst**

TRPTK proudly uses **Sonodore** microphones, **KEF** loudspeakers, **Hegel** amplification, **Merging Technologies** AD/DA conversion, and **Furutech** cabling and power conditioning at their recording and mastering facilities, carefully optimized by **Acoustic Matters**.

All recordings are done in **DXD** (352.8 kHz 32 bits) in immersive 5.1-channel surround sound, and all masters are generated from the original DXD Studio Master, without dynamic compression or limiting of the signal. In both stereo and surround sound, our aim is to truly recreate the original venue and atmosphere.



## C R E D I T S

Executive producer	<b>Ben van Leliveld</b>
Recording & mastering	<b>Brendon Heinst</b>
Photography	<b>Julien Bruhat</b>
Artwork	<b>Brendon Heinst</b>
Liner notes	<b>Guillaume Meral</b>

## E Q U I P M E N T

Microphones	<b>Sonodore RCM-402</b>
Preamplifiers	<b>Sonodore MPA-502</b>
Cabling	<b>Furutech custom microphone cables</b> <b>Furutech LineFlux XLR</b> <b>Furutech NanoFlux NCF</b>
AD/DA converters	<b>Merging Technologies HAPI</b>
Monitoring	<b>KEF Blade Two</b>
Amplification	<b>Hegel H30</b>



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