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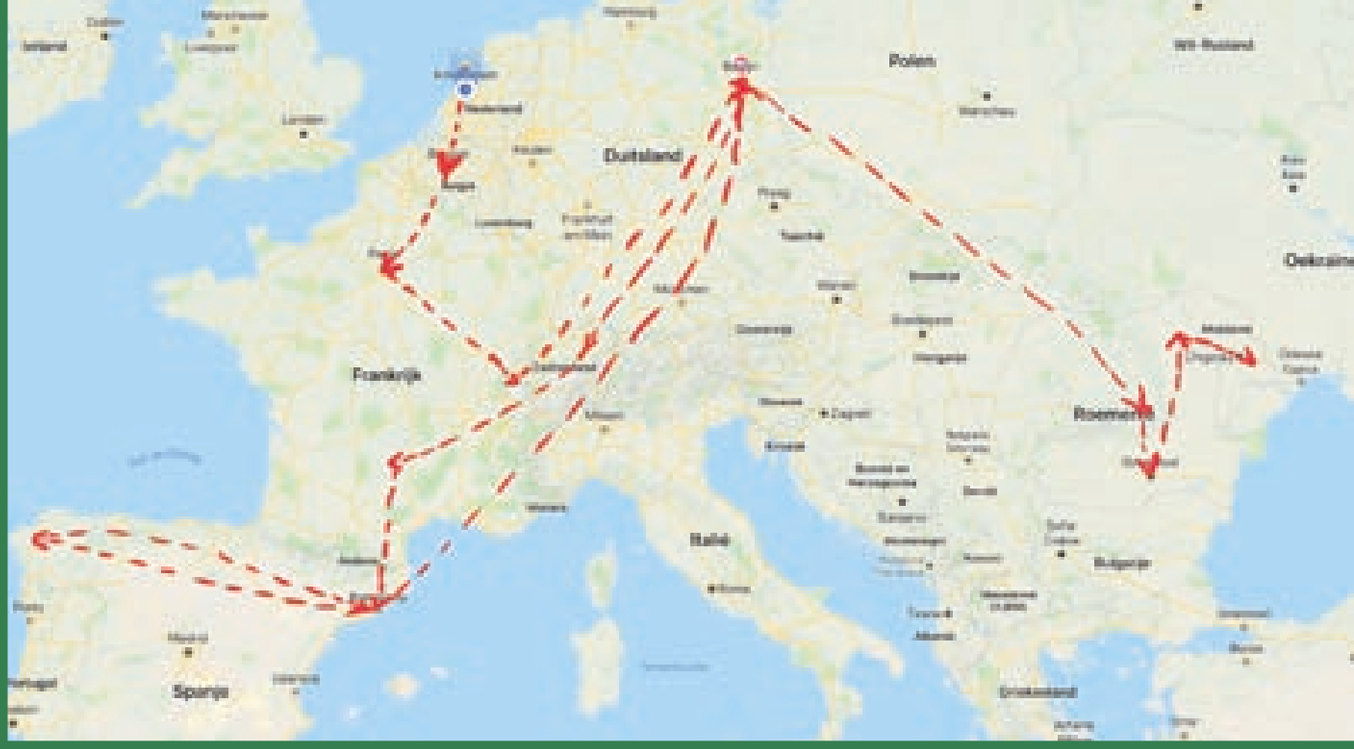
ROSANNE PHILIPPENS

Insight



European solo-tour MAY 2018

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7 AMSTERDAM
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30 MICLĂUȘENI
31 BULBOACA

www.rosannephilippens.com

Dutch and French translations available on
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WELCOME

Dear listener,

Thinking up new programmes is something I usually do on my own at my desk. But for this solo album I wanted to take up a new challenge to create a programme with my audience. I had the feeling that this would provide me with new insight.
With just my violin as travelling companion, I set off through Europe for a series of solo recitals with a collection of pieces to try out. After each concert I asked the audience for feedback: how had they experienced the programme? The atmosphere, the sequence of the pieces and the length. Instead of treating my audience as passive listeners, I invited them to discuss these matters and feel involved.
On my way to the next recital I thought about the reactions. Slowly but surely the programme began to form a logical entity.
This is what INSIGHT is all about. The liner notes tell more about the process of making a programme, and the actual music is the final result.
What is in store for you? Not the average classical programme. Don't be surprised if a Baroque piece dating from 1676 is split into two or if the Sarabande by the twentieth-century composer Enescu is embraced by dances by Bach.
Be open to new insights and enjoy!

'Dance is the hidden language of the soul'

Martha Graham

DANCE

The programme begins with Biber's Passacaglia, a step dance in triple time. I play it in a nightclub in Paris, walking among the audience to the rhythm of the basso continuo. The venue may look flashy – the club was designed by no-one less than David Lynch - but the acoustic is so dry that walking around the audience seems a good way of bringing the sound closer to the people. After a while the Passacaglia perches on a note that sounds like a question mark, and I decide to stop there and pick up the second half again at the end of the programme.

After several concerts the Partita no. 3 in E major by Johann Sebastian Bach made way for the Partita no. 2 in D minor. I play the first four dances, the third of which is a Sarabande, which, like

the Passacaglia, is a calm piece in triple time. Two hundred years after Bach, the Romanian composer George Enescu also wrote a Sarabande. His very sparse sketches were written out in legible notes by the Romanian violinist Sherban Lupu.

After playing some more recitals I want to put Enescu's Sarabande on the programme, but it's difficult to find the right spot. Some people from the audience suggest I put it between the Bach movements, and so I discover how very well the transition from Enescu's closing major chord to Bach's opening minor one works. So now Enescu's dance is embraced between the dances by his great hero Bach.

The Aires by Enescu alternate tranquil melodies with typical folk dances such as the hora, and the piece ends in revelry.

'Life is a lot like jazz…it's best when you improvise'

George Gerswhin

IMPROVISATION

As I travel from one place to the next I'm listening to all sorts of music. One tune I can't get off my mind is Resolution, from the album A Love Supreme by the jazz saxophonist John Coltrane. I begin one of the recitals with it, with a simple accompaniment on the G string.

For an oncoming concert in Barcelona I decide to play part of the Catalan Song of the Birds.

I mix the Coltrane tune with this Catalan song in a sort of medley, with a fragment of Paganini in between, and improvise around it all. The result is the *outro* on this recording.

In his day Ysaÿe appears to have been the king of improvisation, even to the extent that those around him claimed that his brilliant solo violin sonatas were outdone by his improvisations. The Third Sonata, 'Ballade', is a narrative with firm language, but there are also freer moments which invite me to play *improvisando*. And, yes, you could really see Enescu's Airs as written out improvisations.

I wanted to bridge the gaps between the pieces, planning to introduce them on stage. The interludes on this CD are improvisations that arose spontaneously during the recording sessions, and I have created a thread by using motifs from the pieces around them.

... more than anything rhythm and harmony find their way to the inmost soul and take strongest hold upon it…

Socrates

MOVEMENT

The spontaneity that speaks from stories about the salons in the time of Ysaÿe, for example the Parigian salon of the Romanian Princess Elena Bibescu, herself a pianist, I find to be infectious.

The living rooms where composers like Debussy, Liszt and Enescu met to play, improvise and inspire one another, seem to me a fine example of how music, instead of being static, can be constantly in movement.

The music on this tour as well is constantly in movement because the programme is subject to continuous transformation. I'm midway on my travels and Biber has been split into two once and for all, the Dance by the Dutch composer Loevendie - in which I have to stamp to the rhythm with little bells around my ankles – doesn't seem to fit in the programme, and all the impressions of the journey are making the medley longer and longer. A central note in the programme is the D - if this note is the sun, the other notes orbit around it like planets.

'Invisible threads are the strongest ties'

Friedrich Nietzsche

CONNECTION

Two of the pieces with which I started my journey have become a strong entity in the programme and have always stayed in the same place: the Sonata no. 3 in D minor ('Ballade') by Eugène Ysaÿe and George Enescu's Airs dans le genre Romain. The Airs is another work I got to know through Sherban Lupu, and it was thanks to him that these little pieces too were brought to life when he worked out Enescu's sketches in clear notation.

Enescu grew up in the district of Botosani, the historical region of Moldavia, amid folk music and fiddlers. Until the age of thirteen he was taught by one such fiddler, repeating by ear what his teacher played. In recent years I have really enjoyed getting to know Romanian folk music better, fascinated by the tight little quartertone and semitone trills, the short strokes at the top of the bow and the melancholy dreaminess, all of which lend this music its typical character.

The Ballade and Airs are two pieces with quite different characters: the Airs are sometimes lyrical, sometimes dance-like, and they sparkle with considerable humour. The Ballade, on the other hand, tells a serious and somewhat dramatic story. But together they form a fine combination, which is hardly surprising, since Ysaÿe dedicated the Ballade to Enescu, and it breathes his spirit. Besides his admiration for the grand master, Ysaÿe probably had Enescu's passion for Bach in mind when he composed the piece; indeed, it contains fragments strongly reminiscent of the clarity of Bach. When I visited Sherban Lupu in Bucharest at the end of the tour he told me that Enescu and Ysaÿe used to improvise together, despite the fact that Enescu looked up so much to the twenty years older Ysaÿe. He described Ysaÿe as an Olympian god, and admired not only his talent but also his appearance and personality. This appreciation, however, was clearly mutual, as Ysaÿe's dedication of his Third Violin Sonata goes to show.

The Airs by Enescu are full of imitations of the sound of Romanian folk music. In the last movement you clearly hear the little sticks beating on the strings of the cimbalon, the instrument of gypsy musicians. The fluty tone of the panpipes is another sound that often crops up. One way of imitating this is to place the fingers softly on the string, without pushing it down, so that the harmonics of the violin are heard. But in Bucharest Lupu taught me another method, by bowing the strings at an angle above the fingerboard, which is what I do in the slow movement of the Airs.

My journey ends in Romania, the land in which Enescu's travels commenced.

'I saw an angel in the marble and sculpted until I set him free.'

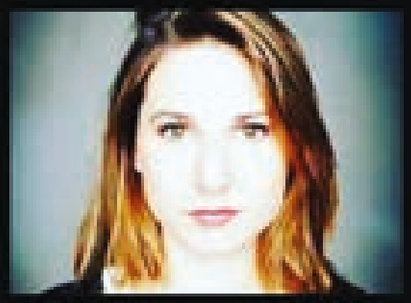
Michelangelo

INSIGHT

On the way home I write down the tracklist for my CD. One thing is certain: without this journey it would have looked completely different. Entering into conversation with the audience has been fruitful on all sides. They helped me to discover which programme suited me best at this moment in time. Together we polished the programme until it shone. Only one thing remains: to share it with you, to share that fascination of both performer and listener – the music itself.

INVITER AU CONCERT CLASSIQUE DE

ROSANNE PHILIPPENS



BIBER, BACH, ENESCU, YSAÏE & PAGANINI

DANS LE CADRE DU CYCLE [BRUITS],
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JEUDI 10 MAI, 18:00

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WILLKOMMEN

Liebe Zuhörer,

Neue Programme stelle ich normalerweise allein hinter meinem Schreibtisch zusammen.
Für dieses Soloalbum hatte ich mir eine neue Herausforderung gestellt: ein Programm in Absprache mit meinem Publikum gestalten. Ich hatte das Gefühl, dass mir das neue Erkenntnisse bringen würde.
Mit nur meiner Geige als Reisebegleiterin brach ich zu einer Reihe von Solokonzerten in ganz Europa auf und probierte dabei verschiedene Stücke aus.
Nach jedem Konzert bat ich die Zuhörer um Feedback: Wie hatten sie das Programm erlebt? Wie empfanden sie die Atmosphäre, die Reihenfolge der Stücke, die Länge? Anstatt mein Publikum als passive Empfänger zu sehen, lud ich es ein, sich einzubringen und zu beteiligen.
Auf dem Weg zum nächsten Konzert dachte ich über die Reaktionen nach. Allmählich begann das Programm, ein logisches Ganzes zu bilden.
Genau darum geht es bei INSIGHT. Das Booklet gibt Ihnen einen Einblick in den Prozess der Programmgestaltung, deren Endergebnis die Musik selbst ist.
Was erwartet Sie? Kein durchschnittliches klassisches Programm. Erschrecken Sie nicht, wenn ein Barockwerk von 1676 in zwei Teile geteilt ist oder wenn Enescus Sarabande aus dem 20. Jahrhundert von Tänzen von Bach umrahmt wird.
Seien Sie offen für neue Einblicke und genießen Sie!

„Tanz ist die verborgene Sprache der Seele“

Martha Graham

TANZ

Das Programm beginnt mit Bibers Passacaglia, einem Schreittanz im Dreiertakt. Ich spielte die Passacaglia in einem Club in Paris und ging dabei im Rhythmus des Basso continuo durch das Publikum. Der Raum mochte ausgefallen aussehen – der Club wurde von niemand anderem als David Lynch entworfen –, doch die Akustik war so trocken, dass mir ein Rundgang durch das Publikum eine gute Möglichkeit schien, den Menschen den Klang näher zu bringen. Nach einer Weile hält die Passacaglia auf einer Note inne, die wie ein Fragezeichen klingt, und ich beschloss, dort aufzuhören und die zweite Hälfte erst am Ende des Programms wieder aufzunehmen.

Die Partita Nr. 3 in E-Dur von Johann Sebasti-

an Bach machte nach einigen Konzerten der Partita Nr. 2 in d-Moll Platz, aus der ich die ersten vier Tänze spiele. Der dritte Satz ist eine Sarabande und wie die Passacaglia ein ruhiger Tanz im Dreiertakt. Zweihundert Jahre nach Bach schrieb der rumänische Komponist George Enescu ebenfalls eine Sarabande. Aus seinen Skizzen übertrug der rumänische Geiger Sherban Lupu das Werk in lesbare Noten.

Nach einigen Konzerten möchte ich Enescus Sarabande ins Programms aufnehmen, tue mich aber schwer damit, einen guten Platz für sie zu finden. Auf Anregung von Zuhörern platziere ich die Sarabande zwischen die Sätze von Bach und entdecke, wie schön der Übergang von Enescus letztem Dur-Akkord zu Bachs erstem Moll-Akkord passt. Enescus Tanz wird nun von den Tänzen seines großen Vorbilds Bach umrahmt.

In Enescus *Airs* wechseln sich ruhige Melodien und typische Volkstänzen wie die Hora ab; das Stück endet in festlichem Trubel.

„Leben ist wie Jazz. Es ist am besten, wenn man improvisiert“

George Gerswhin

IMPROVISATION

Von einem Ort zum anderen reisend höre ich die verschiedensten Arten von Musik. Eine Melodie, die mir nicht aus dem Kopf geht, stammt aus dem Album *A Love Supreme* des Jazz-Saxophonisten John Coltrane: *Resolution*. Mit dieser Melodie, ganz einfach auf der g-Saite begleitet, eröffne ich eines der Konzerte.

Vor einem Konzert in Barcelona nehme ich mir vor, einen Ausschnitt aus dem katalanischen Lied *Song of the Birds* zu spielen. Ich kombiniere die Coltrane-Melodie und das katalanische Lied zu einer Art Medley, ergänze eine Paganini-Passage und improvisiere über diese Fragmente; das Ergebnis ist das Outro auf dieser CD.

Ysaÿe scheint zu seiner Zeit der König der Improvisation gewesen zu sein. Manche behaupten, er habe so gut improvisiert, dass sogar seine brillanten Solosonaten für Violine hinter seinen Improvisationen zurückstehen.

Die dritte Solosonate, *Ballade*, kommt mir vor wie eine Geschichte, die mit großer Eindringlichkeit erzählt wird, aber sie hat auch freiere Momente, die mich zum *improvisando*-Spiel anregen; Enescus *Airs* sind eigentlich zu Papier gebrachte Improvisationen.

Mir war es wichtig, Brücken zwischen den Stücken zu bauen – auf der Bühne hätte ich schließlich auch das ein oder andere mündlich erläutert. Die Intermezzi auf dieser CD sind Improvisationen, die spontan bei den Aufnahmen entstanden. Ausgangspunkt waren dabei Motive aus den vorangegangenen oder folgenden Sätzen.

... Rhythmus und Harmonie dringen am tiefsten in das Innere der Seele ein und ergreifen sie am stärksten ...

Sokrates

BEWEGUNG

Die Geschichten über die Salons zu Ysaÿes Zeiten, zum Beispiel den Pariser Salon der rumänischen Prinzessin Elena Bibescu, selbst Pianistin, vermitteln eine große Spontaneität. Das finde ich ansteckend. Wohnzimmer, in denen Komponisten wie Debussy, Liszt und Enescu zusammenkommen, um gemeinsam zu spielen, zu improvisieren und sich gegenseitig zu inspirieren – das scheint mir ein gutes Beispiel dafür zu sein, wie Musik nicht statisch wird, sondern ständig in Bewegung bleibt.

Auch die Musik auf dieser Tournee ist ständig in Bewegung, denn das Programm ändert sich laufend. Nach der Hälfte meiner Reise habe ich Biber definitiv in zwei Hälften geteilt, der Tanz des niederländischen Komponisten Loevendie, den ich mit Fußglocken begleite, passt doch nicht ins Programm, und das Medley nimmt durch all meine Reiseeindrücke immer mehr Raum ein …

Eine zentrale Note im Programm ist das D. Wenn dieser Ton die Sonne ist, drehen sich die anderen Noten wie Planeten um ihn herum.

„Mit unsichtbaren Fäden wird man am festesten gebunden“

Friedrich Nietzsche

VERBINDUNG

Zwei Stücke, mit denen ich die Reise begann, sind bis zum Ende geblieben: die dritte Sonate, Ballade, von Eugène Ysaÿe und die Airs dans le genre Roumain von George Enescu. Man könnte sie auch die Dreh- und Angelpunkte des Programms nennen. Die Airs lernte ich durch Sherban Lupu kennen. Auch diese Stücke erweckte er zum Leben, indem er Enescus Skizzen in lesbare Noten übertrug.

Umgeben von Volksmusik und Geigern, wuchs Enescu in einem Teil von Rumänien auf, der damals zu Moldawien gehörte. Bis zu seinem dreizehnten Lebensjahr wurde er auf der Geige nach dem Gehör unterrichtet: Er spielte nach, was ihm vorgespielt wurde. In den letzten Jahren hatte ich das Vergnügen, die rumänische Volksmusik besser kennenzulernen, und bin fasziniert von den engen Viertel- und Halbtontrillern, den kurzen Strichen an der Spitze des Bogens und der träumerischen Melancholie, die dieser Musik ihren typischen Charakter verleihen.

Ysaÿes Ballade und Enescus Airs sind sehr unterschiedlich: Die Airs haben einen gesanglichen, teilweise tänzerischen Charakter und durchaus Humor. Die Ballade hingegen erzählt eine ernste, geradezu dramatische Geschichte. Dass sich die beiden Werke dennoch gut kombinieren lassen, ist nicht verwunderlich: Die Ballade ist Enescu gewidmet, sein Geist ist in diesem Werk präsent. Ysaÿe dachte beim Komponieren jedoch vermutlich nicht nur an den von ihm sehr bewunderten Kollegen, sondern auch an Enescus Liebe zu einem anderen Großmeister: in einige Passagen klingt die Klarheit Bachs durch. Als ich Sherban Lupu am Ende der Tournee in Bukarest besuchte, sagte er mir, dass Enescu und Ysaÿe auch gemein-

PIANO SALON

sam improvisierten, obwohl Enescu sehr viel Ehrfurcht vor dem zwanzig Jahre älteren Ysaÿe hatte: Er beschrieb Ysaÿe als einen olympischen Gott und bewunderte nicht nur sein Talent, sondern auch sein Aussehen und seine Persönlichkeit. Doch die Wertschätzung war gegenseitig war: Ysaÿe widmete Enescu seine dritte Violinsonate.

Die Airs sind voller Anklänge an die rumänische Volksmusik. Im letzten Satz ist das Schlagen der Klöppel auf die Saiten des Zimbals, dem Instrument der Zigeunermusiker, deutlich zu erkennen. Ebenfalls häufig wiederkehrend sind die Klänge der Panflöte. Flageolettes, bei denen die Finger die Saite nur zart berühren und so die Obertöne hörbar machen, sind eine Möglichkeit, den Klang einer Panflöte nachzuahmen.

Von Lupu habe ich in Bukarest eine zweite Möglichkeit gelernt: mit dem Bogen schräg über das Griffbrett streichen. Diese Technik wende ich im langsamen Satz der *Airs* an.

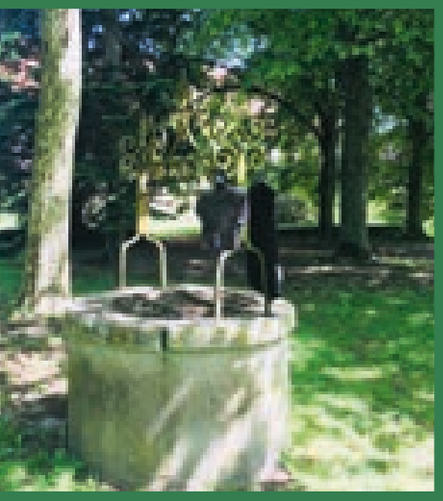
Meine Reise endet in Rumänien – dort, wo Enescus Reise begann.

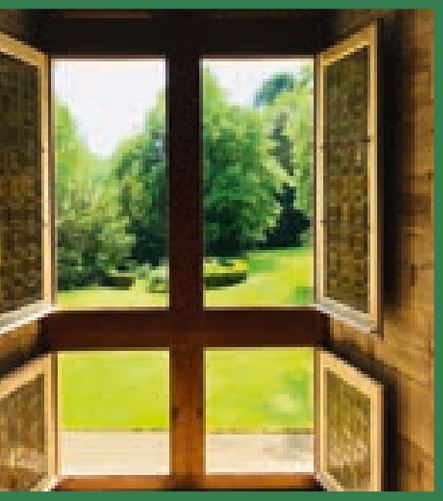
‘Ich sah einen Engel im Marmor und meißelte, bis ich ihn befreit hatte.’

Michelangelo

EINSICHT

Auf dem Weg nach Hause notiere ich die Titelliste meiner CD. Eins ist sicher: ohne diese Reise hätte sie nie so ausgesehen. Das Gespräch mit dem Publikum war in jeder Hinsicht fruchtbar. Es half mir zu entdecken, welches Programm im Moment am besten zu mir passt. Gemeinsam feilten wir am Inhalt, bis es „stimmte“. Jetzt bleibt mir nur noch, das mit Ihnen zu teilen, was Musiker und Zuhörer verbindet: unsere gemeinsame Faszination, die Musik selbst.





ROSANNE PHILIPPENS

'Energetic, sensitive and flawless playing – a dream violinist'

De Telegraaf – Dutch daily

Approaching music with the greatest possible sincerity is the credo of Rosanne Philippens, capturing audiences throughout the world with her infectiously joyful music making.

Having come to the fore by winning first prizes at the Dutch National Violin Competition and the Internationale Violinwettbewerb Freiburg, Rosanne now travels the world as a soloist. She has appeared with the Barcelona Symphony, the Ulster Orchestra, Canadian orchestras such as the Vancouver Symhony and the Winnipeg Orchestra, most Dutch orchestras including the Rotterdam Philharmonic, and orchestras in Germany, Finland and Switzerland.

Besides prestigious appearances with conductors such as Yannick Nézet-Séguin, Lawrence Foster and Jan-Willem de Vriend, Rosanne has a passion for the playing/conducting mode, leading chamber orchestras from the 'soloist spot'. She has performed in this way with the Camerata RCO and the Concertgebouw Chamber Orchestra, among others.

Very important for Rosanne is her own personal concert series 'The Amsterdam Salon Pop-Up': high quality concerts with accessible programmes in an intimate salon atmosphere, popping up in unexpected places.

As a devoted chamber musician she has collaborated withstars of her generation , including István Vardai, Vilde Frang, Lawrence Power and Vikingúr Olafsson.

Rosanne records exclusively for the Channel Classics label. BBC Magazine rated her last Prokofiev CD with a double five-star review accompanied by the statement: "Rosanne Philippens' concerto is a triumph". Her album 'Dedications' gained a five-star review in the Dutch daily De Volkskrant, where she was described as "a violinist with great character".

Her album INSIGHT is quite out of the box: a solo CD combining works by Bach, Enescu and Biber, recorded after a European tour during which the feedback of the public played a crucial role.

Rosanne Philippens was taught from the age of three by Anneke Schilt at the Amstelveen music school. She continued her studies with Coosje Wijzenbeek, Vera Beths, Anner Bylsma and Ulf Wallin and was a student at the Royal Conservatory of The Hague and the Hanns Eisler Academy in Berlin, taking degrees with the highest distinction at both institutes.

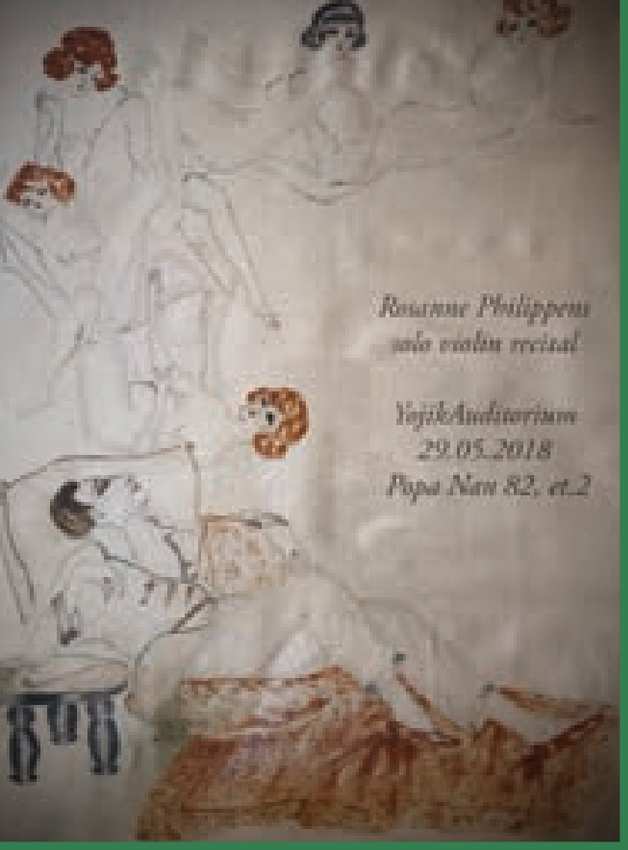
Rosanne is very grateful to the Elise Mathilde Foundation for enabling her to play on the 1727 'Barrere' Stradivarius.

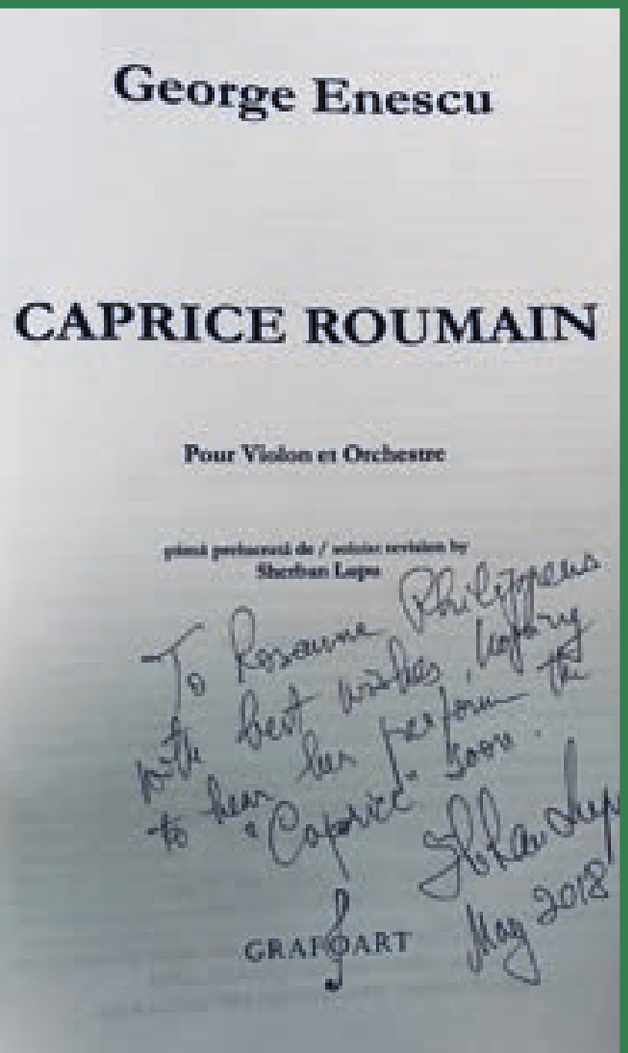
THANKS

The European tour was only possible through wonderful people who have hosted me, inspired me and made me feel at home everywhere I came.

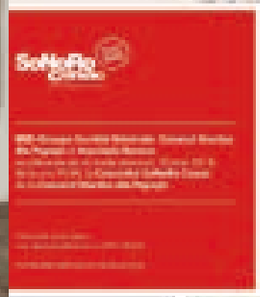
THANK YOU TO ALL HOSTS: Christiane van den Berg one of the first concerts on a warm spring afternoon in your beautiful house in Amsterdam, and helping me with the Hungarian connection. | René van Beeck, I played between your special collection of piano's in your cute shop in Amsterdam. | Mark, Scott and Paul of the Oedipus beer brewery, my Amsterdam Salon between the boiling beer kettles. | Ingrid & Michael Lake for your warm welcome at Brussels after a long car drive. | David & Rebecca Tepfer in the Paris atelier, playing between the photographs of David. | Nora Durstewitz in my familiar Orania Hotel in Berlin. | Hans-Walter Schmid on top of a mountain in Appenzell | Philippe Alfonsi, an impressive castle in a sweet French village. | Radu Bodin in your not yet finished auditorium (which made it magic) in a warehouse in Bucharest. The full moon was shining on us. | Gregor Chowdhury & Zoltán Albert the stunning Zabola Estate in Transylvania. | Suzanne Bühler at your home, with a view over Sankt Gallen. | Christoph Schreiber my second home in Berlin: the pianosalon Christophori. | Pablo Vidal recruiting people from the street for the concert at the Barcelona museum, talking and playing for a high school class in Galicia and the beautiful concert at the faculty in Santiago de Compostela. | Miyuki Warabiuchi playing at the Polo Club in Genève, afterwards improvising with you dancing. A very special moment. | Mimi Durand Kurihara combining a David Lynch night club with classical music: amazing. | Guy de Crombrugghe playing at your home surrounded by your impressive art collection at Brussels. | Razvan Popovic taking me along in Romania and the republic of Moldavia. Happy to have been part of your famous concert series Sonoro.

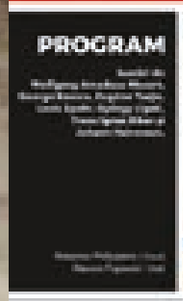
EXTRA GRATITUDE TO: Sherban Lupu special gratitude for your unmissable contribution, musically and intellectually | Richard van Remmen, for your support and ideas | Sanne Hamel for holding up a mirror | Florian Scheiber for your valuable artistic influence on the program | Julien Quentin you're just the best! | Marjolein & Peter Stuy welcoming me in the French countryside with a late night dinner | Eric Tanguy for your kind help with the French connection | Vera Beths for helping me put some character into everything | Anner Bijlsma for your human approach to playing Bach's music | Xavi Torres for inspiring me to create my own story | Coen en Coos van Beuningen for your warm presence at concerts | Lydi Groenewegen for your trust and help with my funky projects | Jared Sacks for your beautiful recording and for your will to follow me in my ideas | Floor vd Holst, for your enthusiasm and hard work! | Ad van der Kouwe for transforming the warm atmosphere of the tour into a beautiful booklet design | Tommi Strücker, for you valuable honesty, and the talks about the project | Sarah Wijzenbeek for your beautiful photographs | Camille Thomas sweetheart, for your view on the program and fixing my hair in a crucial moment | Barthelemy Champanhet for your great advise | Jonas Sacks for your involvement, helping me out | Hylke van Lingen, for your organisation and believing in me | Jacques Quentin for hosting me at your home | in loving memory of Ghislaine, you took such good care of me these days at your place. We miss you.

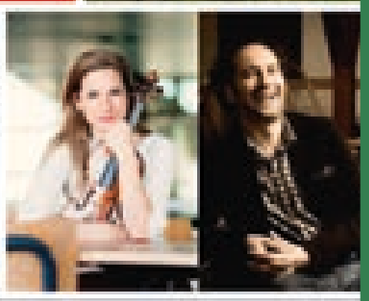

Rosanne Philippens
solo violin recital
YejikAuditorium
29.05.2018
Popa Nan 82, et.2

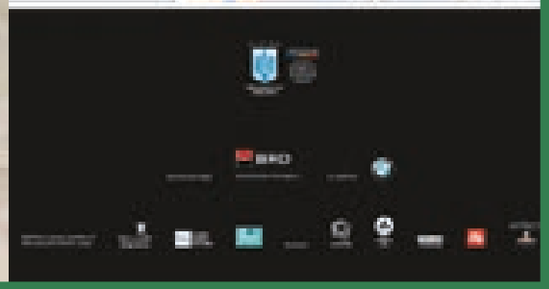

George Enescu
CAPRICE ROUMAIN
Pour Violon et Orchestre
GRAFOART

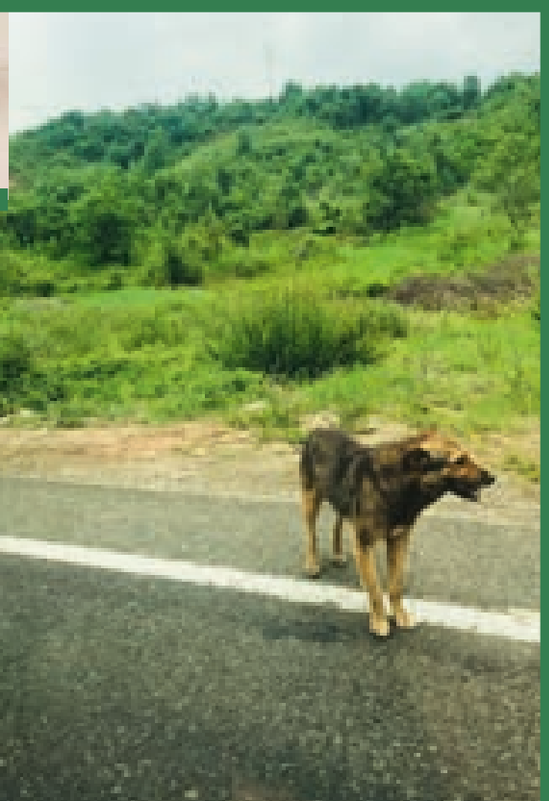
RAPSODIE
IN PIATRA




PROGRAM







Nagylelkű felajánlása a művészetet
és Rosanne Philippens
Cu donațiile Dumneavoaste susțineți
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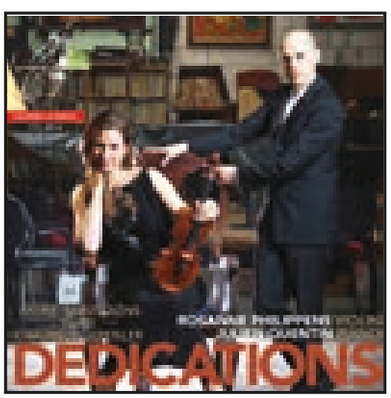
Vă mulțumim!
Your generous donations
support art and the tour of
Rosanne Philippens.
Thank you!



DISCOGRAPHY

35013

(...) the playing is of consistently high standard (...) the well-balanced recorded sound is warm. (...) INTERNATIONAL RECORD REVIEW

(…) The young Dutch violinist Rosanne Philippens is a new name to me, but if Rhapsody, her debut CD on Channel Classics, is anything to go by, we'll all be hearing a lot more of her in the future. (...) an excellent debut CD (...) THE WHOLENOTE

36715

(...) Rosanne Philippens is a significant young talent whose varied tonal palette especially suits Szymanowsky's music (...) GRAMOPHONE

(...) superb musicianship (...) both performers driving the music with a controlled virtuosity that leaves one breathless. (...) Enthusiastically recommended. SA-CD.NET 5/5 STARS

38516

(...) Rosanne Philippens 's brilliantly focused expressive sound is coupled with an inspired programme of music by and for virtuoso violinists of the Romantic period. An absolute joy from start to finish. (...) BBC MUSIC MAGAZINE

(…) She (Rosanne Phillippens) and Quentin have been splendidly served by their engineers and by a good booklet. Thoughtful programming bears its own reward.(…) MUSICWEB

39517

(...) Interpretative poetry and excitement. (...) BBC MUSIC MAGAZINE 5 STARS

(…) A beguilingly varied program that's a showcase for violinist, composer, and orchestra alike. (…) AUDIOPHILE AUDITION

COLOPHON

PRODUCTION
Channel Classics Records
PRODUCER
Jared Sacks
RECORDING ENGINEER, EDITING, MASTERING
Jared Sacks
COVER DESIGN
Ad van der Kouwe, Manifesta, Rotterdam
PHOTOGRAPHY ARTWORK
Sarah Wijzenbeek
LINER NOTES
Rosanne Philippens
TRANSLATIONS
Stephen Taylor, Anne Habermann
RECORDING LOCATION
Dutch Reformed Church, Renswoude, The Netherlands
RECORDING DATE
November 2018

TECHNICAL INFORMATION

MICROPHONES
Bruel & Kjaer 4006, Schoeps
DIGITAL CONVERTER
DSD Super Audio /Horus / DSD256fs
Pyramix Editing / Merging Technologies
CABLES
Van den Hul*
MIXING BOARD
Rens Heijnis, custom design

MASTERING ROOM

SPEAKERS
Grimm LS1
CABLE*
Van den Hul
**exclusive use of Van den Hul 3T cables*

www.channelclassics.com
www.rosannephilippens.com

April 2019

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Best wishes,
Jared Sacks
Founder, Producer, Engineer at Channel Classics Records

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HEINRICH IGNAZ FRANZ VON BIBER (1644-1704)
FROM ROSARY SONATAS

1	PASSACAGLIA: PART 1	5.57
2	INTERMEZZO	0.32

JOHANN SEBASTIAN BACH (1685-1750)
FROM PARTITA NO.2 IN D MINOR, BWV 1004

3	ALLEMANDE	4.08
4	COURANTE	1.55

GEORGE ENESCU (1881-1955)

5	SARABANDA	5.04

JOHANN SEBASTIAN BACH
FROM PARTITA NO.2 IN D MINOR, BWV 1004

6	SARABANDE	3.08
7	GIGUE	3.14
8	INTERMEZZO	1.00

GEORGE ENESCU
AIRS DANS LE GENRE ROUMAIN

9	MODERATO – MOLTO RUBATO / ALLEGRO GIUSTO	4.49
10	ANDANTE	3.17
11	ALLEGRO GIOCOSO	1.54
12	INTERMEZZO	0.54

EUGÈNE-AUGUSTE YSAŸE (1858-1931)

13	SONATA NO 3 IN D MAJOR 'BALLADE'	9.25
14	INTERMEZZO	0.40

HEINRICH IGNAZ FRANZ VON BIBER
FROM ROSARY SONATAS

15	PASSACAGLIA: PART 2	2.55
16	OUTRO	3.30

total time 53.27

ROSANNE PHILIPPENS

Insight