

A man in a black suit and a woman in a black lace dress are standing against a brick wall. The man is holding a saxophone. The woman is touching the wall with her hand. The scene is set outdoors, with a brick wall and some foliage in the background.

LES TOMBEAUX DE PARIS

DUO DUENDE
JORIS ROMPEN STEPHANIE DAELEMANS

M. Ravel
W. Van Klaveren
P. Swerts
F. Poulenc

INFO@DUODUENDE.COM

A man in a black suit and a woman in a black dress are standing against a brick wall. The man is holding a saxophone and looking upwards. The woman is looking to the right. The scene is dimly lit, suggesting an evening or night setting.

P. Swerts "Le Tombeau de Ravel"

F. Poulenc Sonata for Oboe and Piano

M. Ravel Sonata Posthume for Violin and Piano

W. Van Klaveren "A la Manière de Francis Poulenc"

M. Ravel Habanera

PROGRAMMA

Le Tombeau de Ravel P. Swerts

Belgian piccolo specialist Peter Verhoyen commissioned Swerts to write *Le Tombeau de Ravel* for piccolo and piano. Later on Swerts created a version for soprano saxophone and piano for Kenneth Tse, saxophone professor at the University of Iowa. Tse probably gave the first performance of the saxophone version of the work. In addition, the work was almost orchestrated as a concerto at the request of Australian saxophonist Amy Dickson for a performance at the World Saxophone Congress in Scotland, but unfortunately the proposal was not accepted. Although Swerts has nearly finished orchestrating two of the movements, and it is possible that a published concerto version will be forthcoming in the future.

The work consists of three parts: I. Monfort l'Amaury, II. Le Belvédère, and III. Petit oiseau mécanique.

The title of the work is a pun on Maurice Ravel's composition *Le Tombeau de Couperin*. The titles of the movements themselves refer to Ravel's house, Le Belvédère, in the town of Montfort l'Amaury just outside Paris. In the Baroque era, "Le Tombeau de" was a form of tribute to a composer. Ravel himself did this to honor the Baroque period by naming Couperin, Swerts did it to honor the music of Ravel and the composer. Moreover, it is also an indication in which direction the musical style will evolve.

Today, Le Belvédère is a museum open to the public that exhibits its treasured collection of works of art and decorative curiosities. One of these small but important pieces was a gift from the sculptor Léon Leyritz to Ravel. The gift was a small mechanical bird in a golden birdcage that sang by turning a crank. Ravel named the toy bird Zizi and sat for hours listening to the mechanical song. The third movement in Swerts' composition is titled "Petit oiseau mécanique," or "little mechanical bird," and it is directly influenced by the wonderfully accurate nightingale bird song of this little toy, which was recorded there in Ravel's house, played with permission from and by Mme. Claude Moureau.

Sonata for Oboe and Piano F. Poulenc

During the last years of his life, Poulenc worked on a projected series of sonatas, one for each wind instrument. He lived to complete only three, the others being for flute and for clarinet. All are dedicated to the memory of friends or fellow musicians and the Sonata for oboe and piano is described 'à la mémoire de Serge Prokofieff'.

In 'My Friends and myself' Poulenc said: 'You can be a great musician and still not be an innovator...you can be influenced by Prokofiev... I have myself in certain little areas'. He acknowledged Prokofiev's influence on the Sextet in an essay on Prokofiev's piano music, but the Sonata for oboe and piano is undoubtedly Poulenc's most direct tribute to the Russian master. The reversal of his customary fast - slow - fast sequence of movements fulfills affective requirements yet the influence dedicated is felt most strongly in the Scherzo. Here the brilliant brittle piano writing might be by Prokofiev himself while the slow, lyrical central section is based on one of the themes from the finale of Prokofiev's flute sonata. If the opening Elegy owes something to Stravinsky, the sense of deep calm which pervades the final lament is pure Poulenc, reminiscent of much of his religious music. How fitting that the valedictory final page was to be the last music he wrote.

Sonata Posthume for Violin and Piano M. Ravel

Maurice Ravel's Violin Sonata No 1, also known as Sonata posthume, is the composer's earliest sonata for this combination of instruments. Although it was composed 30 years before the publication of his second violin sonata, it was not published until 38 years after his death.

After being expelled from the Conservatoire de Paris in 1895 for the incompetence of his piano playing, he was eventually readmitted two years later to study counterpoint with André Gedalge and composition with Gabriel Fauré. The reason for the composition of the sonata is not entirely known; however, it is believed that it was composed and performed for Fauré's composition classes.

Sonata à la Manière de Francis Poulenc W. Van Klaveren

This piece in three movements plunges us into the precision and subtlety of French music from the time of Francis Poulenc.

The first movement (Allegro), mono-thematic, borrows melodic colors and uses essentially the theme presented in the first bar. It is a lively movement, although in the middle of it we find a slow section consisting of beautiful melodic phrases.

The slow movement (Interlude) relies on many changes of tonal colors and confusing enough for students, but it nevertheless has an easily identifiable structure (ABA), and leit-motifs from the exhibition are the framework in development.

The third movement is a very lively bi-thematic rondo, bringing the musician through rich melodic colors.

In this piece, very little articulation work, but essentially a melodic work, of accuracy, phrasing, color and style.

About us

Duo Duende is a young, dynamic saxophone-piano duo founded in 2021 and consists of saxophonist Joris Rompen and pianist Stephanie Daelemans. Both musicians graduated from the Royal Conservatory of Brussels in 2021 where they decided to play their chamber music and final recitals together, which subsequently turned into a fine collaboration and friendship. Since then, their mutual respect has only grown, as both have become versatile musicians who admire and closely follow each other's careers in music. After their studies, Joris and Stephanie showed a broad interest in music from other perspectives, which is why they are still continuing their studies at various Belgian conservatories and through specialization programs. Both musicians do not shy away from creating arrangements for different instrumentations or leading their orchestras based on their studies in conducting, chamber music, accompaniment and music writing. This in addition to a common goal in discovering new or established saxophone repertoire.

Expanding their horizons as two musicians ready to immerse themselves further in professional life, they want to share their broad vision and knowledge by playing together as a duo. Their common vision and experiences, as well as their respective individual backgrounds achieved through their different studies, enable them as a duo to let their individual qualities flourish as one. The duo wants to grow even further in their chamber music playing as they will follow an extra master chamber music at the LUCA School of Arts Leuven. They are also selected to follow the advanced chamber music course at the Orpheus Institute Gent.

The choice of the duo's name is therefore entirely in line with their shared journey over the years in which expression of music is central regardless of form, repertoire or style. Duende is a complex and elusive concept, deeply rooted in Spanish culture and artistic expression and it is challenging to pin down a precise definition. In general, duende is often described as a mysterious, almost magical quality or essence that is present in art and performance. The concept of duende was famously explored by the Spanish poet and playwright Federico García Lorca in his essay "Teoría y Juego del Duende". Lorca argued that duende is not something that can be learned or achieved through technical skill alone, but rather it is a force that emerges spontaneously and unpredictably, often in moments of heightened emotion. This is what the duo wants to bring to its audience based on their broad interest and background in music.

They already had the chance to play at festivals such as Zomer van Antwerpen, Klara Festival and Walter Boeykens Festival.



Joris Rompen saxophone

Joris Rompen (*1999) began his musical training at the age of 7 at the Welkenraedt music school and then continued it at schools in SintPieters-Woluwe and Malmedy until he was accepted in 2016 into the saxophone class at the Koninklijk Conservatorium Brussel, where he studied with Norbert Nozy, Simon Diricq and Pascal Bonnet.

In 2017, he began taking conducting lessons with Gerhard Sporken and began his writing studies with Jurgen de Pillecyn and Jan D'haene at the Koninklijk Conservatorium Brussel, at the same time as his saxophone studies. In 2020, he was accepted into Yves Segers' HaFaBra conducting class at the same conservatory, where a year later he was awarded the Master's degree with great distinction for his saxophone studies. Koninklijke Muziekkapel van de Gidsen | Musique Royale des Guides As a saxophonist, Joris won second prize in the final of the national Lion's European Music Competition in 2020, and has already had the opportunity to perform as a soloist with orchestras such as the Koninklijk Conservatorium Brussel saxophone ensemble and the Kaleido Bläserensemble.

Joris has also taken masterclasses with renowned saxophonists such as Vincent David, Timothy McAllister, Jonatan Rautiola, Alexandre Doisy, Daniel Gauthier, Alexandre Souillart and Christophe Bois, among others. Joris is currently a chamber musician in the Duo Duende (saxophone-piano), which he founded in 2020 with Stephanie Daelemans and with whom he has already performed at the Klarafestival, among others. He is also a member of the Faro saxophone quartet, where he plays tenor saxophone.

Stephanie Daelemans piano

Stephanie Daelemans (b. 1997*) began her studies at the Kunsthumaniora Brussel with Barbara Baltussen. She studied at the Royal Conservatory of Brussels in the class of Piet Kuijken where she successively obtained the following diplomas: Bachelor in music writing class of Wouter Lenaerts, Master degree piano class of Piet Kuijken and an Educational Master at the KCB/EHB/RITCS. That same year, she also studied at the Académie Supérieure de Musique Strasbourg HEAR with Amy Lin. During her studies at the conservatory she was regularly taught by assistants Hans Ryckelynck, Katia Veekmans and Marco Mantovani.

After her studies she followed a postgraduate soloist course with Nikolaas Kende at the Royal Conservatory Antwerp and took regular lessons with Philippe Raskin and Vitali Samoshko. Currently she's enrolled for an extra master chamber music at the Luca Lemmens Institute and as a postgraduate piano accompaniment student at the Royal Conservatory of Brussels. S

he participated in several competitions both solo and chamber music where she already managed to win several prizes: Competition Guy Brodelet 2nd prize, Vlamo competition for small ensembles 1st prize Belenos duo, Stephan de Jonghe competition 5th laureate, Franz Liszt Center Piano Competition 2nd prize, Orbetello International Piano Competition online 2nd prize and the Danubia Talents International Liszt edition Competition 2nd prize. She also took masterclasses at home and abroad with Philippe Raskin, Hans Ryckelynck, Vincenzo Balzani, Markus Groh, Oxalys Ensemble, Toon Fret, Lucas Blondeel,...

She is a founding member of several chamber music ensembles such as Lied Duo Cooper Daelemans with the Irish tenor Graham Cooper. The duo was formed in 2022 to compete at the Triomphe de l'Art Lied Competition in Brussels where they were finalists and received a special prize from Antwerpen LiedFest. They also were awarded second prize in the International Clara Schumann Competition 2022 and International Mozart Competition 2022. They were also selected to participate at the Udo Reinemann International Masterclass in the 23-24 season.

She also freelances with ensembles such as The Bird Collective. She is a frequently requested freelance accompanist with, among others, the Cinematic Art Choir and for final exams at conservatories, international competitions and auditions for orchestras. She works as a teacher and accompanist at the Kunstacademie Ter Beuken Lokeren, Kunstacademie Beveren and AMWD Bornem. Since 2018 she also conducts InstapOrkest Bornem.



Contact

Stephanie 0471868239

Joris 0470603616

e-mail info@duoduende.com

website duoduende.com

