



LES MIROIRS DE BACH

DUO DUENDE

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J. Brahms
W. Lenearts
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J. Brahms Sonata for Cello and Piano No. 1

A. Pärt "Spiegel im Spiegel"

W. Lenearts "Memento"

C. Franck Sonata for Violin and Piano

J. Brahms Cello Sonata 1

Johannes Brahms composed two cello sonatas, both of which are important works in the cello repertoire. The first Cello Sonata in E minor, Op. 38, was composed between 1862 and 1865. This sonata demonstrates Brahms' mastery of writing chamber music and his profound understanding of the cello's capabilities. The work is characterized by its rich melodies, expressive depth and intricate interplay between the cello and piano. He composed three movements in 1862 and dedicated them to his friend and patron in Vienna, Joseph Gänsbacher, a singing teacher and cellist and a man who helped Brahms become director of the civic choir. Brahms rejected the Adagio he was composing at the time (perhaps he did not destroy it, but reused it decades later in the Second Cello Sonata) and in 1865 added a fugal third movement to the first two. The resulting sonata is both sonorous and playful, progressive and deeply rooted in the music of history. The opening movement of the Sonata for Piano and Cello follows a largely conventional sonata form. The main theme obscurely inhabits the resonant lower notes of the cello register and is sometimes characterized as a theme reminiscent of otherworldly fairy tales. Both Brahms' treatment of the main thematic expositions and their later development often reveal his expansive melodic vision, while still adhering closely (but not hastily) to traditional form and maintaining a specific connection to the past: a thematic similarity to the third Contrapunctus from J.S. Bach's Art of the Fugue. The middle movement shifts key to A minor and presents an almost Baroque minuet and trio. The final movement brings the tension between past and future into sharp focus: Brahms composes a fugue for the two instruments. On the one hand, a fugue remains a distinctly historical form for a musician of his generation, and its baroque ties are reinforced by its resemblance to a motif by Bach. On the other hand, the harmonic nature of the music and the distinct difficulty of balancing the single line of the cello with three "voices" in the keyboard are all novelties.

A. Pärt Spiegel im Spiegel

A. Pärt Spiegel im Spiegel Spiegel im Spiegel, composed in 1978, was the last work Arvo Pärt completed before leaving his native Estonia. The work, which came just two years after the inaugural "tintinnabulary" works, is one of the most carefully distilled examples of Pärt's new compositional aesthetic, and its extreme calmness stands in stark contrast to the tension and frustration that characterized his music of a decade earlier. To fully appreciate the beauty of Spiegel im Spiegel, we must go back in time a few years. In the late 1960s, Pärt found himself in an artistic dilemma. Having had enough of the brash, neoclassical style of his first published works (see, for example, the Partita), and equally frustrated by the predominant serialist style of the time, he composed several works that did not seem to reflect his own style, but rather commented on the inadequacy of and incompatibility between the available choices. Pro et Contra and the Second Symphony, both from 1968, were characterized by crude, jarring stylistic combinations and reflected the urgency of Pärt's crisis. Shortly after their composition, Pärt withdrew from public composing altogether, and in the following years he composed only two works. This period was one of intense reflection and study (especially of medieval and Renaissance music), and by the time Pärt resurfaced in the late 1970s he had developed an entirely new approach to composing, which became known as the "tintinnabulary" style. The beauty of the tintinnabulum is not the construction of an emotional trajectory, but rather the creation of an introspective atmosphere made of pure sonority.

W. Lenearts Memento

W. Lenearts "Memento" Memento for piccolo (or flute) and piano takes you on a journey through time and space - with a mystical and hypnotic musical atmosphere, various dream images and memories from the past, present and even the future are interwoven. The work consists of five successive movements that imperceptibly merge into one another and are constructed according to a mirror structure. The fast middle section symbolizes the mirror itself in which impressions from different times seem to reflect themselves.

C. Franck Violin Sonata

C. Franck Violin Sonata The marriage of violinist Eugène Ysaÿe and Louise Bourdeau in 1886 inspired Franck's Lonely Violin Sonata. Like Franck, Ysaÿe (1858-1931) was born in Liege. A composer himself, he became a champion of the latest French music. (In addition to Franck's Sonata, Chausson's Concerto and Poème and Debussy's String Quartet are dedicated to him.) Although he was 64 years old in 1886, Franck was still best known as an organist - at the important church St. Clotilde and the opulent public art palace the Trocadéro, and as professor of organ at the Conservatoire. The recognition he gained in the last years of his life, and increasingly thereafter, was due in large part to the ardent missionary work of supporters such as Ysaÿe. The violinist often played Franck's Sonata on his extensive tours, telling his listeners that he played it "con amore" because it was a wedding present. Franck originally planned to play the opening movement slowly and contemplatively, but Ysaÿe convinced him that it worked best at a faster tempo, so Franck marked it as Allegretto, albeit with the qualifier "ben moderato." The movement juxtaposes two themes rather than developing them. The second movement is a dramatic scherzo in D minor, opening as a turbulent piano toccata, followed by a rousing, offbeat violin line over it. There are lyrical or pensive interludes, working as trio parts, but the turbulent toccata always returns and ends with a final swing to triumph in D minor. The tuneful chromaticism that Franck adopted from Wagner is evident in the almost Tristanesque piano introduction in the third movement, a Recitativo-Fantasia. This introduction is also a reference to the opening of the Sonata, and much of this free movement is devoted to reflection on the previous movements. As the movement's title clearly indicates, there is a distinct personality split halfway through, when the improvisatory Recitativo gives way to the more penetrating Fantasia, which picks up some of the rumbling power of the second movement. The violin has a newly configured dramatic theme in this movement, which will return in the finale. That finale begins in a state of pure lyrical grace, with a lovely optimistic theme played in canon, with the violin following the piano a measure later. This is developed against the stormy energies of the second movement in a section that goes from five flats to six sharps and back again. The opening theme of the movement creeps back into A major with all its original sweetness - and again in canon - before swelling to exuberant joy.

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.



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