

# GREETINGS

Thank you very much to my teacher Geir Draugsvoll for his involvement and his high-quality advice regarding my research on the mastery of the instrument. Thanks to Claude Ledoux and Denis Bosse for the superb pieces they dedicated to me. Thanks also to Sarah, Signe, Anne, and all the people who contributed to the organization of this concert. Thanks to Det Kongelige Danske Musikkonservatorium for these two magnificent years.

Loris Douyez

# PROGRAM

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## **SOFIA GUBAIDULINA (F. 1931)**

### **Et Exspecto. Sonate for accordeon i 5 satser (1985)**

I. Quarter note = c. 116  
II. 7/16 = 36  
III. Presto  
IV. Quarter note = 116  
V. Con moto

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## **CLAUDE LEDOUX (F. 1960)**

### **Entre-Vagues irisées (2023)**

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## **DENIS BOSSE (F. 1962)**

### **Lettre à Georges Floyd. It's my face man (2020-2023)**

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## **PAUSE (20 minutter)**

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## **JUKKA TIENSUU (F. 1948)**

### **Aufschwung (1977)**

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## **LUCIANO BERIO (1925-2003)**

### **Sequenza XIII Chanson (1995)**

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## **LORIS DOUYEZ (F. 1999)**

### **Missa Brevis. Suite for accordeon i 4 satser (2022)**

I. Kyrie  
II. Dies irae  
III. Agnus dei  
IV. Lux aeterna

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# LORIS DOUYEZ

4. september 2024  
Kl. 19.30

Konservatoriets Koncertsal  
Julius Thomsens Gade 1



DEBUTKONCERT

ACCORDEON



DET KONGELIGE DANSKE  
MUSIKKONSERVATORIUM

Gratis adgang

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# LORIS DOUYEZ

Born in 1999 in Mons, Loris Douyez was given an eighth violin on his 4th birthday. At the age of 9, he decided to take accordion lessons in the class of his father, Olivier Douyez. In 2014, he entered Arts<sup>2</sup> (Academy of Arts, Mons - Belgium) as a “Young Talent” for both instruments. He has followed accordion masterclasses with Jacques Mornet, Frederic Deschamps, Vladimir Orlov, Massimiliano Pitocco.

Since 2014, Loris Douyez has been a member of Duo Douyez (violin-accordion duo with his father). From 2018 to 2021, he studied the violin with Wibert Aerts, within Arts and obtained a Master's degree Specialized in violin, alongside his Specialized Master in accordion obtained with the highest points in June 2022. Loris Douyez also has two Didactic Masters, one on the violin and the other on the accordion.

He has participated in numerous international competitions and won numerous prizes, including 2nd place (Masters category) at the 74th Coupe Mondiale de l'accordéon in Munich (Germany), in October 2021, 2nd place (Premio category) at the PIF Castelfidardo International Competition 2022 as well as a 3rd place (Senior Classic category) during the 2023 edition of the Trophée Mondial de l'Accordéon.

Loris Douyez is part of the Ensemble Musiques Nouvelles (the oldest contemporary ensemble of the world) and has already participated in several concerts: Jean-Luc Fafchamps & Musiques Nouvelles, In Unison, Sound Rituals, Brecht on the Groove, "60 years". Working in close collaboration with current composers such as Denis Bosse, Claude Ledoux, Stéphane Orlando, more than 50 works for accordion alone or with ensemble have been premiered by Loris Douyez. He also had the great opportunity to perform the Belgian premiere of the accordion concerto "Recall" by Per Nørgård accompanied by the Orchestre Royal Philharmonique de Liège in the part of the Classic Academy 2021.

Also a composer, his music has already been performed in various countries (Denmark, Canada, Russia, Italy, Poland) and numerous projects are currently being written (solo repertoire, orchestra, chamber music). His work “Oppression” for accordion and orchestra was the test piece during the third round of the Senior Classic category of the international competition “Prix Accordéons- nous.org 2023” (Mons, Belgium)

In 2024, Loris Douyez has obtained a Certificate of Advanced Studies (violin) in the class of Ilya Gringolts at the Zürcher Hochschule der Künste (Zurich, Switzerland), and is now completing his Advanced Postgraduate Soloist Performer on the accordion in the class of Geir Draugsvoll at The Royal Danish Academy of Music.

Since October 2023, Loris Douyez has been an assistant-professor of accordion at Arts<sup>2</sup> (Academy of Arts, Mons - Belgium).

# PROGRAM NOTES

## **Sofia Gubaidulina: Et Exspecto. Sonata for accordion in 5 movements (1985)**

Et Exspecto is the result of the artistic collaboration between Sofia Gubaidulina and Friedrich Lips.

In the five movements of the sonata, Sofia Gubaidulina uses the different playing modes of the classical accordion: mobile and static clusters, sounds produced by the air valve, chords of different types and effects (for example sounds of calm choral, festive/hymnic chords), etc.

Sofia Gubaidulina is particularly fascinated by this accordion effect of "breathing", a faculty not shared by the instruments of a symphony orchestra. In its five movements, Et Exspecto' contains various variations on the treatment: dynamic and rhythmic variations as well as those linked to the tonal color and registers of the instrument.

Valentina Kholopova

## **Claude Ledoux: Entre-Vagues irisées (2023)**

Sounds of waves, of breathing, of rough sounds coming from the hands of the musician striking his instrument. Notes too.

Asia – a continent that fascinates me – is never very far away with its chords and melodies of Sheng, a Chinese mouth organ close to the accordion. Like oriental listening, this piece opens its spaces from inspiration to what happens between the musician's actions. To finish at the end of the exhale, the flight of the last moments, the last breaths and hidden noises when the notes have left us.

The work is dedicated to my friend Loris Douyez.

Claude Ledoux

## **Denis Bosse: Lettre à Georges Floyd. It's my face man (2020-2023)**

This letter to George Floyd is outrageous. The accordion being an instrument that breathes, I wrote music that makes you feel the suffocation that George Floyd suffered. The back and forth of the bellows are the inhalations and exhalations of the dying George Floyd. Brief at first, they last longer and longer until several seconds for the last two. The sound then becomes very soft, intimate, poignant until the breath disappears. During this tragic and inexorable journey, the interpreter declaims the last words of George Floyd as they were recorded.

The piece is dedicated to Loris Douyez.

Denis Bosse

## **Jukka Tiensuu: Aufschwung (1977)**

Sinistro (1977) for accordion and guitar contains two pieces that can be played one by one independently of the other. These are Dolce amoroso for guitar and Aufschwung for accordion.

Aufschwung is a quasi-improvised piece for solo accordion, leaving the soloist a very large freedom. The goal is to build and assemble sound micro-cells little by little before putting them together. compact by generating gigantic clusters. The end being a grandiose explosion referring to the title Aufschwung (in French: Boom)

## **Luciano Berio: Sequenza XIII 'Chanson' (1995)**

I had already used the accordion on various occasions by “hiding” it in the orchestra, where it served as a timbre bridge between various families of instruments. My meeting with Teodoro Anzelotti convinced me to take an interest in the accordion as a solo instrument, and therefore to take into account the popular experiences to which it is linked and which can be recognized by its very style: I am thinking of the melodies of walks in countryside and working class songs, night clubs, Argentine tangos and jazz – which has contributed, more than any other music, to a redefinition of the instrument in recent decades.

With Sequenza XIII, I did not raise the problem of paying homage to all these antecedents by unifying them.

This piece is intended only as a spontaneous expression (an improvisation, a rondo?) of my relationship with the accordion: a “memory to the future” (as Italo Calvino would say) of this instrument in perpetual evolution.

Sequenza XIII was written in 1995 for Teodoro Anzelotti.

Luciano Berio

## **Loris Douyez: Missa Brevis, Suite for accordion in 4 movements (2022)**

Constantly in search of new musical ideas, his approach and his compositional process establishing himself within various horizons (Classical Music - World Music - Folk - Jazz) make it possible to awaken in the performer a sound personification while transporting the listener on a journey without borders.

Missa Brevis is the perfect testimony to this.

A sort of transitional Partita between the Ordinary of the Mass and the requiem, Missa Brevis is above all intended to be performed in concert and not during a religious service.

All four movements immerse the listener in an inner reflection on their own beliefs combining both mysticism and spirituality.

Meditation is also possible if the heartbeat and the different sound spectra come together.