

Françoise Vanhecke

Testimonial by Guilherme Vaz

The first time I heard Françoise Vanhecke, I had the "feeling", suddenly, that I was in front of a great artist, those "feelings" are unexplainable, we just get them. We have them, get involved by them.

It is a mix of the "grain of the voice", and many other things, as the choosing of the pieces, the position in the stage. We had too, before our "conscience" and meeting, and behind it, some links and similarities, that were proved in our first contact, they proceeded as commanding our mutual presentation, a sort of singular one.

This fact made me not only one admirer, but more than this, a partner in compromises and observations of the reality, and art. In fact we share many opinions, uncommon ones. And we state similar ideas on the condition of the "artist", his paper.

One great artist as Françoise is better perceived when we see and listen that she "adds" a complete fulfillment in every piece she sings, a "basic light" of her own, circled by herself, her inspiration.

She not just "interpret", by reading an art text in a particular form, here we have another concept of "interpretation", the "transformation", one step ahead, a second condition of "interpretation".

This is not one easy step, as we can see in the result at the same time, "the original written, and the transformation", in the same piece, and time - few ones do it clear, exactly, as it must be - in one "spot" - I remember, in classics, Maestro Vladimir Horowitz, in this sense - the "transformation".

This concept, a very high one and difficult one, can "unfold", "reveal" aspects of the music that were "hidden", "shadowed", by the common notion of reading and interpretation, as if with a powerful light we would focus one early object in the dark..., sculpture, a machine, a human made text, or testimony, whatever. In fact the most hidden characteristics of art, can just be discovered by "transformation", a "super-light focus" on it, in a very particular way - that is why I call it "a second degree in interpretation or a second step, a second level condition, of interpretation".

This condition makes part of music and art, and its levels and degrees of understanding - it is a section of the art building and excellence. As it demands one special comprehension of the texts, and of the categories, it is performed by very few artists, and taught rarely in conservatoires and music schools. The "transformation" makes a section in music and art and profiles some rare artists, that are able and fitted to it - it is also a discipline that can be studied, as its own.

This is just one aspect of Françoise Vanhecke, because there are more, she is able to sing diverse periods of music, and comprehend extra-european singing and art.

She is able too for sensibility to vernacular and popular music, as a flood of energy she has, so important to understand the "deep oceans of chants" from which all music, even the more sophisticated, comes from - keeping a clear notion of fundamentals and genetics.

One other aspect is that she is widely open to experimentation in music, the steps forward - and art scene - with consistency - what is a dream to composers - I regret that in my piece "The Tempest". I didn't know at the time of the recording session the voice and nature of Françoise, for example - if I knew her I would move my music closer to it's direction, it's "target". To me she is almost a complete artist, I say almost because this word moves the world to "perfection" all times, this notion - these are some words I can say - and would like to say more.