

Françoise Vanhecke

Testimonial by Vyacheslav Rozhnovsky

On the 19th of April, 2009 the Moscow audience had an unexpectedly pleasant opportunity to take a closer look at the skill of Belgian singer Françoise Vanhecke (it was the first time for the most of the audience). In the evening of composer Marina Shmotova's jubilee celebrations F. sang solo part in two pieces: Elegy (with organ) and Stabat mater (with instrumental ensemble and organ).

From the first moments of singing her voice - clear and bright, but at the same time full and steady within the whole compass - attracted attention of the audience. As she was singing the audience was becoming more and more impressed by her skilful and confident control of thin gradations of expressiveness – from the tender lyric (but without sentimentality) till sharp dramatic and tragic effect.

But for all that – there was blameless accuracy of intoning, even in sudden change of voice, typical for contemporary music. Her technique was invisible and natural, because of the complete domination of her inspired image involving which excited the audience by absorbing into the depth of psychological state.

This ability to interpret and feel deeply the figurative harmony of music (especially, music of another country) seems to be one of the most valuable features of her creativeness. It may be due the fact of long creative cooperation and friendship between Françoise Vanhecke and Marina Shmotova. And it was not by accident that both pieces were dedicated to Françoise.

It is a pleasure to say that performers such as F. are very close, congenial to Russian audience due to their spirit nature and level of interpenetration. This is not very often phenomenon for artists from abroad.

Hoping to hear again heartfelt singing of Françoise,

Vyacheslav Rozhnovsky, member of the Union of Russian Composers, Doctor of Musicology.