

FRENCH DECLAMATION IN THE MUSIC OF POULENC

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The length of this work may vary according to demand. It can be a three-hour masterclass or a multi-day course with a trainee concert at the end of the course.



From Denise Duval to Sophie Fournier 'A History of Transmission'



Much of my career has been dedicated to singing French music all over the world and especially music by Poulenc. I was directed by Georges Prêtre for Blanche in *Dialogues des carmélites* and by Denise Duval for *La Voix humaine* in the film by Dominique Delouche.

Poulenc wrote this "Lyrical tragedy" specifically for Denise Duval, (he had already composed the role of Blanche in *Dialogues* for her.)

Poulenc's work with Duval helped his composition process. We know that he would try out each new section of the score with her as he wrote it.

Today, I want to share and pass on my experience and my passion acquired on stage and with Denise Duval. Based on excerpts from *La Voix humaine*, we will work on voice, diction, accents, phrasing, silences

During this masterclass, I propose to work vocally and musically with each singer. We will carry out a thorough study of declamation, the natural rhythm of speech, words, their colours, their accents, the rhythm of the sentence and its meaning to understand and serve the musical inspiration of Poulenc, rhythmically, harmonically and melodically.

All the repertoire of Francis Poulenc and French composers can be approached; melodies, operas ...

In "*La Voix humaine*", the artist must be able to pass from the recitative or "spoken sung" -a cappella parts, frequent silences imitating a telephone conversation- to more lyrical and dramatic parts.

Through this work I will seek to help each singer find their own sincerity, their own rhythm by imagining, for example, in the silences, the replies of the man at the other end of the line.

As Pierre Bernac said: "We must speak of execution before speaking of interpretation ... technique, vocal mastery, worry about text and pronunciation ..."