

# FRENCH SONGS FOR FLUTE & HARP

DEBUSSY · RAVEL · FAURÉ



ANDREA MANCO *FLUTE*  
STEFANIA SCAPIN *HARP*

## French Songs for Flute & Harp

### Claude Debussy 1862-1918

- |                   |      |
|-------------------|------|
| 1. Nuit d'étoiles | 3'29 |
| 2. Réverie        | 4'20 |
| 3. Beau Soir      | 2'34 |
| 4. Arabesque I    | 4'29 |

### Deux Romances

- |                   |      |
|-------------------|------|
| 5. I Romance      | 1'48 |
| 6. II Les Cloches | 1'47 |

### Maurice Ravel 1875-1937

#### Cinq Mélodies Populaires Grecques

- |                                              |      |
|----------------------------------------------|------|
| 7. I Chanson de la mariée                    | 1'49 |
| 8. II Là-bas, vers l'église                  | 1'19 |
| 9. III Quel galant m'est comparable          | 0'49 |
| 10. IV Chanson des cueilleuses de lentisques | 2'45 |
| 11. V Tout gai!                              | 1'09 |

### Deux Mélodies Hébraïques

- |                           |      |
|---------------------------|------|
| 12. I Kaddisch            | 4'34 |
| 13. II L'énigme éternelle | 1'13 |

### Gabriel Fauré 1845-1924

- |                     |      |
|---------------------|------|
| 14. Les Berceaux    | 2'57 |
| 15. Sicilienne      | 3'50 |
| 16. Clair de Lune   | 3'04 |
| 17. En prière       | 2'20 |
| 18. Chanson d'amour | 2'05 |
| 19. Notre amour     | 2'11 |
| 20. Après un rêve   | 2'38 |

Transcriptions for flute and harp by  
Stefania Scapin and Andrea Manco

Andrea Manco *flute* · Stefania Scapin *harp*

Instruments:

*Flute Muramatsu Sr 14k*

*Harp Salvi Daphne 47 EX*

## “Après un rêve”

The idea behind this recording was to bring together two instruments that are ideally suited to each other in an unusual, somewhat ethereal repertoire consisting of French *Chansons* by Fauré, Debussy and Ravel. Originally written for piano and voice, or for solo piano, these works have been arranged for the flute and harp in order to transcend words and express in the subtlety of sound both the poetics of the music and the musicality of the poetry. On the one hand the flute “voices” the lyrics, expressing the meaning of the poems through the melody of song, but without recourse to words. And on the other hand the harp acts as a reliable but suspended bass, present but elusive, underpinning the song with its special, rich timbre, reminiscent of the primordial purity of sound that the three composers found so fascinating. The musical perspective tends towards symbolism and impressionism, and the outcome is dreamlike, suspended between the *hic et nunc* of the plucked string and a development that is volatile and mysterious.

The three composers chosen for this recording are considered to be among the foremost exponents of the refined and meticulous French school that focused on the *chanson* or *mélodie* between the late 19th and early 20th centuries. Their efforts led to an important development with respect to the *romanza* of the 1700s from which they derived, establishing their own position alongside the German *Lied*, which by that time was already well established. Although these composers shared certain features, they also differed in their approach to music and composition. **Fauré** is today considered the father of the French *chanson*, since his work embraced not only a deep interest in poetry and its intrinsic power to arouse feelings, but also a particular focus on melodic line that allowed him to elude the constraints of text that might have undermined the fluidity of his composition. In his handling of melody he used bold harmonic figurations in the instrumental accompaniment, achieving effective chromatic modulations that veer between tonal and modal.

Debussy, on the other hand, invested his scores with colour through timbre, which provided his melodies with qualities that were both evocative and gravitational. In this type of vertical approach, sound aims to elicit in the listener reactions similar to those we derive from nature and the surrounding world. It is a question of stimulating our sensitivity to a given input in that very moment in which the mystery is unveiled, considered by the composer to be the only perfect instant.

As for Ravel, true to his interest in exoticism and folklore, he borrowed thematic material from certain traditional Greek and Hebrew folk melodies to harmonize his *chansons*. Although such sources naturally tend to be simple and immediate in impact, he was able to invest the songs with great refinement, but without undermining their original musical colour. The outcome, which is still strikingly impressive, is a further example of how the song is an archetype of man's approach to music that maintains its power to engage, regardless of when and where it originated or how it is transformed.<sup>1</sup>

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Translation by Kate Singleton

### “Après un rêve”

Questo progetto discografico nasce dall'occasione di accostare due strumenti affini per antonomasia come il flauto e l'arpa in un repertorio inusuale e dalle tinte eteree: le *Chansons* francesi di Fauré, Debussy e Ravel. Il repertorio, originariamente scritto per pianoforte e voce, o per pianoforte solo, viene arrangiato e adattato per flauto e arpa con l'idea di ricercare, nelle *nuances* sonore di queste composizioni, la matrice poetica della musica e, viceversa, la matrice musicale insita nella poesia, trascendendo così la necessità della parola cantata. Da una parte il *flauto* si fa voce del testo poetico senza ‘dire’ espressamente, ma comunicando parimenti il significato poetico attraverso quelle qualità cantabili che fisiologicamente lo contraddistinguono come un prolungamento della voce umana; dall'altra l'*arpa* diventa base sicura ma sospesa, presente ma indefinita, su cui appoggiare il canto; il suo timbro unico e ricco rievoca quelle sonorità pure e ataviche a cui questi compositori sempre miravano, in un'ottica simbolista e impressionista della musica, e si traduce in un suono primigenio e sognante, sospeso tra l'*hic et nunc* della corda appena pizzicata e un prosieguito sonoro imprevedibile e misterioso.

I tre compositori scelti in questo progetto discografico sono annoverati tra i massimi esponenti francesi di un lavoro minuzioso e raffinato, fatto a cavallo tra fine Ottocento e inizio Novecento, sul genere della *chanson* o *mélodie*, riuscendo ad attuarne un'evoluzione rispetto alla romanza settecentesca da cui derivava, e stabilendone a buon diritto la fratellanza con l'oramai affermato *Lied* tedesco. L'approccio dei Nostri a questo genere, seppur in gran parte simile, si esprime anche in alcune differenze che riflettono, più in generale, il loro diverso approccio alla materia musicale e alla composizione. Fauré viene oggi considerato di fatto il padre della *chanson* francese, poiché forte fu nel suo lavoro l'attenzione da una parte alla poesia, nel suo intrinseco potere di generare emozioni, dall'altra alla linea melodica musicale, che mai si sottomette alla prosodia frammentaria del testo allo scopo di mantenerne la fluidità; melodia sostenuta dall'accompagnamento strumentale con

<sup>1</sup> Scapin S., “Après un rêve: dalle origini della canzone alla chanson francese di Fauré, Debussy e Ravel”. Master's degree thesis in Harp, J. Tomadini Conservatoire, Udine (2019).

disegni armonici avventurosi, al confine sempre tra tonale e modale, che si dispiegano in efficaci e coloristiche modulazioni.

Per colorare le sue partiture **Debussy** predilige invece il timbro, capace di donare alla melodia qualità gravitative ed evocative allo stesso tempo. I suoni, in questo procedere verticale, desiderano suscitare quelle impressioni che il mondo e la natura risvegliano in noi, stimolando la nostra sensibilità nell'*istante*, unico “tempo” perfetto per Debussy, in cui si dispiega il mistero. Infine, **Ravel** armonizza le sue *chansons* utilizzando come materiale tematico alcune melodie popolari della tradizione ellenica ed ebraica, a conferma del suo ben noto interesse per l'esotismo e il folklore; pur utilizzando un materiale di origine popolare e tessuto secondo le leggi della fruibilità più immediata, egli riesce a sublimare questi canti in modo raffinato, senza mai tradire il colore musicale d'origine. Il risultato suona efficace ed attuale, a conferma del fatto che il genere musicale della canzone, appartenente a più epoche e culture musicali, rappresenta un archetipico approccio dell'uomo alla musica, e la sua essenza rimane potente e vivida qualsiasi sia la matrice da cui parte o la rivisitazione a cui approda.<sup>2</sup>

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#### ANDREA MANCO

First Flute of the Orchestra of the Teatro alla Scala and of the Scala Philharmonic since 2015. He studied at the Tito Schipa Conservatoire in Lecce under Luigi Bisanti, graduating at 16 with full marks and honours, and later at the Academy of Imola with Persichilli, Mercelli and Cambursano, in Florence with Marasco and at the Conservatoire Supérieure de Musique in Geneva with Jacques Zoon. Considered one of the most brilliant flautists of his generation, he has won awards in major international flute contests such as the Francesco Cilea competition in Palmi, the Leonardo De Lorenzo competition in Viggiano, the Yamaha Music Foundation in Milan, the Emanuele Krakamp Prize in Naples, the Pellegrini competition in Cagliari, the XXXVIII International Competition in Budapest and the First Maxence Larrieu International Flute Competition in Nice. In 2002 he was selected by Riccardo Muti as first flute of the Luigi Cherubini Youth Orchestra. In 2003, at the age of 20, he was appointed first flute in the Orchestra of the Teatro Regio in Turin conducted by Gianandrea Noseda. He has played as first guest flute with the following orchestras: Maggio Musicale Fiorentino, Opera di Roma, Stuttgart Philharmoniker, Hungarian National Philharmonic, Noord Nederlands Orkest, Symphonica Toscanini conducted by Lorin Maazel, touring Europe, USA, Japan, China and Israel. He has also performed as a soloist and chamber musician in

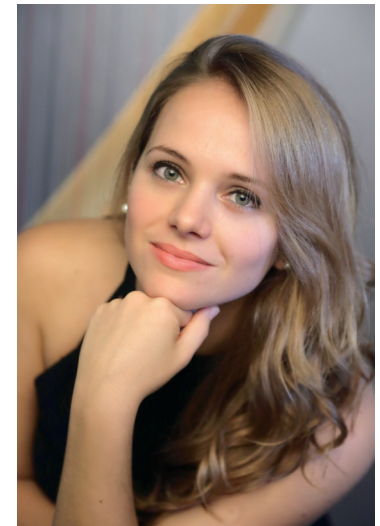


<sup>2</sup> Scapin S., “Après un rêve: dalle origini della canzone alla chanson francese di Fauré, Debussy e Ravel”. Tesi di laurea di II livello in Arpa, Conservatorio J. Tomadini, Udine, (2019).

concerts in numerous Italian and international festivals. In 2018 he was invited to the Lucerne Festival Orchestra conducted by Riccardo Chailly. He has recorded Prokofiev's *Sonata Op.115* for the album of the music magazine Syrnix and an album with works for flute and piano by Casella, Feld, Liebermann and Martinu, for the Italian flute magazine FaLaUt. He has also recorded for Amadeus pieces by Carulli and Giuliani in collaboration with the guitarist Giulio Tampalini and for Warner Music with the octet of La Scala. He teaches flute at the "Incontri col Maestro" International Academy in Imola and at the Teatro alla Scala Academy.

#### STEFANIA SCAPIN

Born in 1992, she started to play the harp at the age of eight and graduated with full marks, distinction and honours in Harp Solo Performance with Patrizia Tassini at the Jacopo Tomadini Conservatoire in Udine. In 2015 she graduated at the Antonio Buzzolla Conservatoire in Adria with Cristiana Passerini and that same year won a scholarship to attend the Royal Academy of Music in London, where she achieved a Year-in Diploma with Karen Vaughan as teacher. In 2017 she moved to Vienna to study at the University for Music and Fine Arts with Mirjam Schroder. She also attended Postgraduate Courses at the Fiesole School of Music with Susanna Bertuccioli and Luisa Prandina, further specializing with several internationally renowned harpists such as Fabrice Pierre, Isabelle Perrin, Margherita Bassani, Park Stickney and Skaila Kanga. To widen her musical experience and studies, she also attended classes held by Stefano Battaglia at the Chigiana Academy and then at the University of Siena Jazz, within the Musical Research Permanent Workshops. Her debut as soloist was in Budapest with the International Young Soloists' Orchestra, after which she has performed in numerous music festivals and concert halls in Europe, including the Festival dei due Mondi, Teatro Barco, Musicainsieme, Mittelfest, da Firenze all'Europa, Strings City Florence, Musica a Villa Durio, Armonie della Magna Graecia, Museo degli Uffizi, Sala Bianca Palazzo Pitti, Teatro Argentina, Belvedere



Museum, Konzerthaus, St. James Church Piccadilly, Kolarac Concert Hall *etc.*

She has won various harp competitions, such as the Premio delle Arti, Città di Treviso International Music Competition and Abbado Music Prize. She played Principal Harp in the Italian Conservatoires' Youth Symphony Orchestra, the International Young Soloists' Orchestra and the Mitteleuropa Orchestra; moreover, she performs with Camerata Strumentale Città di Prato in Italy. Since 2012 she has also played in various chamber ensembles, including the Adria Harp Ensemble, the Royal Academy Harp Ensemble, Ensemble de Angelis, Orchestra Ventaglio d'Arpe and in a duo with percussionist Nazareno Caputo. Her recent work with Andrea Manco, first flute at the Teatro alla Scala in Milan, has led to her first recording, supported and produced by the Musica con le Ali Cultural Association.

Alongside teaching music and harp in private schools and high schools in Italy, she has also taken a degree in Psychology at the University of Padua.

*Our heartfelt thanks to Associazione Culturale Musica con le Ali for its invaluable support for this project and to Bartok Studio and Armonie della Magna Graecia for the shared opportunities and experiences. Our special gratitude also goes to the painter Franco Beraldo, whose art represents the image of our music.*

*Si ringrazia di cuore l'Associazione Culturale Musica con le Ali per il prezioso ed indispensabile sostegno al progetto; Bartok Studio e Armonie della Magna Graecia per il lavoro fatto insieme. Infine, un ringraziamento speciale al pittore veneziano Franco Beraldo per aver prestato la sua arte a rappresentare il volto della nostra musica.*



Recording: 3-5 July 2019, Bartokstudio, Palazzo Santa Chiara Tropea (VV), Italy

Producer, artist direction, sound engineer: Raffaele Cacciola

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Editing: Gianluca Laponte

Mastering: Bartokstudio

Cover: "Paesaggio", by Franco Beraldo, 1988 strappo d'affresco 60x70 cm

Artists photos: by Sauro Sorana (Andrea Manco) and Giancarlo Gennaro (Stefania Scapin)

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