

NADIA RATSIMANDRESY

The magic of the ondes Martenot

Friday 6 May 6pm, Salon
Presented by Melbourne Recital Centre

ARTISTS

Nadia Ratsimandresy, ondes Martenot

PROGRAM

Michael Levinas (b.1949)

Froissements d'ailes AUSTRALIAN PREMIERE

Antoine Tisné (1932-1998)

Hommage à Messiaen - Monodie VI pour un Espace Sacré AUSTRALIAN PREMIERE

Jacques Charpentier (b.1933)

Suite Karnatique AUSTRALIAN PREMIERE

Tristan Murail (b.1947)

La Conquête de l'Antarctique AUSTRALIAN PREMIERE

Alain Louvier (b.1945)

Raga AUSTRALIAN PREMIERE

Konstantin Koukias (b.1965)

Epirus, An Ancient Voice 2016 WORLD PREMIERE

Nadia Ratsimandresy (b.1978)

Urban Yawk Improvisation

ABOUT THE MUSIC

Froissements d'ailes (1975)

This is the cry of panic, the agony of a hunted bird. This piece is most important in Levinas's journey as a composer. He sees it a way to address his philosophical concerns about melody, concerns he shared with his father, the famous philosopher Emmanuel Levinas.

Hommage à Messiaen - Monodie VI pour un Espace Sacré (1994)

This monody is part of a cycle of seven monodies for solo instruments inspired by "biblical landscapes". Tisné is a humanist, for whom spaces are meant to be filled with serenity. Thus, there is always a search of mystic connections between man and universe.

Suite Karnatique (1958)

A long sojourn in India in the early 1950s resulted in the three movement Suite Karnatique. It is a direct tribute to the traditional music of South India. That journey also considerably influenced Charpentier's aesthetic understanding and led to the composition of his famous 72 Études Karnatique for piano (1984).

La Conquête de l'Antarctique (1982)

This piece focusses on the timbre of the ondes Martenot. The composition is based on the transformation of a low D sharp which leads to a polyphonic resolution. This work is also a display of the different instrumental techniques of the ondes, and is part of the spectral aesthetic movement founded by Murail.

Raga (1977)

This work with tape (mixed harpsichord) is a musical journey with some Indian references: the colour is at the centre of this piece where Louvier creates the harmony between the ondes and the harpsichord through a touch of Orient.

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Epirus, An Ancient Voice [2016]

Pre Recorded Tape by Evert De Cock

Epirus used to be the rugged mountainous northwest region of Greece. The end of the Balkan wars and World War I left the region divided between southern Albania and northwestern Greece. The word *epirus* itself derives from the Greek and means 'terra firma' as opposed to Corfu and the Ionian islands. Vasiliki Koukias, the mother of the composer, was born and raised in Epirus, Greece, and passed away in 2007. Two recordings of Vasiliki's singing became the basis of this new work: a lament (*mirolóyia*) and a shepherd's song (*skaros*). Recorded in Hobart, Tasmania, in 2000, the recorded voice relays ancient roots from Epirus, transformed again in the composer's new home in Amsterdam.

Urban Yawk [2016]

This improvisation is a tribute to all the five French composers who wrote for the ondes and thus made it part of a strong musical tradition anchoring it in musical history. Each piece is an account of French musical life at that time. This leads to the new pieces here, Epirus and this improvisation, as answers to the unconscious questions musicians and performers carry in themselves.

ABOUT THE ARTISTS

Born in Paris, **Nadia Ratsimandresy** discovered the ondes Martenot at the age of nine in a music class in Evry.

Having Advanced Training Diplomas in ondes Martenot and Musical Acoustics, both obtained in 2002 at the Paris Conservatoire, Nadia is dedicated to chamber music and the performing arts. In 2006 she co-founded the 3D Trio with soprano Virginie Colette and guitarist Sophie Marechal, with whom she has premiered numerous compositions for this ensemble including works by Régis Campo, Frederick Martin, Jean-Marc Chauvel, Colin Roche. She collaborated with the Italian pianist Matteo Ramon Arealos on the program *Messiaen around Messiaen*, dedicated to Messiaen and his students, and released on CD for the English RER label Megacorp in 2008, following a tribute tour that year (Angelica Festival, Curva Minore, Ravenna Festival, Area Sismica). She also performs with Volta, comprising two ondes, electric guitar and percussion, who have been navigating between rock and contemporary music since 2012.

Nadia also works with Judith Depaule's company, Mabel Octobre, in Paris; *You dream* (2007), *Not Even Dead* (2010) and *The Cosmic Voyage* (2011), and with the ensemble from Valenciennes, *Art Zoyd*; *The Man with a Camera* (2007), *Half Asleep Already* (2011) and *Three Dreams Not Valid* (2013).

In addition to more specific projects, Nadia developed a solo program of electronic wave and inaugurated in September 2012 with a re-interpretation of *Solo für mit Melodie-Instrument Rückkopplung* (1965-1966) by Karlheinz Stockhausen, recreated for Ondes Martenot and patch Max MSP (developed by Carl Faia, live sound designer). This recital included original works by Carl Faia, Jacopo Baboni-Schilingi and Mimetic aka Jérôme Soudan and premiered in November 2015 at the Consortium in Dijon, produced by Why Note.

Nadia has been Professor of Ondes & Synthesizers at the Regional Conservatoire of Boulogne-Billancourt since January 2015.

A note on environmental friendliness:

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