

PROGRAMME

ALL
SAINTS
SESSIONS

Hosted by Cheryl Moskowitz and Alastair Gavin

All Saints' Church, Edmonton
Thursday 4th April 2019 7.30pm

email: allsaintssessions@gmail.com

PROGRAMME

Réveil dans la lumière (1939)

from 7 Monodies by Charles Koechlin

Malcolm Ball - Ondes Martenot

Serenade No. 2 (1984) *Richard Rodney Bennett*

Alastair Gavin - Electric piano/
Electronics

Reading

Will Harris

Something More Than Order *poem*

Cheryl Moskowitz

Motherland *poem*

Will

Kindness *poem*

Cheryl

I & IV from Feuilletts Inédits *by Olivier Messiaen*

Malcolm & Alastair

(date unknown - published 2001)

I & V from Suite (1933) *by Darius Milhaud*

Malcolm & Alastair

INTERVAL

RENDANG/Strangers *poem sequence*

Will & Cheryl

Music by Malcolm, Alastair
& Lou Reed

Special thanks to Revd. Stuart Owen for his support and enthusiasm for this venture, Anthony Fisher for his generous donation of sound equipment, and of course to our very special guests Will Harris and Malcolm Ball.

The Ondes Martenot has its origins in the first world war. French inventor Maurice Martenot was inspired by the accidental overlaps of tones between military radio oscillators, and wanted to create an instrument with the expressiveness of the cello. Martenot was struck in particular by ‘the purity of the vibrations produced by the lamps of a condenser whose intensity can be made to vary’.

The Ondes Martenot was one of the first electric instruments in the world and the only one of that time to have given rise to a vast repertoire and to be still played today. Maurice Martenot was also a cellist and the inventor, with his sister, of a method of artistic education. He was above all interested in the musical means offered by electricity and not so much by research in sound. He started doing research work for Ondes Martenot in 1919. But he did not present the instrument to the public until May 1928 at Paris Opera.

The main interface of the Ondes Martenot was originally a metal ring, worn on the player’s right index finger that, when sli up and down a wire, would create theremin-like sweeps in tone (through oscillations in vacuum tubes). Later, inventor Maurice Martenot added a four-octave keyboard (with moveable keys that create vibrato when wiggled), all housed in a handsome wooden frame that featured a drawer containing a touch-sensitive glass “lozenge” controlling the sound (completely silent when untouched, loud when held down). Maurice’s final genius addition was three loudspeakers, one of which had the speaker cone replaced by a gong, and another which had a resonance chamber laced with 12 tuned strings. These modified speakers would add a metallic timbre from the gong along with resonant, chiming tones from the strings.

Twentieth-century composers like Edgar Varèse, Pierre Boulez and, in particular, Olivier Messiaen, were all fans. Radiohead’s Jonny Greenwood became a champion for the instrument, which can also be heard on a number of other popular recordings and collaborations with musicians and composers such as Tom Waits, Marianne Faithfull, John Cage, Gorillaz, Damon Albarn (Monkey: Journey to the West, after 2007), Bob Wilson (The Black Rider / 2004 - 2006), Emilie Simon, Luc Jacquet (The March of Penguins), Milos Forman (Amadeus - “the director’s cut”, 2001), Daft Punk and many others.

The Ondes has also been popular with film scores and TV sci-fi. Lawrence of Arabia, Heavy Metal, Amelie, Ghostbusters, A Passage to India, and Bodysong all feature Ondes Martenot in their soundtracks, as well as pretty much every Gerry Anderson show ever made.

Ondes Martenot octet and two pianos (1937) conducted by Ginette Martenot, during one of the 72 concerts given for the “Fête des Lumières” in Paris - the work played here was an arrangement from a “Nocturnes” by Claude Debussy.



Will Harris is a writer of mixed Anglo-Indonesian heritage, born and based in London. He has worked in schools, led workshops at the Southbank Centre and teaches for The Poetry School. He is an Assistant Editor at The Rialto and a fellow of The Complete Works III. Published in the Bloodaxe anthology *Ten: Poets of the New Generation*, he was featured in ES Magazine as part of the “new guard” of London poets. His poem ‘SAY’ was shortlisted for the Forward Prize for Best Single Poem 2018, and he won a Poetry Fellowship from the Arts Foundation in 2019. His debut pamphlet of poems, *All this is implied*, published by HappenStance in 2017, was joint winner of the London Review Bookshop Pamphlet of the Year and shortlisted for the Callum Macdonald Memorial Award by the National Library of Scotland. *Mixed-Race Superman*, an essay, was published by Peninsula Press in May 2018 and will be published in an expanded edition by Melville House in the US in July 2019. His first full poetry collection, *RENDANG*, is forthcoming from Granta in 2020. www.willjharris.com

Malcolm Ball is a percussionist and keyboard player, one of the few UK practitioners of the Ondes Martenot, performing a wide range of music from early to contemporary. A graduate in Electronic Music and Composition from the Royal College of Music, he is examiner and Instrumental Adviser for Trinity College London, travelling extensively to S.E Asia, Australia and South Africa on behalf of the college. www.oliviermessiaen.org/malcolmball

Cheryl Moskowitz is a poet, novelist, playwright and writing facilitator. She has worked as an actor and storyteller and is trained in drama therapy and psychodynamic counselling. Currently she is developing a therapeutic writing programme for The Cotton Tree Trust, a newly formed charity for the benefit of asylum seekers and other refugees. She will be performing ‘Why Should We Care?’, a newly commissioned spoken word piece with the One World choir in London this April and May at the Brixton Ritzy, Rich Mix and Conway Hall. Publications include the novel, *Wyoming Trail* (Granta), poetry collection *The Girl is Smiling* (Circle Time Press) and poetry for children, *Can It Be About Me?* (Frances Lincoln Books). www.cherylmoskowitz.com

Alastair Gavin is a keyboardist, composer and arranger. He has composed for theatre and dance, and has over 70 production music tracks to his name. In Nov 2018 Warner Chappells released his album of ambient music generated solely from the vintage Wurlitzer piano/ electronics setup featured this evening, *Weathered Stone*. He has worked as a keyboardist for artists ranging from Mari Wilson to the Michael Nyman Band, and on various West End shows, and until Aug 2016 he was assistant musical director for the London production of *Mamma Mia!* He is married to Cheryl Moskowitz and they are developing a poetry and electronics performance project. www.alastairgavin.com

The next All Saints Session **22nd June 2019, 9.30pm**

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