



LES APACHES

JULIEN MASMONDET

CHATELET!

RAVE-L PARTY

CO-PRODUCTION THÉÂTRE DU CHÂTELET & LES APACHES - 2025

© RAVE-L PARTY TITRE DÉPOSÉ

**« BOLERO IS THE FIRST LOOP EVER COMPOSED. IF HE WERE STILL ALIVE,
RAVEL WOULD BE COMPOSING TECHNO MUSIC. »**

CARL CRAIG, ELECTRONIC MUSIC PRODUCER

P. 3	History of the project
P. 5	Musical Intentions
P. 7	Stage direction Intentions & Set design
P. 11	Video Intentions
P. 12	Program & Immersion
P. 14	Recording technologies
P. 15	The Creators
P. 16	Provisional schedule

HISTORY OF the project

Rave-L Party is an immersive show built around the world-famous figure of composer Maurice Ravel, whose 150th birthday France and the world will be celebrating in 2025.

The orchestra

Les Apaches, founded in 2018 by conductor Julien Masmondet, is a creative musical ensemble with multidisciplinary projects. Their name is a tribute to Maurice Ravel, who founded the Société des Apaches in the early 20th century, a group of artists who were the driving force behind the aesthetic revolutions that were to characterise the 20th century.

Les Apaches of today has positioned itself in the French cultural landscape as an orchestra capable of shaking up the boundaries of classical concerts, renewing them by enriching them with artistic collaborations in the service of music, and reaching out to audiences to bring them a new way of experiencing today's music. They seek to make these repertoires accessible and desirable to the widest possible audience.

A previous show - Street Art

It was in this spirit that Les Apaches created Street Art, a show combining 20th century classical music, urban music, video and live free-run. Scheduled as part of the Cultural Olympiad, it was performed in front of 1,000 people at the Musée d'Orsay in February 2024; some attracted by the musical dimension of the project, others by the free-run and the presence of Simon Nogueira (international star of the discipline), others by the audacity of the Musée d'Orsay to present a new format in its great Nave. Multiplying the points of entry to a project has clearly helped to broaden the audience. Rave-L Party is a continuation of Street Art.

First partner - Artistic foundations

The deputy artistic director of the Théâtre du Châtelet, Christophe Bezzone, admired our Street Art at Orsay, and asked us to take on a second artistic challenge that would bring together different audiences, one of the objectives of the new management team.

The Théâtre du Châtelet is our first co-producing partner for this show, which will weave a link between the Ravel we all know and the Ravel we want to reveal. By teaming up with composer Fabien Cali, we are extending the writing that Maurice Ravel might have achieved? Carl Craig says "The Bolero is the first loop ever composed; if he were still alive, Ravel would be making techno". Ravel was fascinated by the rhythmic mechanics of factories. They inspired his Bolero as he was composing it. The link between Ravel's music and electronic and repetitive music is obvious. With this show, we are appropriating the codes of electro parties; videos and music will be intimately linked.

The immersive videos, captured and mixed live, will take us into the bowels of the buildings in which the show will be performed, following the movements of the musicians and capturing the audience's reactions; these are the foundations of our project.

HISTORY OF the project

Creative team

To create, Les Apaches surrounds itself. Based on his initial idea, our artistic director - Julien Masmondet - brings together artists from a wide range of disciplines. His aim: to explore and collaborate as far as possible.

Les Apaches imagined a Rave-L Party, gradually transforming the concert hall into a vast industrial complex and then into an electro club. Musicians, conductors, DJs, composers and real-time visual artists will reveal to the audience the state of mind of the most daring composer of the 20th century.

It was with Gordon, Sarah Silverblatt-Buser - co-director and director of the immersion - and Fabien Cali - composer - that Julien Masmondet conceived Street Art - the Apaches' first great public success. The same team came together to design Rave-L Party.

Stage concept

The visual and musical frameworks are co-designed and co-constructed. The image will accompany the musical narrative, from the concrete to the abstract, from the known Ravel to the unknown Ravel. The visual universe is built around the references in Ravel's music: the rhythmic workings of the factories, the choreographed movements of the musicians, etc. These references will be generated and manipulated using cutting-edge techniques (volumetric capture, live motion capture, point cloud, 3D close-up capture, LiDAR, manipulation of sensors by the musicians on stage, etc.). Part of the audience will join the stage, at the heart of the performance, as close as possible to the orchestra, both actor and spectator. The audience's reactions will be captured and used live, giving each performance a unique flavour.

Partners - Strategy

Rave-L Party is a production of the Nouvelle Société des Apaches, co-produced with the Théâtre du Châtelet and the Fondation Fimenco.

IDENTITY CARD

RAVE-L PARTY

- **An immersive musical and video show** paying tribute to Maurice Ravel
- **Format:** immersive music and video show (1h30), followed by a DJ set (45')
- **Techniques used:** Live manipulation of projected images in constant relation to the music. Live image capture (musicians, audience), 3D point cloud environment, close-up 3D object image, disappearance of the image replaced by smoke and light.
- **On stage:** Les Apaches (orchestra of 21 musicians) - Julien Masmondet (conductor) - Tatyana Jane (DJ) - Alexandra R (visual artist) & the audience joining in
- **Creative team:** Gordon and Sarah Silverblatt Buser - co-directors and co-directors; Julien Masmondet - artistic and musical director; Fabien Cali - composer
- **Co-productions:** Nouvelle Société des Apaches - Théâtre du Châtelet - Fondation Fimenco

Musical INTENTIONS

Julien Masmondet, artistic and musical director

! The exclamation mark that accompanies the name Les Apaches is a strong affirmation of our desire to challenge, surprise and amaze audiences through musical creation in all its forms.

I'm convinced that it's through a constant dialogue between the works of today and those of the past, and through listening that is enlivened and enriched by the dreams of creators from all horizons, that we can write unique, innovative and daring shows whose richness is within everyone's reach.

The music of Maurice Ravel, whose 150th birthday we will joyfully celebrate in 2025, remains an inexhaustible source of inspiration for us and for many contemporary artists of all styles and disciplines.

The Rave-L Party programme pays tribute to his genius and aims to reveal the modernity of his language, nourished by the fusion of musical styles of his time, and to bring to life the visceral link that his works have with dance, while immersing the audience in the mechanics of his compositions, inspired by the machinery of factories.

The Apaches I've brought together for this project, whether they be DJs, VJs, composers, orchestrators, soloists, video artists or set designers, are extending Ravel's ongoing quest for new sound combinations into the 21st century. The creation of new arrangements for instrumental ensemble and the use of small repetitive loops in a mixture of electronics and acoustics shed new light on his masterpieces, sometimes in unprecedented ways.

In the same spirit of artistic curiosity about other music and openness to seemingly distant worlds, we dare to bring together different styles and genres. We're amplifying Ravel's creative appetite for jazz, foxtrot and ragtime in the 1920s, and extending it with today's Apaches to rock, techno and trance.

One work, the most emblematic of his repertoire, which continues to captivate audiences the world over, served as the matrix for constructing the musical programme and unifying it: the Boléro! Its repetitive structure, its gradual rise in intensity and its explosive finale inspired the overall shape of the concert. From interludes composed like short dj sets to orchestral variations conceived as veritable remixes, the audience is invited to enjoy a sonic, visual and physical experience that shakes up the codes of artistic practices, transcends the boundaries of genres and

leads to a scenic territory where listening and the body dance.

Drawing on the hypnotic power of the Bolero as well as the energy of electro clubs, our show aims to unite styles, eras and audiences in a single creative drive under the banner of Ravel's universality, which more than ever is modern, alive and timeless!



Maurice Ravel surrounded by the Boléro troupe

DJ Tatyana Jane



Tatyana Jane is a Franco-Cameroonian DJ and producer. Her musical style is strongly influenced by her diversity and rich cultural heritage. Growing up, Tatyana Jane developed a strong bond with the traditional sounds of Cameroon, immersing herself in the rhythms, rituals and religious events that characterise the vibrant musical tapestry of her homeland. Armed with this deep musical upbringing, Tatyana Jane began her journey as a DJ and producer, blending her cultural roots with contemporary elements of broken rhythm. By infusing spiritual nuances into her compositions, Tatyana Jane creates a sonic experience that transcends genre boundaries, captivating listeners on a deep and introspective level.

Our collaboration is based on

- Her musical aesthetic, a cross between several styles and different cultures, reflects one of the musical themes of our show.
- Her relationship with rhythm, percussion and acoustic instruments
- Her desire to break away from a certain academicism in her discipline by experimenting with other types of music
- Her understanding on first meeting Fabien, both musically and technically
- Her timing in his career, which, like many of the emerging artists we work with at Les Apaches, is in full development!
- Her community, which is also developing rapidly, and the links we can forge with other partners
- Her authenticity and personality
- Her Parisian presence, availability and responsiveness.

Links

HÖR - October 27 / 2023

DJ set | Rinse France - October 13 / 2023

A CO-STAGE DIRECTION

Our diverse staging experiences converge to create this remix of past and present using digital technology and live performance.

gordon

Just over a year ago, Julien Masmondet asked me to meet him for lunch to talk about... techno music. Once again, he surprised me! I realise how lucky I am to be working with this talented conductor and his young ensemble, Les Apaches! Since we met, we've had a string of fruitful collaborations Street Art, performed at the Théâtre de l'Athénée and then in the great nave of the Musée d'Orsay, and Ça vous dérange? a stereoscopic VR film illustrating a contemporary musical creation (lucid realities - Les Apaches - 2024).

As an author and director of films and immersive experiences, I always place music at the centre of my work. When we made the film Quinte & Sens (2021 Camera Lucida, Arte) with my friend François-René Martin, we experimented with a new approach to the spatialisation of the orchestra. This work enabled me to propose new points of view on the musicians and their instruments. I got closer to them, at the very place where the music is created... where it pulsates! The film was also an opportunity to explore a new relationship

between light and music, with a number of strong points of view and unique light sources.

For Rave-L Party I want to continue this exploration. So all that's left to do is to get the orchestra on its feet... and the audience! Sarah Silverblatt-Buser and I naturally find ourselves side by side in this new adventure.

Our aesthetic eye will guide the visual components, drawing on poetic imagery to transport the audience.



Quinte et Sens

Sarah Silverblatt-Buser

My experience of movement as a choreographer and dancer (Street Art - Les Apaches; Celui qui tombe, Requiem, FugueVR - Cie Yoann Bourgeois, etc.) will be the driving force behind the physical dynamics of the concert, linking music to gesture and dance. As a director of immersive experiences (Faire Corps VR - Atlas V), I strive to encourage and enhance the audience's intuitive dance. I'm always working to break down the traditional relationship between audience and performers to create a more inclusive live performance.

My six years working alongside Yoann Bourgeois have taught me to appreciate the poetry of simple gestures, while my work with new technologies has taught me how to really think from the audience's point of view so that the immersion is just right. These influences will feed into the way we create a role for the audience in Rave-L Party, that they are more than just spectators.

Our early projects with Gordon affirmed that interdisciplinary collaboration can make the fruits of creation ever more precise, ambitious and imaginative.

We began together by creating the AR experience 'La Petite Danseuse' produced by Lucid Realities with the Musée d'Orsay, directed by Gordon, choreographed and performed by myself. We combined our talents again for the Street Art show combining parkour, live video, pre-captured video, and the music of Steve Reich for Les Apaches - directed by Julien Masmondet, staged by Gordon, and choreographed by me.

This new collaboration for Rave-L Party further merges our complementary creative worlds.

Stage DIRECTION

The marriage between Ravel's harmonies and the pulsations of techno music creates an exhilarating sonic universe, evoking artistic tableaux where movement, dance and bodily expression merge harmoniously in a festive atmosphere of creative daring.

Inspired by Ravel's endless curiosity and committed to blending otherwise separate entities, our watchword is alloy.

Innovation and experimentation

Techno music encourages innovation and experimentation. Just as Ravel fused music inspired by many folk dances, techno draws inspiration from its environment and its audience. The effect is the same: music that moves the mind and body in a collective experience.



THE IMMERSIVE STAGE CONCEPT

RAVEL PARTY

A visual experience directly linked to the music and the orchestra to create an immersive experience

Live images with cameras to understand the music in the making

Movement of the musicians on stage and throughout the auditorium to immerse the audience in spatialised sound

The musicians' movements generate images

A journey with the music in real time through 3D scanned images of the factories and the auditorium, with the discovery of dance movements captured by a LiDAR application

A visualisation of the movements of the artists and the audience using AR and point clouds to project their gestures during the performance

A show with more and more sound to immerse the audience in the party and techno as it goes along

The possibility for the audience to get on stage each time the sound increases, to erase the barriers between the audience and the artists

The musicians and DJ become cameramen, or even dancers

A show that sets up quickly and adapts to any venue

Stage DIRECTION

From the concrete to the abstract for a collective trance

As soon as they arrive, audiences are invited to enter a festive environment where the atmosphere is provided by electronic music. Audiences are invited to immerse themselves in Ravel's past, present and future through images, music and dance.

Members of the audience who so wish are invited to come on stage at the start, and others can join them gradually. This proximity evokes images of famous electronic music events such as Boiler Room, where the DJ is surrounded by her audience, and is at the heart of our desire to erase the barriers between the audience and the artist.

DJ Tatyana Jane, positioned in the centre of the room close to the audience and accompanied by visual artist Alexandra R, began her first five-minute mini-set. This piece, created in collaboration with composer Fabien Cali, builds intermittently throughout the evening. The result is a crescendo of energy and increasing instrumentalisation, much like the construction of the Bolero.

It weaves together Ravel's new arrangements, such as the Bolero arranged for jazz orchestra, and the creations of today's composers, including a new work by Pascal Zavaró. As

instruments are added to each DJ mini-set, members of the audience are invited to join in.

Finally, this construction culminates in a new Boléro Techno creation composed by Fabien Cali and remixed by Tatyana Jane, taking the audience and the musicians into a collective trance where everyone is invited to immerse themselves in the sensory experience of music, lights and movement.

Meanwhile, broadcast on the screens, we begin by filming the concrete elements - the machinery - that influence these Boleros past and future. From the second DJ mini-set, after about 15 minutes, we move into the 3D digitised environments - the theatre and a factory - which inspired Ravel and which inspire us today. From the third mini-set onwards, using an augmented reality point cloud application specially created by Atlas V, we capture the audience, the musicians, the DJ, the visual artist and the conductor, highlighting their specific movements and integrating their dynamism into these environments.

As the evening progresses, we continue to deconstruct these elements back to their essence, revealing their limitless nature. The gestures of the musicians and conductor, the dance of the DJ, and the movements of the audience are all captured live using AR and mixed by the visual artist, who makes these elements dance with the music.

In the fourth mini-set, around 45 minutes into the show, the visual artist begins to manipulate 3D objects in real time with the music: the inside of a schematic violin, flowers, organic objects, theatre machines, the baton, hands, feet... The more Boléro Techno develops, the more we cease to see the boundary between what is machine, instrument, audience, artist, theatre, factory... Like Ravel's Boléro, they are all parts of a potentially infinite whole.

Finally, after deconstructing these elements, we reach abstraction. All that's left are colours, lights and smoke. We completely erase the boundaries between worlds: the musicians enter the audience, even more of the audience joins the stage, and we are left to immerse ourselves in today's new Bolero: the looping techno of Fabien Cali and Tatyana Jane.

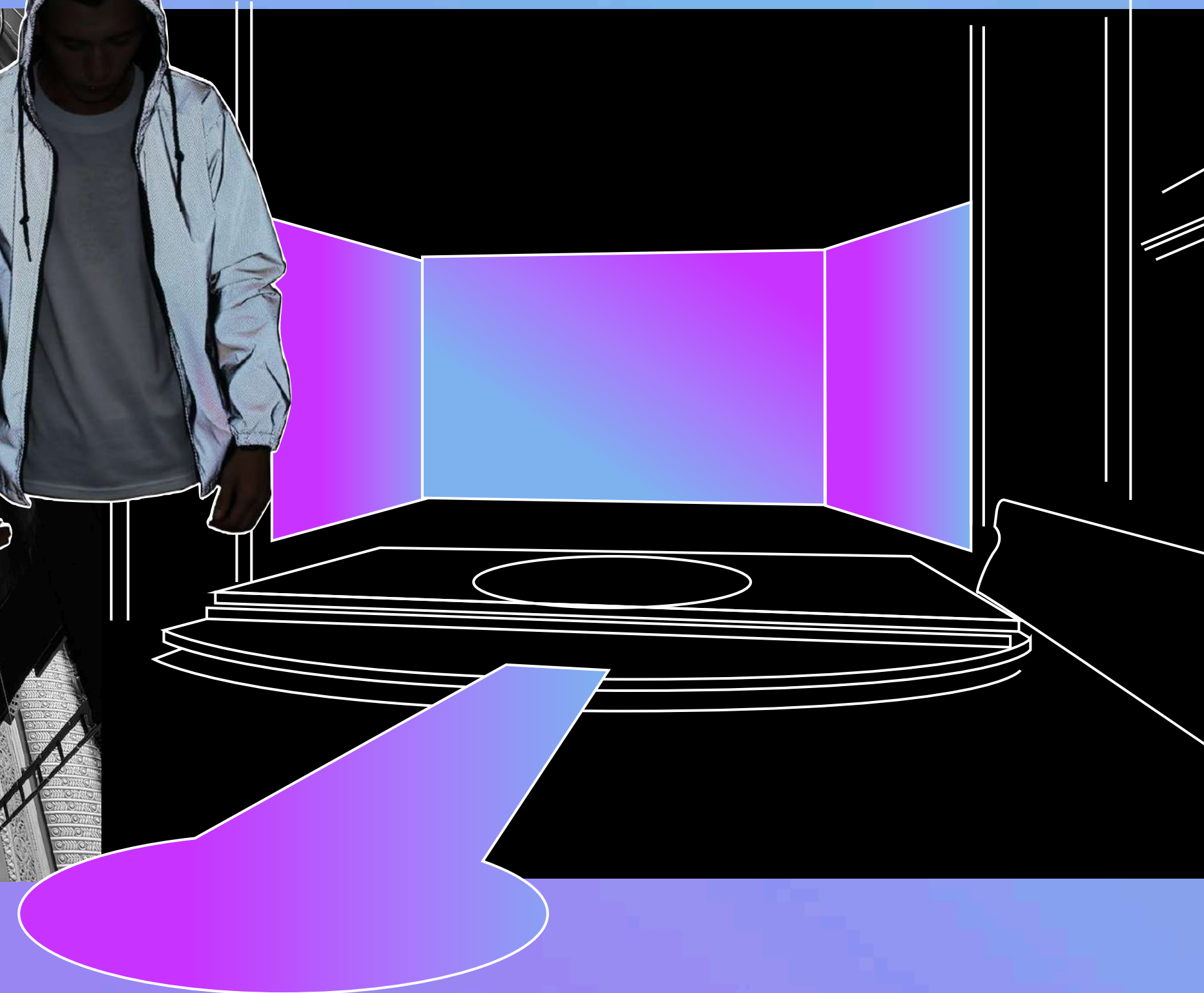
Tatyana Jane then takes the reins for a final 45-minute DJ set, where the Rave-L Party goes wild!

SCENOgraphy

Julien Masmondet, conductor
20 musicians orchestra

DJ and VJ at the heart of the project

Reflective costumes



tulles screens in motion

A stage with a step and a pier
for soloist conductor and DJ + VJ

Video INTENTIONS

Alexandra R, real-time visual artist

*Like Ravel, we are inspired by the machines of our time.
The movements of the conductor, the musicians and their movements will generate images
that will be manipulated and projected live using a range of technologies.*

Trajectory

Alexandra Rădulescu is a **visual artist and designer of interactive and immersive / XR experiences.**

Working at the crossroads of media art, technology and design, she aims to consolidate and extend our relationship with technology through tangible and gestural interfaces. She addresses the public by appealing to their imagination, their emotions and their creativity, but also with the intention of awakening the pleasure of moving their bodies. Her aim is to create universes that are clear and uncluttered, but also playful and full of identity.

As a real-time 3D visual artist, she is a member of several live audiovisual performance duos, including one with musician Annabelle Playe (AnA Compagnie).

Winner of the Chroniques Biennial with Annabelle Playe in 2020 for the audiovisual performance KRASIS. The project has been supported by the CNC, the Institut Français, Le gmem / CNCM de Marseille and the Biennale Némó 2021 (performances in France and abroad 2020-2024).



Alexandra_r & Annabelle Playe
LEV festival

Links

alexandra-r.com

[instagram.com/alexandra_r](https://www.instagram.com/alexandra_r)

Visual writing

We imagine the trance induced by the music and movement as a passage towards a chimerical, spectral dimension, at once introspective for each individual, and at once shared and interacting for all the participants living the same experience, audience and artists together.

Working with point clouds is a choice guided by the desire for a dynamic and expressive rendering that lives with the image captured live and highlights the energy of the movement and the beauty of the musical gesture.

In the visuals, we want to accentuate and sublimate the movement, playing on the nuances in the textures and densities of the dots - lines that accentuate the spatial character of the instruments, the machines, the conductor's direction and the audience's dance. The visual context is that of the architecture of the venue, visualised in clouds of dots.

By associating the architecture of the theatre with the human gestures - musical and choreographic - as well as with the machine gestures of the hall's mechanics, we hope to create a feeling of heightened presence, exacerbated in the experience of the music, at once kinetic, corporeal and sonorous, in the image of the factories that so fascinated Ravel.

Process

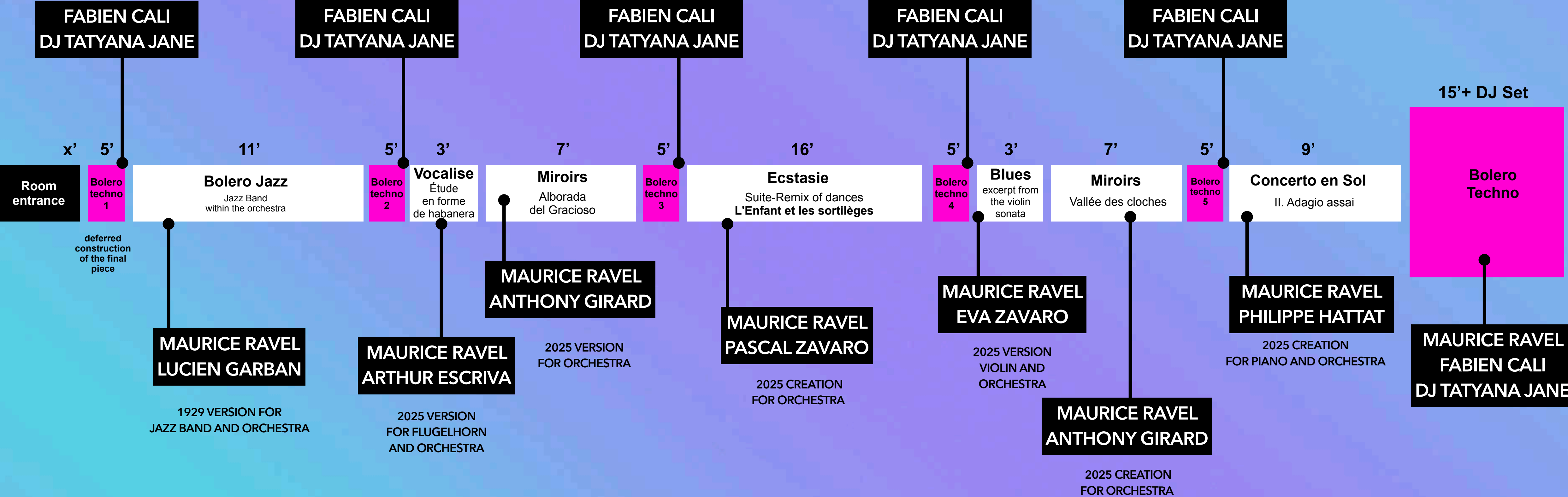
Steps :

- video and volumetric capture; moving on set (phones with LiDAR sensor)
- theater scans (prepared in advance by Atlas V, will be composed with live streams)
- game (manipulation with a controller) on point cloud data (3D composition, navigation, deformations, colors, textures, rhythms and irregularities, trajectories and amplitudes of movement) and on video (filters, editing)
- synchronization and live editing, rendering of the mix and live management

Software tools:

- Atlas V application (phones) - capturing and sending video and volumetric data
- the Unreal Engine 5 video game engine - rendering: compose, navigate and play on the shape and visual processing of 3D space
- Max 8 software - controls: filter and smooth data flows; set gestures and control ranges for the game
- NDI Tools - synchronisation des flux et montage final

PROGRAM



IMMERSION

While the Bolero expands towards infinity, the images deconstruct towards abstraction. We are immersed in a collective trance.

Live video and pre-produced video
- conductor, musicians, DJ, audience, visual artist, factory, Châtelet

Journey through 3D point cloud scans + integration of character images
- conductor, musicians, DJ, audience, visual artist, factory, Châtelet

Journey through 3D point cloud scans + integration of character images
- conductor, musicians, DJ, audience, visual artist, factory, Châtelet

Manipulating 3D object points
- hands, wand, machines, instruments, flowers, organic objects, backstage, grills

Without image with only light, smoke and colors



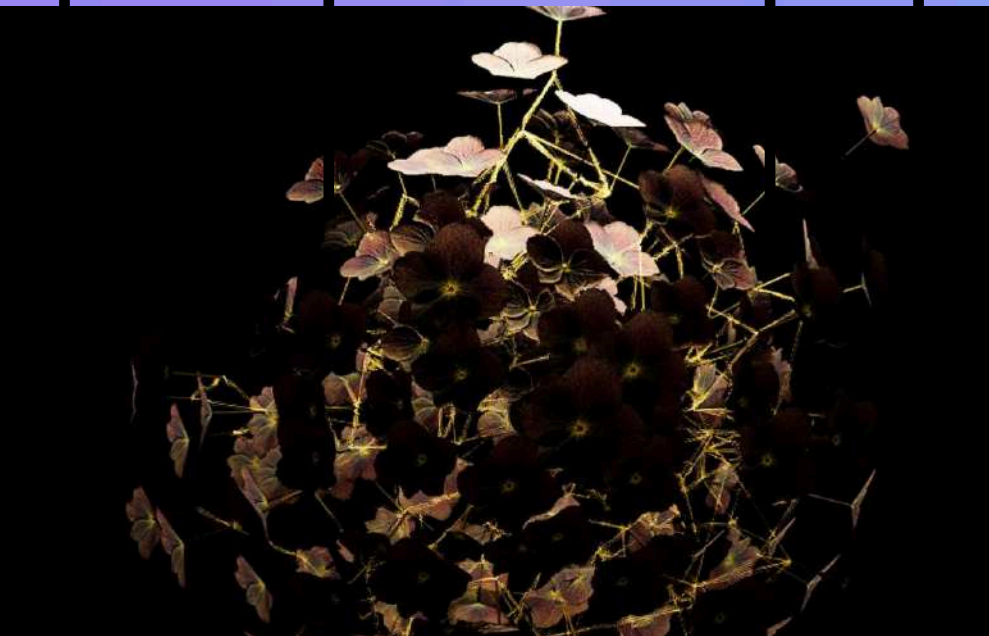
Live images



Point Cloud Scans



Point Cloud Movement



Manipulation of 3D objects



Abstraction

RECORDING TECHNOLOGIES

Develop an app
"Point Cloud Machine"
dedicated to our show

Our choice for the point cloud LiDAR technique is due to its light and poetic aesthetic. Point cloud data allows it to be superimposed on its source video precisely and without cluttering the image, but increasing its fluidity and emphasizing movement. We approached Albyon Studio for this project after Alexandra Rădulescu and Sarah Silverblatt-Buser had worked with them in their respective fields.

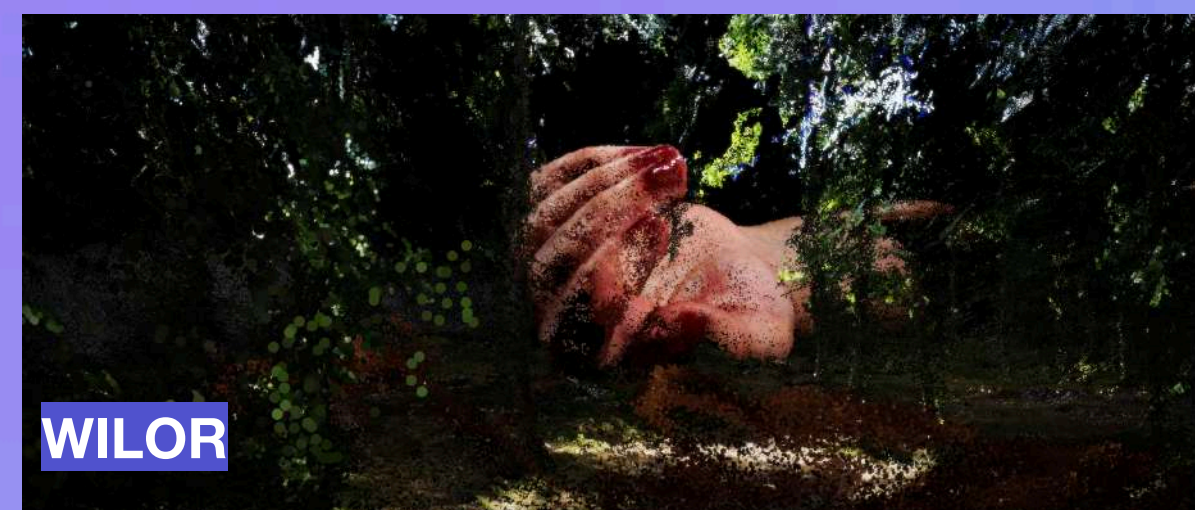
In the Atlas V / Albyon portfolio we see real expertise in the use of the point cloud for all forms of narration. Among a number of their projects using this technology, "Notes on blindness" a multi-award winning work in VR, the works "Evolver", "What is Left of Reality"... Finally, a series of tests for a dance project in augmented reality, still led by Zandrowicz and Dervieux, this time with Sarah Silverblatt-Buser.

Using the Point Cloud Machine application, designed and created by themselves, the dancer's movements are transformed into clouds of points and are superimposed, in real time, on the video image captured by the iPad.

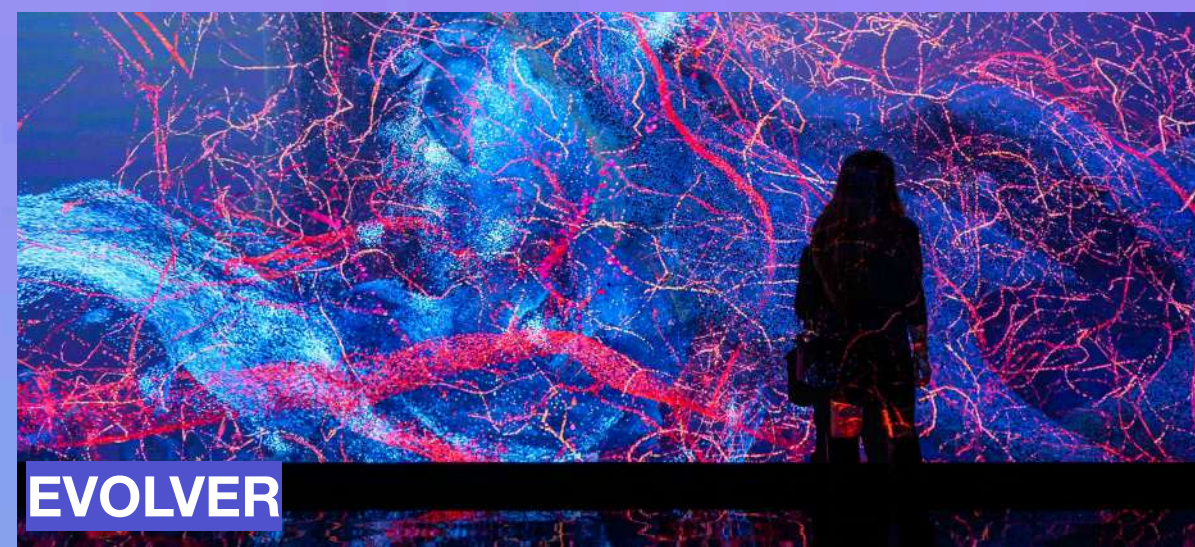
We wanted to come back to them to bring this Alpha version to a larger scale. Knowing Ferdinand Dervieux's expertise, we wanted to entrust his team with the digitization of the Châtelet and the factory, considering digitizing each theater we use in order to truly immerse each audience.

The Albyon application will scan the locations in advance and transmit the point clouds of the theater volume to the visual artist who will be responsible for preparing this material in order to be able to compose it with live data for the final images.

The AR tests carried out at Albyon by Sarah Silverblatt-Buser with Pierre Zandrowicz and Ferdinand Dervieux using the alpha version of the application (photos below) make us confident in the technical feasibility of the project and the aesthetic potential of these tools.



WILOR



EVOLVER



NOTE ON BLINDNESS



Pierre Zandrowicz,
Ferdinand Dervieux
With Sarah Silverblatt Buser

RAVE-L PARTY[©]

The creators

Stage directors



Sarah Silverblatt-Buser
Co-stage director



Gordon
Co-stage director

Music & Composers



Maurice Ravel
Composer



Julien Masmondet
Artistic and musical director



Fabien Cali
Composer



Pascal Zavaro
Composer



Eva Zavaro
Violin

Collaboration on immersive writing



Tatyana Jane
DJ



Alexandra R
Real-time visual artist

PROVISIONAL SCHEDULE

Pre-production

Since 2022	Emergence of the artistic idea of the program & Musicological research
July 2023	Writing of the project by Julien Masmondet, Gordon and Sarah Silverblatt-Buser
Sept. 2023	Programming by the Théâtre du Châtelet Additional research at the BNF Music Department
Fall 2023	Search for partner and co-producer locations Constitution of the creative team
Spring 2024	Writing residencies – dramaturgy and scenography Specifications for musical orders and the visual universe
Fall 2024	Delivery of musical orders / Scenographic and dramaturgical writing Readings and musical rehearsals at the Kremlin-Bicêtre Conservatory (94)
Feb. 11-14 2025	Musical creation residency and technical tests at ECAM (94)

Production

March 17-22, 2025	Scenic and technical creation residency at the Fiminco Foundation (93)
March 23, 2025	Premiere at the Théâtre du Châtelet - Paris
<i>Tour / Continuation</i>	<i>of writing / Design of new images</i>
June 2025	Fiminco Foundation (93)
22-23 Nov. 2025	Palais des Beaux-Arts de Charleroi (Belgium)
Fall 2025	Tour currently under construction & live recording
2026	Live CD release at b.records

"I found most of my inspiration in machines.
I love going to factories and seeing vast mechanisms at work.
It's grandiose and fascinating.
It's a factory that inspired my Boléro."

Maurice Ravel, 1932

**RAVE-L
PARTY** ©



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TECHNICAL DRAWING**