

CREATION 2016



ONDREJ ADÁMEK

AIRMACHINE

A MUSICAL INSTRUMENT

Solo for *Airmachine*

Concerto for *Airmachine* and ensemble

Workshops

AN INSTALLATION

Visual and sound installation

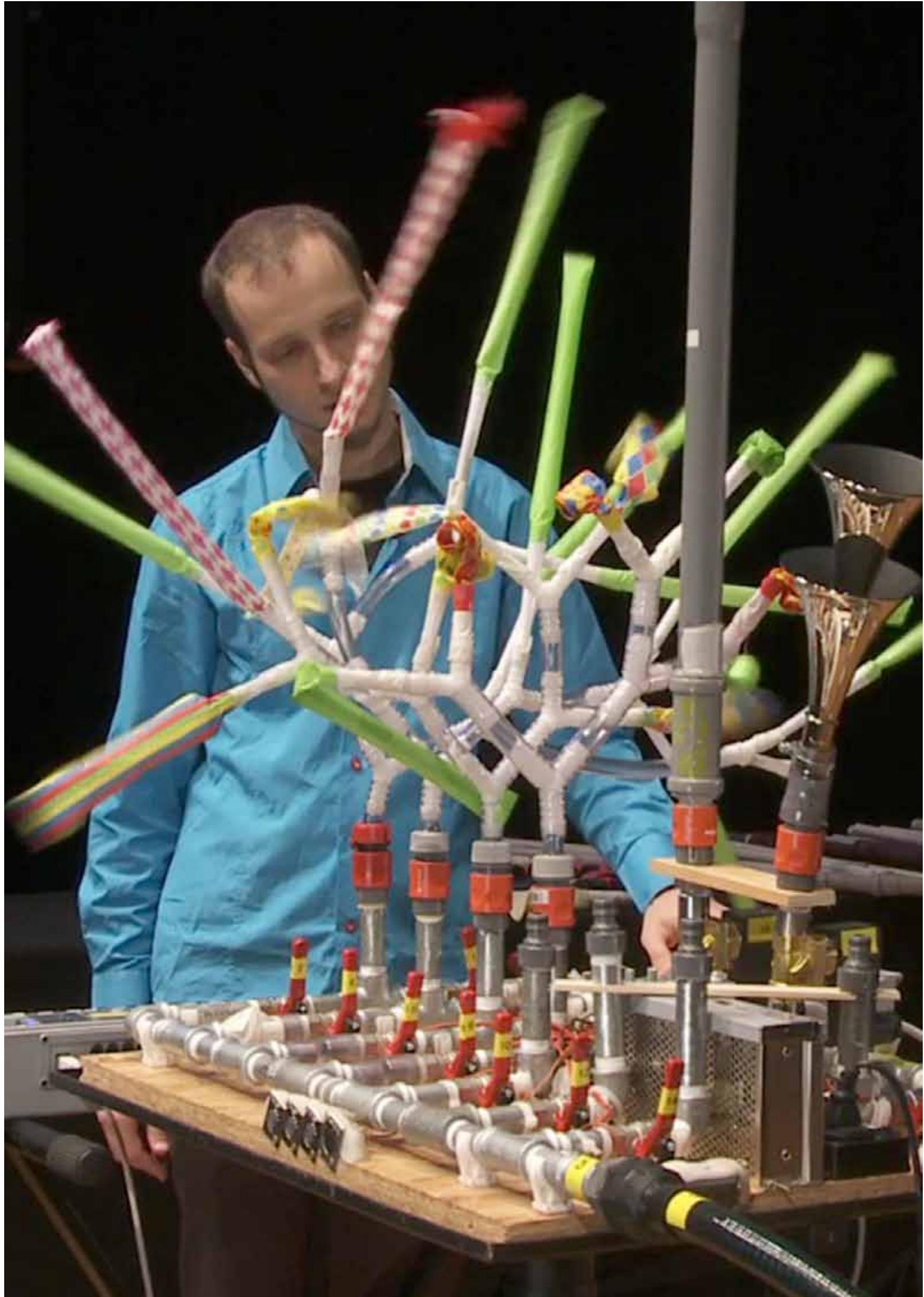


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I started four years ago in Berlin. It was a project with no ambition, no goals, it was not commissioned. I started to connect vacuum cleaners with flutes and I found it interesting. Then, it became increasingly ambitious. Today, there are two instruments that are quite large. There are air outlets to which you plug some inflatable objects or flutes. The visual result is a theater of moving objects, which inflate and deflate in rhythm. The resulting sound is an instrument that may be close to a brass ensemble, or an organ that would be used a little differently. It works only with the effects of the blast. We have hundreds of items that we plug to this instrument. What interested me was the amount and mix.

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Ondrej Adámek



A CONCEPT

ONDREJ ADÁMEK AIRMACHINE

A NEW POLYFORM INSTRUMENT
AIRMACHINE 1 & AIRMACHINE 2

Ondrej Adámek has created *Airmachine*, a polyform instrument activated by air, periodically blown or sucked.

Airmachine can be played in concert by a performer (percussionist) and renders a very precise and virtuosic music that consists of unheard sounds in a groovy rhythm or in combination with an instrumental group. Various instruments and objects can be connected to this structure that manifests sound and movement.

Airmachine can also be set as an installation. This human and organic organ accumulating instruments untuned or tuned in microtones, gives life to objects. This is the rhythm of the lungs that is given to see and hear. The inspiration, expiration, as well as the outstanding moment which articulates them, manifest the full blast. *Airmachine* raises until the last breath. It triggers by its images and shouts, grotesque visions of an energetic poetry.

Airmachine is an instrument created from scratch. Consisting of a fan and multiple air outlets, the machine can set in motion and / or vibration craziest various objects and instruments : tens of harmonic PVC flutes, membrane clarinets, aerophones with latex membrane, and many others.

When not manipulated by a performer, the *Airmachine* can be «played» by a computer, which precisely controls the different air flows - this is the principle of this installation, for which Ondrej Adámek has implemented the first version of the *Airmachine* from 2011

to 2014. A second version has since emerged: virtuosic and articulated, it is equipped with 14 electromagnetic valves, connected to two vacuum cleaners, when the first draft had 14 automated valves and 14 servomotors. We knew the barrel organ: here is the heir of the digital era (air)! A show both visual and audible...

Airmachine

Instrument built in collaboration with Carol Jimenez, Christophe Lebreton and Sukandar Kartadinata.

Production, conception and realisation :

Grame, centre national de création musicale - Lyon, with the support of Berliner Künstlerprogramm des DAAD, SWR-Festival Donaueschingen, Villa Medici.



AN INSTALLATION

HAND CRY

A VISUAL AND SOUND SHOW,
EXPÉRIMENTAL AND FUTURISTIC

Airmachine 1 consists of a metallic pipe system, 14 water valves linked to actuators, two air inlets and 10 air outlets with a simple closure system.

Airmachine 1 has the appearance of an experimental, futuristic art-brut machine. The movement of the automated red water valves is visible and noisy servomotors are audible.

Depending on the exhibition venues, many opportunities are offered with *Airmachine 1* : vast, intimate, quiet, noisy ... A larger version could work with several vacuum cleaners (6 available) and several independent units of wind instruments or breathing objects. A small installation can operate with only two vacuum cleaners and 1-2 independent breath units of objects or wind instruments.

Quieter installation can operate with the single respiration of objects or a combination of breathing artifacts and microtonales harmonic flutes. A stronger version of the system can also work with membrane saxophones, blowing objects, various reed instruments, sirens, harmonic flutes, dog toys ...

Units already designed and constructed may be used, but additional units may be used or invented for a particular space.





A SOLO

CONSÉQUENCES PARTICULIÈREMENT BLANCHES ET NOIRES (I)



COMMISSION GRAME, CREATION 2016

ROMEO MONTEIRO

Percussionist and composer, he studied at the National Conservatory of Music and Dance of Lyon and is particularly dedicated to the interaction between instrumental gesture and electronics, for programming, writing and interpretation of mixed pieces. Jointly addressing these various activities, he stands out above all as insatiable experimenter as a soloist collaborating with composers Jose Miguel Fernandez, Federico Schumacher, Cristian Morales-Ossio, Andrea Vigani, Vincent Raphaël Carinola; composer with various ensembles such as Ü in Estonia Aashti or Taipei Chinese Orchestra Taiwan, the Spat'Sonore group in France; and by partnering with the ballet The Guest, of Yuval Pick, or the theater with Completely Dramatic Company Guillaume Perrot or Irina Brook Company at Théâtre National de Nice. Beyond the field of contemporary music and free improvisation, he is interested in traditional Indian music and regularly travels to South India to follow the teaching of specialists such as Balakrishna Kamath or Manik Munde.

Air Machine 2 is a versatile instrument, continually developing, operating rhythmically with blown or sucked air, of which instruments and various objects can be connected to create a plurality of sounds or movement accompanying these sounds. The ringed electrical tubes are used to create harmonic specific sound: an arpeggio of a harmonic spectrum can become strong and piercing. The PVC pipes sound like brass instruments; a light touch on the latex membrane alters the pitch and produces glissandi so rapid and broad at the time that only few can compete with traditional Indian instruments such as the nagaswaram.

Party blows outs become grotesque when they get angry. They give punches while shouting as an animal then rewind at high speed under the effect of air sucked into a paper rustling.

PVC flutes are copies of fujara (Slovak shepherds flutes), the harmonics are changing very quickly based on the air pressure. They are tuned in micro-intervals. When the engines stop, the air weakens and organ breathes his last.

Duration : 27 minutes



A CONCERTO

CONSÉQUENCES PARTICULIÈREMENT BLANCHES ET NOIRES (II)



ENSEMBLE ORCHESTRAL CONTEMPORAIN

The Ensemble Orchestral Contemporain is a collective of musicians founded in 1992 by Daniel Kawka. For over 20 years, the ensemble has continued an intense and fruitful dissemination activity of the XX and XXI centuries repertoire, both in France and abroad. From an instrumental base consisting of strings, woodwinds, winds, percussion, piano and harp, the EOC declines medium and large formations concerts, allying to itself the electronics if necessary, exploring temporal patterns, spatial often bold.

The Ensemble Orchestral Contemporain is now recognized in the world landscape as one of the major players in modern music today, spreading its reach to local, regional, national and international. Featuring a set of permanent instrumentalists, real and strong musical personalities, very committed and involved in its outreach, the EOC explores deeply the styles, «accompanying» the composers through the interpretation of several works, creations and recordings.

COMMISSION FRENCH MINISTRY FOR CULTURE,
CREATION 2016

Ondrej Adámek offers here his first concerto for the instrument he himself has designed and developed. Ensuring an absolutely incredible music! Indeed, the singularity of sounds of Airmachine 2 will combine the traditional instrumentarium of the Ensemble Orchestral Contemporain.

Open and curious mind, fascinated by other cultures, Ondrej Adámek assimilates all the aesthetic he meets and has mastered the art of mixing.

« Since childhood, he says, I experiment with sounds and various objects that I use as percussion instruments. As a child, I tried to imitate the sound of the harpsichord to be able to double my cassettes with baroque music. I found two solutions: 1. put a comb through the piano strings, the sound was perfect but the comb was quickly started moving. 2. an old typewriter - more stable but high, with just the noise of attack. When (already adult), I have written low B-Up for all, I invented a combination of vacuum tubes with harmonics (ringed electric sheaths). I thus amplified the sound of the engine and the air is vacuumed when turned on and off. I brought from Colombia a Gaita (traditional harmonic flute) I started to connect with large balloons (Suissballs). Thus was born the instrument quite complex, Airmachine, I confronted to the instruments of the ensemble ».

Duration : 27 minutes

Orchestra :

flute, clarinet, saxophone, horn, trumpet, trombone, percussion (1), piano, harp, violin, violin II, viola, cello, double bass



EDUCATIONAL WORKSHOPS

MUSICAL MACHINE

FUN SOUND CREATION WORKSHOP

Can we make music without the need for an expensive instrument and many hours of rehearsals? Yes, provided you design your instrument yourself. Everyday objects will be more crucial than ever in the adventure.

A wacky workshop to raise awareness of the diversity of forms of artistic creations.

Educational workshops

A journey into the discovery of an unusual soundscape will be offered to children. They will be working on the relationship between art object and musical creation, but also on exploring their own sound environment.

This fun and music workshop offers:

- The exploration of various sound body in relation to the operating principle of the *Airmachine* (blower / suction)
- Discovery of «air plug» instruments (designed using everyday items: gloves, balloons, etc.) they will follow suit and test themselves on *Airmachine*.

Objectives

- Educate children to listen to the sounds and diversity of contemporary music
- Familiarize children with the work of contemporary composers
- Develop their creativity
- Convey the meaning of the collective and listening to others

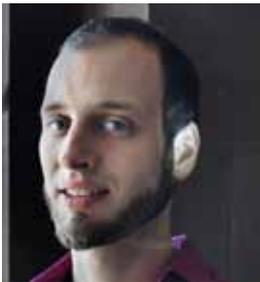
Duration : 1h30

Schools : from elementary to secondary school

Individuals or families : from 6



PRODUCTION



©Guillaume Chauvin

ONDREJ ADAMEK

Ondrej Adámek was born in 1979 in Prague. He has received commissions for orchestral, choir, ensemble, and vocal works, as well as music for instruments and electronics from prestigious ensembles and festivals of contemporary music in Europe (for example, Ensemble Intercontemporain, Klangforum Wien, Lucerne Festival Academy Orchestra, Diotima string quartet, Ensemble Orchestral Contemporain, Agora festival, Donaueschingen festival, Witten festival, Warsaw Autumn, Les Musiques festival – Marseille...).

Adámek seeks out special playing techniques for classical instruments, creates new original instruments, with his vast knowledge of new possibilities for classical instruments, obtains a very specific sound color that, together with a powerful rhythmic and solid formal architecture, creates very personal music with strong dramatic aspect.

Adámek graduated from the composition department of the Academy of Music in Prague in 2004 and from the Conservatoire National Supérieur in Paris in 2007.

His music was awarded the Synthèse Prize (Bourges 2002), Metamorphose (Brussels 2002, 2004), First Prize of Hungarian Radio, the Brandenburg Biennale prize (2006), the Prix Hervé-Dugardin – SACEM (2009), the Grand Prix Tansman (Lodz 2010), the Prix George Enesco 2011, and others. In 2014-2015 is Adámek resident in Villa Medici Rome.

GRAME

Grame, created in 1982, in Lyon, has been labeled National center for musical creation in 1997, with the support of Ministry of Culture. Located in the Rhône-Alpes region, Grame develops a set of activities covering the entire musical creation, realization dissemination of works in concert, in the field of contemporary music. GRAME is a place of residence and research for composers, performers, researchers and artists from various disciplines engaged in a process of innovation. The main mission of Grame is to enable the design and implementation of new musical works, in a context of cross synergy of arts and arts - science. The educational department Grame aims to build mediation journey around the different stages of production of instrumental work, mixed media or from periods of residences to the public in production. Grame produces in Lyon the Biennale Musiques en Scene, now one of the main festivals of musical creation in France and Europe.

SCHEDULE 2015-2016

AIRMACHINE

INSTALLATION, CONCERT SOLO, CONCERTO, WORKSHOPS...

2015

18 Septembre -13 Decembre

Exhibition *Cris de Mains* in "Musiques et Machines"
Fort du Bruissin de Francheville (Rhône)

12 & 19 Novembre

Workshops on Airmachine 2 with Roméo Monteiro,
elementary schools

13 Novembre-18 March

Project around Airmachine 2 with Roméo Monteiro,
Lycée Honoré d'Urfé, Saint-Etienne (8 sessions)

2016

11-12 January

Project "machine musicale" with Claudio Bettinelli,
3 classes of elementary school, Lyon 8e (2 sessions)

29 January - 9 March

Exhibition *Cris de Mains*
Opening with a performance of Ondrej Adamek
Galerie Tator, Lyon

**16 February - 10 March, Biennale Musiques en Scène,
Lyon**

16-28 February

Family workshops on Airmachine 2
Museum Confluences, Lyon

8 March

PREMIERE, *Conséquences particulièrement blanches ou
noires solo*

Romeo Monteiro

Museum Confluences, Lyon

10 March

PREMIERE, *Conséquences particulièrement blanches ou
noires concerto*

Ensemble orchestral contemporain

Museum Confluences, Lyon

From 12 to 20 March, Festival Archipel, Geneva

Exhibition *Cris de Mains*

Theatre Alhambra, Geneva

13 March

Conséquences particulièrement blanches ou noires solo

Roméo Monteiro

Theatre Alhambra, Geneva

20 March

Conséquences particulièrement blanches ou noires

concerto

Ensemble orchestral contemporain

Theatre Alhambra, Geneva

**From 24 March to 23 April, Lux, Scène nationale de
Valence**

Exhibition *Cris de Mains*

from 29 March to 1st April

Workshops on Airmachine 2

Lux, Scène nationale de Valence

From 13 to 22 May

Festival Les Musiques, GMEM, Marseille

from 13 to 15 May

Exhibition *Cris de Mains*

Theatre de la Criée, Marseille

from 18 to 20 May

Workshops on Airmachine 2

Friche Belle de Mai, Marseille

21 and 22 mai

Conséquences particulièrement blanches ou noires solo

Performed by Ondrej Adamek

Friche Belle de Mai

19 May, Tage Neuer Musik & Schallfeldensemble

Lecture and public rehearsal with Ondrej Adamek on Air-

machine, for instrumental composers, class of Clemens

Gadenstätter

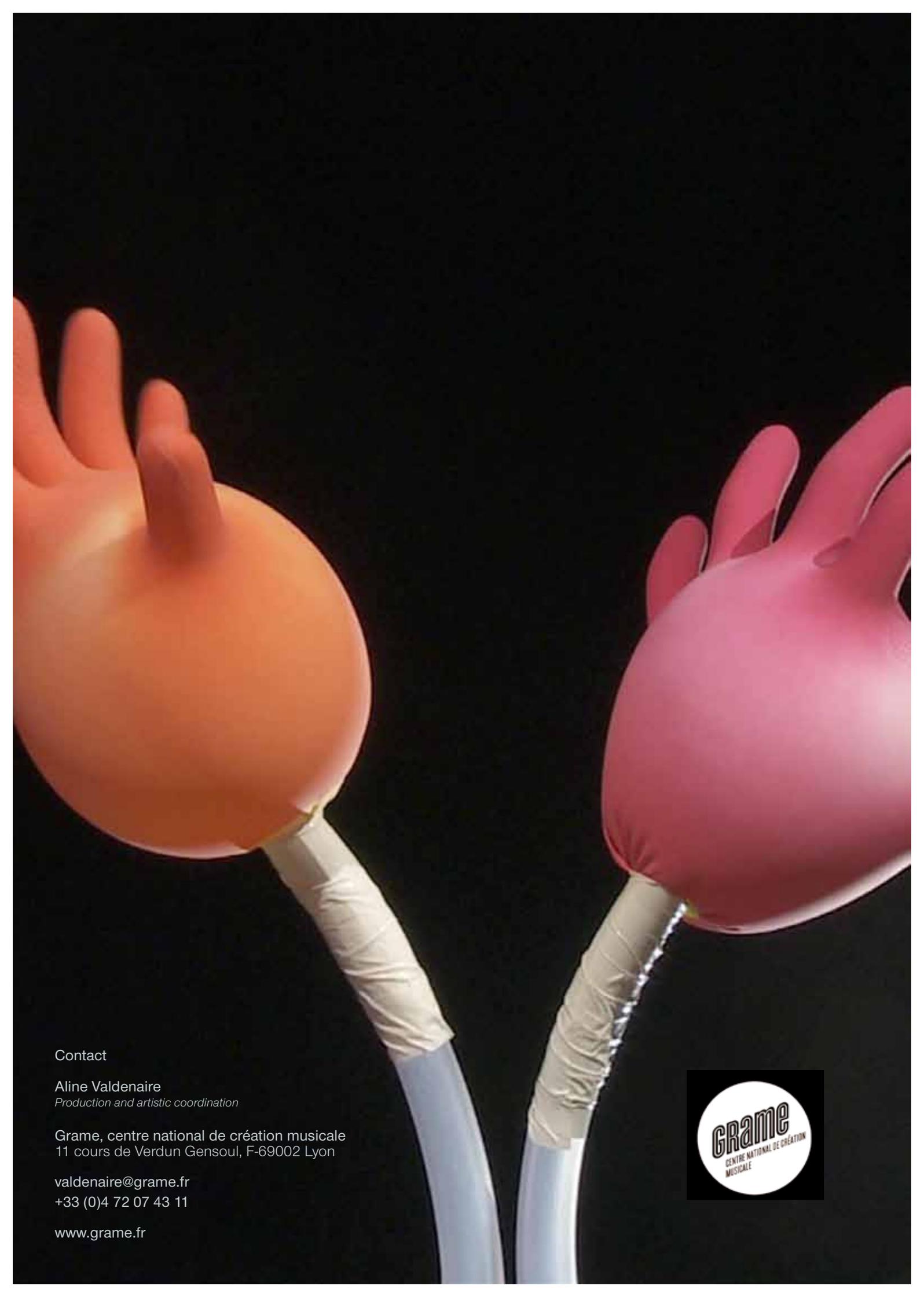
Kunst Universität Graz, Austria

2 August, Carinthischer Festival

Conséquences particulièrement blanches ou noires solo

Roméo Monteiro

Ossiach Villach, Austria



Contact

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