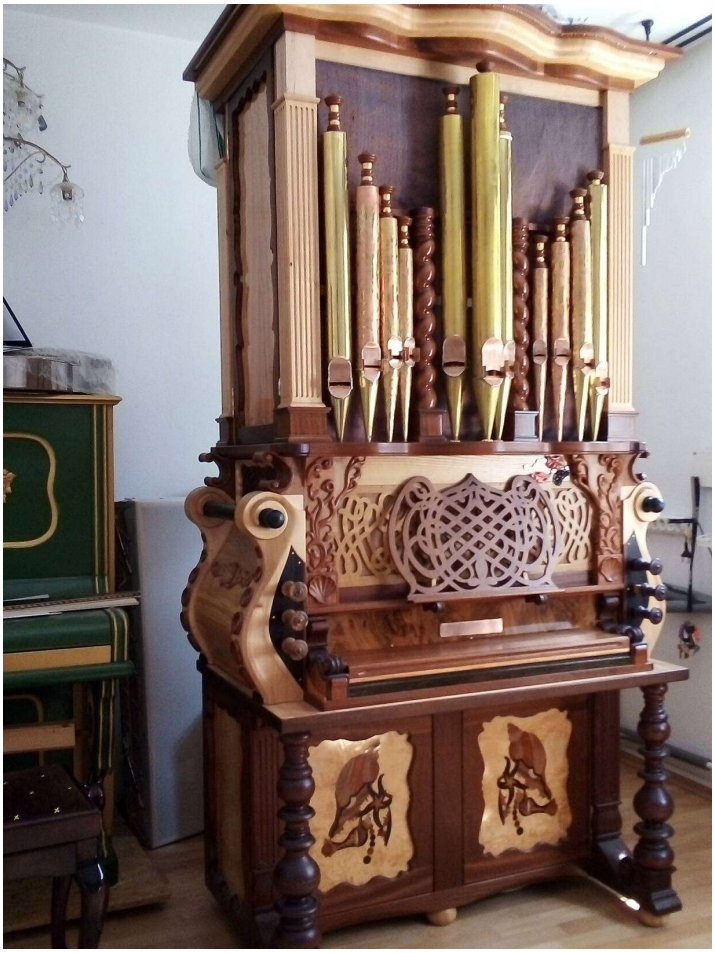
Rare Musical Instruments

We have been working together since 2012; I've built instruments myself before. Krzysztof is a very talented drawer and sculptor, fusion of our ideas led to the creation of a completely new style of instrument building. We focus mainly on keyboard instruments, which we build more like a luthier way and with unprecedented precision. We pay attention to the smallest details; our knowledge and studies in chemistry, biology and music allowed us to conduct many experiments and discover new secrets of construction. We constantly have new ideas and are developing. In addition to the clavichords that we build based on plans of preserved instruments from the era, we build new, our own instruments.

/ Mark Kudriashov and Krzysztof Strzelecki /



Home jazz positive - a multi-voice instrument with a very sensitive keyboard that allows to vary the volume and make glissandos depending on the strength of finger's touch; a small instrument containing all the main types of pipes composed in appropriate proportions, which makes it sound like a large organ in miniature. It also contains a reverberation unit in the form of an Aeolian harp mounted on the soundboard and a number of sympathetic tuning forks. Half of the voices are mechanical, connected to the keyboard with an original mechanism that enables "second touch" playing - differentiating the dynamics of the percussion voices (bells, celesta). I made the prospect pipes using my own invented technique inspired by jewellery. They are made of various metals tightly connected to each other, creating artistic patterns - and all this without harming the sound (all decorated prospect pipes in the world are painted).

Concert celesta – Mark. The story began with an old dream of playing the celesta. At school, I treated the piano more as a practice instrument to improve skills, rather than as a final performing instrument. However, when I finally had the opportunity to play the celesta for the first time at an international trade fair, I was a bit disappointed; something was missing in the sound. That's why I decided to build my own version of this instrument. At first, it started with a standard dimension and scale; I had to take the proportions from my head and experience, because I didn't like the sound of carbon steel in common instruments. I decided to use warmer-sounding metals to make bars - brass, bronze, tungsten steel, aluminium alloys and silver. After half a year, I managed to create the first version of the instrument, which still had classic hammers covered with piano felt, and resonators, and I immediately decided to build it from the best wood we could find (factory instruments have resonators made of ordinary plywood, for comparison). After over two years of playing, I found inspiration and new ideas - I completely dismantled the instrument and rebuilt it. I called the new version "Concert Celesta".

The celestas we know from the philharmonic have a rather static sound and a small scale - they are mainly used to support the orchestra, sometimes emerging from the mass of sound, adding a small musical comment or a short solo. I wanted to build a full-size instrument capable of playing on its own, which would provide large differences in timbre between individual registers, and had at least 7 octave scale, clear sound and dynamic differences (a bit like a concert harmonium). The development of the instrument was very difficult, because no one had ever built such low and high registers in a celesta, and even in the celestas I saw live, the lower register still sounded very weak. Driven by curiosity and the pursuit of beautiful sound, I made many experiments that allowed me to develop the instrument. Currently, the active scale is E (uppercase sounding) - c^6, an extension is being built, after which the final usable scale will be C-f^6, which gives 7.5 octaves. The sound is diversified and deepened by proprietary resonators, hammers and tone manipulation systems (some of them are still under construction). Even though the instrument is not yet finished and not finally voiced, it already plays and is suitable for concerts (I will be very happy to introduce it to a wider, international audience by playing concerts). I can't reveal all my crazy ideas regarding differences in construction at the moment, I would like to patent them first.

Ligularion - a new plucked instrument from the lamellophone group, I invented it in 2012. Quite peculiar looking, it allows you to perform a wide repertoire, designed mainly for playing late romantic and jazz music. We performed with a duo of these instruments at the International Festival of Organ and Chamber Music in Mońki and Wasilków, playing, among others: Passacaglia by Bach, works by Chopin, Debussy, Aquarium by Camille Saint-Saens, and Brubeck. Ligularion takes its name from Latin. Ligula/lingua - uvula, tongue (technical name of the key part of the instrument). It differs from the kalimba and other instruments of this group primarily in that it works on the principle of a tuning fork (often these tuning forks are multi-armed and tuned to harmonics, giving a more complex tone sound. The sound box contains a soul that transmits vibrations (as in a violin).

For now, too few people know about us who could appreciate our passions and efforts, every day we have to undertake work completely unrelated to instruments to raise money for further development. We would like to have a market for our clavichords and the possibility of giving concerts with our inventive instruments.

YouTube samples:

https://www.youtube.com/watch?v=ispt1RYNrA4 Eric Whitacre - The Seal Lullaby - celesta

https://www.youtube.com/watch?v=_AQYLyHmHcM When you wish upon a star (cover) - celesta

https://www.youtube.com/watch?v=a2vgDevulYM Marigold- by Billy Mayerl, on home pipe organ

https://www.youtube.com/watch?v=GxuSmm6N-jE Harry Potter - Hedwig's Theme played on two soprano ligularions

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