



Tomáš Pálka: MOIJECROISQUE (2009)

Electroacoustic piece with voices of Michaela Plachká and Klára Mühlová

Jiří Kadeřábek: Technological Progress (2011)

for sampler and orchestra

IRC 2012

Delegate: Josef Třeščík
josef.trestik@rozhlas.cz

Tomáš Pálka: MOIJECROISQUE (2009)

Electroacoustic piece with voices of Michaela Plachká and Klára Mühlová
Commissioned by the Czech Radio programe rAdioCUSTICA

We seek. We fumble. We grow old.

MOIJECROISQUE

And again: We seek. We fumble...

Questions appear which had been answered. We reevaluate. We break down barriers and the wind sweeps away paradigms and the spray disperses like flakes on the palm of our hand.

MOIJECROISQUE

is the answer of "now" and "at this moment." Many things were different yesterday. And tomorrow? What will be? The search is reflected in content. The search is reflected in the search for content ... The search for sound, the search for meaning.

MOIJECROISQUE...

...is an image. A static image pulsating which inner unrest. The foundation is a word. Four words joined in one. Said by two people who become one. In a certain sense, we all say it. Everybody a little differently. We speak, we whisper, we think...

MOIJECROISQUE

I stop sound with deformation. The sound of instruments and voices. Time is deformed, but

MOIJECROISQUE

Tomáš Pálka

Tomas Palka (born in Brno on 21 February 1978) studied composition under Pavel Zemek at the Brno Conservatory, and then at the Music Faculty of the Academy of Performing Arts in Prague under Marek Kopelent, and later for a doctorate under Milan Slavicky. He is the cofounder and chairman of the Prague-based *Konvergence* Composer Association, with which he has contributed to performances of works by young composers from around the world since 2002.

He has taken part in a number of composition courses in Cesky Krumlov (Michael Finissy, Guy Reibel, Philippe Manoury, Martin Smolka, Lasse Thoresen, Helmut Oehring, Xiaoyong Chen), and in 2004 attended a course in Dartington in the United Kingdom. In the same year the French copyright association SACEM invited him for a residential stay in Paris.



He works on composition on a freelance basis, as well as producing works for the theatre or movie and teaching composition and music theory at English College Prague. Recently he has increasingly sought to include elements from outside music in his art: stagecraft and lighting, work with word and movement, or collaboration with visual art, including conceptual arts.

Palka's compositions draw from his work outside music and are often inspired by spiritual meanings, which are projected into the structure and content of his compositions which are subtle, introvert and contemplative. He uses many unconventional instrumentation techniques and exploits the contrasts they form with the content. As far as the formal structure is concerned he favours a monolithic form, the development of contrasts within a longer passage, and the links between the blocks of music.

www.wisiart.com

www.konvergence.org

Jiří Kadeřábek: Technological Progress (2011)

Instrumentation: sampler and orchestra

Commissioned by: Ostrava Center for New Music

Premiere: Ostravská Banda, Barbara Kler/cond, Philharmonic Hall, Ostrava, Czech Republic, August 31, 2011

The closing part of a music theater cycle on which I was working from fall 2010 until summer 2011. In each of the individual pieces, a certain emotion (in this case nonfulfillment) is connected with an excerpt from a traditional opera (here the overture to Wagner's Tristan and Isolde) and with a topical issue (technological progress).

Formally, in this piece the principle of "inverse variations" is used, where the musical content of the individual repetitions is subjected to the process of continuous simplification and contraction. At the same time, at the beginning an element is inconspicuously born and keeps gradually growing. This element is inorganic as the style is concerned - the same way as the very culmination of the piece where all this music flows.

Jiří Kadeřábek

Jiří Kadeřábek was born on April 14, 1978 in Zlín, Czech Republic into a musical family. He played, sung and later even composed jazz, rock and pop music as well as created literary and visual works. During his study at the Business High School in Zlín he attended private lessons of composition, led his own jazz trio, and with the help of friends realized his scripts, so that a couple of performances and short films were made.



Then he studied composition, piano and singing at the Conservatory of Jaroslav Ježek in Prague, Czech Rep. (2002, Dipl.Spec.) and exclusively composition at the Academy of Performing Arts in Prague, Czech Rep. (2006, MgA.), Royal Conservatoire in The Hague, Netherlands (2009, Erasmus study) and Columbia University in New York City (2010, Fulbright Visitor). He has attended several composition workshops, residencies and private lessons in the Czech Republic, Netherlands, France, Italy and USA.

He received prizes in the Shipley Arts Festival Composition Competition (2010), Antonín Dvořák Composition Competition (2010), Zenith Composers Competition (2009), International Cimbalom Festival Composition (2008), Czech Radio Composition Competition (2006), Generace Composition Competition (2003, 2004, 2006, 2007), he also won the Dean of the Music Faculty of the Academy of Performing Arts in Prague Award (2006), became a finalist of the Musica Nova International Composition Competition (2008) and was nominated for the Gideon Klein Award (2006).

His works have been commissioned and performed by orchestras and ensembles such as the BBC Symphony Orchestra, Czech Radio Symphony Orchestra, Slovak Philharmonic Choir, Prague Philharmonia, Ostravská Banda, Berg Orchestra, New Juilliard Ensemble, Fourbythree, Sybarite5, Ensemble Calliopée, Fama Quartet; festivals such as MoMA Summergarden, Moving Sounds, Music with a View, Ostrava Days, Contempuls; radios such as BBC, WKCR (USA), Czech Radio, VPRO (Netherlands) and others.

In his work various compositional approaches are confronted, often principles or fragments of historical music as well as pop, rock and jazz are incorporated. He also works with recorded nonmusical sounds integrated in the musical structure, uses theatrical elements and recently even video. He himself considers his pieces „as polygons with internal side mirrors that make it possible to look at each side again and again but always from a different perspective.“ Often he integrates himself in performances of his works, whether as a singer or pianist.

www.jirikaderabek.com