

Jiří Kadeřábek

Curriculum Vitae

Name

Jiří

Surname

Kadeřábek

Born

April 14, 1978 in Zlín, Czech Republic

Contact

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Educational Background

2009-2010

- Columbia University, New York City, USA
Fulbright Visiting Researcher (composition)

2008-2009

- Royal Conservatoire in the Hague, Netherlands
Erasmus study (composition)

since 2007

- Academy of Performing Arts in Prague, Czech Rep.
doctoral study (composition)

2004-2006

- Academy of Performing Arts in Prague, Czech Rep.
→ Master of Arts degree (composition)

2005

- Academy of Performing Arts in Prague Teaching Qualification

2001-2004

- Academy of Performing Arts in Prague, Czech Rep.
→ Bachelor of Arts degree (composition)

1997-2002

- Conservatory of Jaroslav Ježek in Prague, Czech Rep.
→ Dipl. Spec. degree (composition)

1984-1997

- Music Secondary School in Zlín, Czech Rep. (piano)

1993-1997

- Business High School in Zlín, Czech Rep.

1984-1993

- Primary school in Zlín, Czech Rep.

Composition Master Classes, Ateliers

2009

- Toshio Hosokawa - workshop, New York City, USA
- STEIM - workshop, Amsterdam, The Netherlands
- Brian Ferneyhough - workshop, Amsterdam, The Netherlands

2008

- Intrasonus Workshop in Venezia Mestre, Italy (Adriano Guarnieri, Rohan de Saram, Garth Knox)

2007

- Forum IRCAM workshop, Paris, France
- Stefano Gervasoni - composition course, Paris, France
- International Percussion and Composition Courses in Trstěnice, Czech Rep. (Jeff Beer, Martin Smolka, Tomáš Ondrůšek)

2006

- Forum IRCAM workshop, Paris, France

2005

- Composer in residence La Sacem in Paris, France (three months)
- Marco Stroppa – composition course, Paris, France

2004

- Tristan Murail – composition course, Prague, Czech Rep.

2003

- International Composition Courses in Český Krumlov, Czech Rep. (Marek Kopelent, Helmut Oehring, Lasse Thoresen)

until 1997

- Summer Jazz Workshop in Frýdlant, Czech Rep.
- Summer Jazz Workshop in Svitavy, Czech Rep.
- Berklee College of Music Boston Workshop in Frýdlant, Czech Rep.
→ Certificate of Completion

Memberships

- ASCAP (The American Society of Composers, Authors and Publishers), USA
- Columbia Composers, New York City, USA
- ISCM (International Society for Contemporary Music), Amsterdam, Netherlands
- Forum IRCAM (Institute for Music/Acoustic Research and Coordination), Paris, France
- Gold Branch Music Publishing, Richfield, North Carolina, USA
- Czech Radio Publishing, Praha, Czech Rep.
- OSA (Society for the Protection of the Rights of Music Authors and Publishers) Praha, Czech Rep.

Scholarships, Grants

Fulbright Fellowship, La Sacem, Socrates Erasmus, the Ministry of Culture of the Czech Republic, Nadace OSA, Nadace ČHF, Nadace Život Umělce, Nadace Gideona Kleina, Hlávkovo Nadání, HAMU

Awards

2010

- Shipley Arts Festival Composition Competition Award
- Antonín Dvořák Composition Competition Award

2009

- 3rd Prize – Zenith Composers Competition 2009

2008

- 2nd Prize – International Cimbalom Festival Competition 2008
- Finalist of the Musica Nova Composition Competition 2008

2007

- 2nd Prize – Composition Competition Generace 2007

2006

- 3rd Prize – Composition Competition Generace 2006
- 3rd Prize – Czech Radio Composition Competition
- The Dean of the Music Faculty of the Academy of Performing Arts in Prague Award
- Nomination for the Gideon Klein Award

2004

- 3rd Prize – Composition Competition Generace 2004

2003

- 2nd Prize – Composition Competition Generace 2003

1995

- 4th Prize – Czech National Piano Competition

Radio Shows, Profiles

- Želízka v ohni – Jiří Kadeřábek. Radio Classic FM, April 24, 26 and 29, 2012
- Jiří Kadeřábek: Adagio and Fugue – interview. Czech Radio 3 – Vltava, April 4, 2012
- Rozhovor s Jiřím Kadeřábkem/Interview with Jiří Kadeřábek. Czech Radio 3 – Vltava, March 12, 2012

- Kadeřábek, Dvořák, Martinů and Janáček. BBC Radio 3, November 10, 2011
- Jiří Kadeřábek - interview. BBC Radio 3, November 10, 2011
- PremEdice, Czech Radio 3 – Vltava, June 25, 2011
- Newyorské kontakty/New York Contacts. Hudební fórum, Czech Radio 3 – Vltava, May 10-14, 2010
- Afternoon, BBC Radio 3, April 14, 2010
- Café Sonore, VPRO - Radio 6, Netherlands, March 3, 2010
- New Music Show, WKCR, New York City, USA, January 28, 2010

Reviews, Interviews

- Jiří Kadeřábek – skladatel/Jiří Kadeřábek - composer. ČIA News.cz, April 30, 2012
- Jiří Kadeřábek a jeho verze postmoderny/Jiří Kadeřábek and His Version of Postmodernism. Harmonie, April 2012
- Simply, C – Jiří Kadeřábek's profile. Opus Osm, March 28, 2012
- BBCSO/Jiří Bělohlávek. The Guardian, November 11, 2011
- Zlínský hudebník skládal pro BBC/A Zlín's Musician Composed for BBC. MF Dnes, November 10, 2011
- Orchester BBC uvede světovou premiéru skladby mladého českého autora/BBC Orchestra Will Give a World Premiere of a Piece by a Young Czech Composer. MF Dnes, November 10, 2011
- Zaujal Státy, teď ho pozná Londýn/He Caught States' Attention, Now London Will Recognize Him. MF Dnes, November 9, 2011
- A Week of Ostrava Days. New Music Box, October 26, 2011
- Adapting for New Timbres. New York Times, September 21, 2011
- Ostravské dny/Ostrava Days. Vlna - časopis o súčasnom umení a kultúre, č. 48, 2011
- Hudební skladatel ze Zlína zabodoval v Americe/A Composer from Zlín Got Success in America. MF Dnes, August 20, 2010
- Dramatic Brush Strokes From Strings. New York Times, July 26, 2011
- The Open Approach of Jiří Kadeřábek. Czech Music Quarterly 3, 2008
- Otevřený přístup Jiřího Kadeřábka/Open-Minded Approach of Jiří Kadeřábek. HisVoice 4, 2008
- Poslouchám klidně i Madonnu/I Even Listen to Madonna. MF Dnes, December 3, 2008
- Skladatel u stroje/Composer at the Machine. HisVoice 5, 2007

Papers, Publications

- Otevřená kompoziční tvorba – Neomezené možnosti inspirace za pomoci počítače/Open Compositional Creation – Unbounded Possibilities of Inspiration with the Help of Computer. AMU, Triga, 2011
- Příklady invenčního použití počítače v soudobé skladbě/Examples of Inventive Use of Computer in Contemporary Composition. Music and Multimedia. AMU, Triga, 2010
- Zdánlivě nedůležitá zrnka písku/Seemingly Unimportant Grains of Sand. A tempo revue, February 2, 2007

Teaching Experience

2012

- Academy of Performing Arts in Prague – film faculty (*film music – introduction to its function, history and composers*)
- L'Université d'Evry, Paris (*Grands Entretiens, Scénariste de la Paix*)

2011

- Palacký University Olomouc (*Homoody Jauda, composition in general*)

2007–2008

- Academy of Performing Arts in Prague - music faculty (*Computer Assisted Composition Course*)

since 2006

- Private teaching of composition

1999–2001

- Series of educational concerts (inspired by Leonard Bernstein's *Young People's Concerts*) across the Czech Republic

Knowledge of Foreign Languages

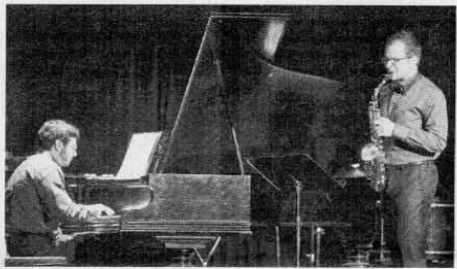
English – TOEFL test (2008)

French – State Exam (2012)

Slovak

Russian

German



Moving Sounds Festival Michael Brown on piano and Eliot Gattegno on saxophone at the Bohemian National Hall on Friday.

Adapting for New Timbres

The art of arrangement, in which musical works are retooled for instruments other than those indicated by their composers, is an old and venerable undertaking. Before the advent of recording, most listeners got to know new symphonies and operas through piano versions played at home. And poaching works meant for other players has been a prime source of enrichment for instruments with undernourished repertoires, like the guitar and the saxophone.

Such appropriations were not the stated focus of a concert at the Bohemian National Hall on Friday night, presented by the Austrian Cultural Forum of New York as part of its third annual Moving Sounds Festival. (The actual emphasis of this year's festival, which ran from Thursday through Sunday, was the composer-performer.) But they formed an unstated theme, since three of the four pieces were new arrangements of established works.

JEOPARDY!

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Janacek's Violin Sonata proved amenable to the saxophone in an arrangement by Eliot Gattegno, who performed his new version with the pianist Michael Brown. Mr. Gattegno's winsome tone matched all but the most demure feather-stroke gestures of Janacek's original, and his slap-tongued pops were a resourceful substitute for plucked strings. Imaginatively reconceived and graciously performed, the sonata survived its transition intact.

Kimmy Szeto, whose spare, illuminating reductions of Schumann's Second Symphony and the Prelude and Liebestod from Wagner's "Tristan und Isolde" have been featured in concerts by the Argento Chamber Ensemble, performed a similar alchemy with the Prelude to Janacek's opera "From the House of the Dead." Salvaged partly from an abandoned violin concerto, the music was restored here to its initial function, serving to showcase vivacious playing from the violinist David Fulmer.

Mr. Szeto's arrangement for string quartet, wind quintet, trumpet and trombone sustained Janacek's complex balance of anxiety and fleeting grandeur. It was abetted by insightful conducting from Michel Galante and a solid performance by the Moving Sounds Collaborative, comprising members from the Argento Chamber Ensemble and the string ensemble fourbythree.

Mr. Galante's arrangement of the Adagio from Mahler's 10th Symphony, for 21 players, ably preserved, and in some instances amplified, the bittersweet caprice and agonizing pangs of its source. Despite dry acoustics that ruthlessly bared even the slightest blemish, the ensemble gave a powerful account, with especially eloquent playing from the violinist Ken Hamao, the cellist Greg Hesselink and the French-horn player Alma Marie Liebrecht.

Jiri Kaderabek's "Hamood Jauda," which opened the concert, began with Mr. Kaderabek's recounting, over his cocktail-piano tinklings, the story of a wounded Iraqi boy sent to America for facial reconstruction. Only gradually, as Mr. Kaderabek's exaggerated lounge-singer crooning over a string quartet's itchy skitters ceded to eerie sustained chords and electronically distorted sound bites, did the work show its true colors as a caustic commentary on mass-media banality and whitewashed anguish.

Zlínský hudebník skládal pro BBC

Zlín Na světovou premiéru své skladby se dnes večer vydává zlínský hudebník Jiří Kadeřábek. Mladého skladatele s nabídkou oslovil londýnský Symfonický orchestr BBC. Mezi skladateli jde přitom o velmi vzácnou příležitost.

Skladby asociovaných českých skladatelů se na repertoár předních hudebních těles dostávají velmi zřídka. Ale aby českého skladatele přímo oslovili s nabídkou napsat pro takový orchestr skladbu, to je ve nevídané, upozornil na vyjmečnost koncertu Ladislav Filipič, ředitel Českého centra v Londýně.

Právě tato instituce, která se stará o propagaci české kultury ve Velké Británii, také inspirovala českého skladatele pomůlkou: Skladatele oslovila rozhlasová stanice BBC Radio 3, jednatelstvíminutová skladba se věnuje stupnici C dur.

„Napadla mě taková vtipná hříčka a cítě skladatelská vyzva-“



Jiří Kadeřábek Zlínský hudebník širokého záběru působí mimo jiné také v New Yorku. Foto: MF DNES.

mýšlel jsem si, že celou skladbu postavím na obyčejné stupnici C dur. Chci jsem, aby skladba působila kritice, leče a vtipně," prozradil Kadeřábek.

Dnešní koncert české hudby se odehrává v prestižním kulturním centru Barbican Hall. Kromě skladby Jiřího Kadeřábka zazní také Tazara Bulha Looze Janůvka, Zlatý kolovrat Antonína Dvořáka a Rhapsody Concerto Bohuslava Martinů pod vedením šéfdirigenta Jiřího Bělohávků.

Mladý hudebník ze Zlína není ve světě vážné hudby neznámý. Jeho skladby objednávají a uvádějí známé orchestry, jako je Pražská komorní filharmonie, Ostravská Banda, Orchester Berg, New Juilliard Ensemble nebo Foucaulty.

Přiznává vážné hudby si zlobou dnešní koncert najít ve 20.30 hodin na webu www.bbc.co.uk.

Jana Fuková

Dramatic Brush Strokes From Strings

From Haydn's time on, quartets have been laboratories in which composers can experiment freely, using the ensemble's balanced texture as ballast for their boldest ideas and often finding ways to charm and startle at the same time. For its second and final contribution to this year's Summergarden series at the Abby Aldrich Rockefeller Sculpture Garden of the Museum of Modern Art, on Sunday evening, the New Juilliard Ensemble offered a concise overview of contemporary quartet composition that touched on several contrasting approaches: among them the painterly, the emotional, the dramatic and the abstract.

In "Barefoot Boy!" (2004), Jiri Kaderabek captures a peculiarly evocative image from "Humility," a poem by the early-20th-century Czech poet Jiri Wolker:

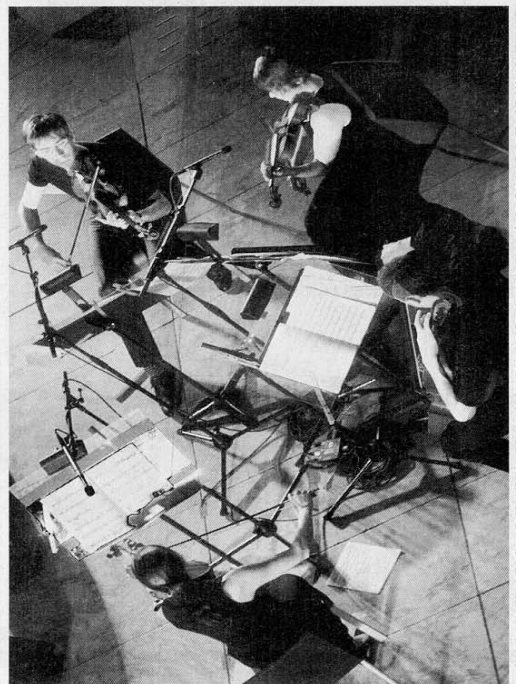
*Barefoot boy
the sky leaned its palm against
you
by a dewdrop
not to fall down.*

Mr. Kaderabek's arsenal includes a slow opening unison figure that sounds so vaguely folkloric; then the individual instruments peel off to investigate separate rhythmic and harmonic worlds. The interplay is striking, and toward the end of the score, a variant of the folk theme — a bit eerier this time — is restored.

"The Figure" (2007), Judith Lang Zaimont's quartet, is concerned with the way a musical line — the "figure" of the title — can wait through a work, sometimes varied, sometimes without variation but with different character and coloration. The figure itself, graceful and consonant, is inviting enough to sustain this kind of exploration, and Ms. Zaimont makes the most of it, in relatively quick succession she takes her theme through driven, rhythmically involved, darkly introspective and sweetly lyrical episodes, often weaving textures around it that are more fascinating than the figure itself.

Carson Cooman is drawn toward sophisticated pictorialism. The titles of his "Four Aporistic

Summergarden ends with a Jazz at Lincoln Center performance on Sunday at the Museum of Modern Art; (212) 708-9400, moma.org.



HIROYUKI ITO FOR THE NEW YORK TIMES

New Juilliard Ensemble, from top left, David Fulmer, Rebekah Durham, Avery Waite and Jennifer Chang, at Museum of Modern Art on Sunday.

Inventions" (2003) — "Disparate Conversation," "Mountain Climber (Unyielding Peak)," "Wishing Well" and "Guillotine" — accurately describe the music, but Mr. Cooman avoids predictable effects. "Mountain Climber," for example, has the cello trying to surmount the harsh, aggressively sawed wall of sound that the other three instruments produce, and though "Guillotine" ends with the expected sharp cutoff, the music leading to it is fresh and appealing, and the final gesture is more subtle than its predecessor in Berlioz's "Symphonie Fantastique."

Mr. Cooman was also represented by his melancholy "Tom-

beau-Aria" (2003) and by "Estampie" (2008), a vigorous, glancingly neo-medieval violin duet.

The expert quartet — David Fulmer and Rebekah Durham, violinists; Jennifer Chang, violist; and Avery Waite, cellist — closed the program with a high-energy reading of Louis Andriessen's bebop-inspired "Facing Death" (1990). This is an unabashedly jazzy piece, both melodically and rhythmically: death, presumably, is to be faced with a certain swagger and vitality. The players kept that essential quality in focus, even as Mr. Andriessen's themes ventured into increasingly dense harmonic territory.

Zaujal Státy, teď ho pozná Londýn

Orchestr BBC uvede světovou premiéru skladby mladého českého autora Jiřího Kadeřábka

LONDÝN Nestává se často, aby světový orchestr uvedl novinku českého autora. Ted se to poštěstilo Jiřímu Kadeřábku. BBC Symphony Orchestra s dirigentem Jiřím Bělohávkem mu zitra provede světovou premiéru skladby C.

„Žádné tematické zadání jsem nedostal. Je to vtipná hříčka. Vymyslel jsem si totiž, že ji postavím na obyčejné stupnici C dur,“ prozrazuje tritacetletý autor, který po studiích na AMU sbíral zkušenosti v Paříži, Haagu a New Yorku. „Loni orchestr nahrál moji skladbu In me la morte. Pak přišla objednávka na nové dílo, které by zaznělo v Londýně a poté na Pražském jaru,“ dodává.

Kadeřábka díla se ve světě začínají prosazovat, zvláště ve Státech. Všiml si jich i deník New York Times. „Amerika je pro mě zemí obrovské rozmanitosti a extrémů. Začalo to Fulbrightovým stipendiem a New York se nakonec stal mým druhým domovem,“ říká autor.

Polozice Jiřího skladatele je dnes podle něj spíš neutrovaná. „Většinou se ani nepředpokládá,



Prosazuje se skladba Jiřího Kadeřábka si všiml i deník New York Times. „Amerika je pro mě zemí extrémů,“ říká skladatel. Foto: Archiv

že se člověk skládáním opravdu žije. Chcete-li se prosadit, roli hraje úplně všechno — kvalita tvorby, schopnost prezentace i osobní vazy,“ zdůrazňuje.

Kadeřábkův záběr je široký. Doma komponuje i pro dětské pořady Divadla Minor. „Čím různorodější úkoly dostávám, tím víc mne práce baví. Dětský svět je nabízející a neohraničený, ale neúprosný a tvrdý. Sám se od dětství věnuji divadlu i filmu, takže jsou to pro mne známé

světy,“ poznamenává. K soudobé hudbě se publikum i dramaturgové často stavějí rezervovaně. Podle Kadeřábka je přesto nejpotevřenější uplatňovat vlastní měřítka. „Jako bych měl být sám jediným posluchačem. Co se týče dramaturgů, myslím, že často podceňují otevřenost publika, a naopak přeceňují jasnost jeho představy, co chce vlastně slyšet. Ide je o to, vymyslet vhodnou formu, jak soudobou hudbu prezentovat.“

Věra Drápelová

Commissions, Performings and Other Professional Experiences (selection)

2012

- Commission from the Prague Philharmonia, Prague (*Adagio and Fugue for winds*)
- Commission from the Center for Contemporary Opera, NYC (*new opera-in-progress*)
- Commission from the Ensemble Montage, Amsterdam (*new piece for ensemble*)
- Commission from David Kalhous, NYC (*new piece for piano*)

2011

- *Fulbright Concert of Contemporary Music*, BBLA, NYC (*Joie sur Terre*)
- BBC Symphony Orchestra, Jiří Bělohlávek, Barbican Centre, London (*C for Orchestra*)
- Ostravská Banda, Barbara Kler, *Ostrava Days*, Dům kultury města Ostravy (*Technological Progress*)
- Ensemble Fourbythree, Em Lee Concert Hall, NYC (multimedia piece *The Tone of a Broken Harp, the Sound of a Snapped String*)
- Commission from the Czech Radio 3 - Vltava (*Přichází bouře/The Storm is Coming*)

Kadeřábek, Dvořák, Martinů and Janáček

with the BBC Symphony Orchestra

Thursday 10 November 2011, 7.30pm

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Jiří Kadeřábek New Work BBC commission: *World premiere*

Dvořák The Golden Spinning Wheel

Martinů Rhapsody Concerto

Janáček Taras Bulba

Jiří Bělohlávek conductor

Maxim Rysanov viola

Two pieces in this all-Czech programme hark back to ancient myth, one of a Ukrainian Knight who fights against oppression, the other of a Golden Spinning Wheel that mysteriously reveals a treacherous deed. Martinů's Rhapsody Concerto has a warm and very Bohemian lyricism, while Jiří Kadeřábek's work shows a brand-new face of Czech music, urban and streetwise.

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July

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17	18	19	20	21	22	23
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31						

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Juilliard Concert II: New Music for String Quartet

July 24, 8:00PM

Program:
 Jiří Kadeřábek (Czech Republic, b. 1978) *Barefoot Boy!* (2004) Western Hemisphere premiere
 Judith Lang Zaimont (United States, b. 1945) *String Quartet "The Figure"* (2007) New York premiere
 Carson Cooman (United States, b. 1982) *Four Aphoristic Inventions* (2003), *Tombeau-Aria* (2003), *Estampie*, for two violins (2008) New York premieres
 Louis Andriessen (Netherlands, b. 1939) *Facing Death* (1990) New York premiere

- New Juilliard Ensemble, *MoMA Summergarden*, NYC (*Barefoot Boy!*)
- *La Belle D'Ajourn'hui*, Prague (*Hamoody Jauda*)
- *Panoply*, Columbia University, NYC (*Hamoody Jauda*)
- *Music with a View*, Flea Theater, NYC (*Hamoody Jauda*, *Saki's Irony*)

the flea

EXTENDED!

WED.-SAT. @ 10PM!

downstairs @ the flea

Jiří Kadeřábek

Sunday, April 3 @ 3PM

2010

- Commission from the BBC, London (*new piece for orchestra*)
- Recording for the BBC, London – BBC Symphony Orchestra, Jiří Bělohlávek, Ailish Tynan (*In me la morte*)
- Ensemble Fourbythree, Miller Theatre, NYC (*Concertino for double bass and string orchestra, Scherzo Slivovicio*)
- Ensemble Fourbythree, Bohemian National Hall, NYC (*The Tone of a Broken Harp, the Sound of a Snapped String*)
- 181, Berg Orchestra, Roxy, Prague (*Don Hamburger*)

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10. SEZONA

čtvrtek 4. listopadu | 19.30h
KLUB ROXY
Kadeřábek - hlas
dirigent: p. VRABEL

partner koncertu
ROXY

181
Kadeřábek _ don hamburger [světová premiéra]
h_Goebbels _ samplersuite
l_v_Beethoven _ symfonie č. 7

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info: 739.44.33.88

- Ensemble Sybarite5, Bohemian National Hall, NYC (full-length multimedia performance *Aj, už je ráno!*)
- Commission from the festival *Ostrava Days*, Ostrava (*new piece for orchestra*)
- *Five-Legged Intersection*, Lilypad, Cambridge, MA (*Ninive*)
- *Surroundings*, The Tank, NYC (*Saki's Irony*)

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2009

- Festival *Musica Contemporanea*, Terst, Italy (*Basic Prague*)
- Commission from Ensemble MoEns (*new piece for ensemble and electronics*)
- Recording for the Czech Radio (*From an Unshot Movie*)
- Commission from the *Spring Festival*, The Hague, The Netherlands (*Saki's Irony*) and participation in the performance (singing, computer assistance)
- Music for the International Festival of Animated Films *AniFest* ceremony, Teplice
- Korzo5Hoog, The Hague, The Netherlands (*Hamoody Jauda*) and participation in the performance (singing, computer assistance)

2008

- Commission from the Ensemble Intrasonus (*La Riemersione di Venezia*) and participation in the performances (*computer assistance*)
- Performances and computer assistance (*Boží děti/Filii Dei*)
- Recording for the Czech Radio (*In me la morte*)

- Commission from the *Festival Contempuls (Hamoody Jauda)*



2007

- Commission from the sax & percussion duo of Kateřina Stupková and Markéta Mazourová (*Coltrascension*)
- Commission from the Ensemble MoEns (*Basic Prague*) and computer assistance at the performances - *Znějící metropole/Sounding Metropolis*
- Commission from the percussionist Markéta Mazourová (*I Join Your Stars*)
- Music for Kamila Ženatá's exhibition *Master* (Mánes Gallery, Prague)

2006

- Commission from the North Czech Philharmony Teplice (*Oriolus*)
- Commission from the Ensemble Calliopée (*Joie sur Terre*)
- Commission from the Bohuslav Martinů Philharmony Zlín and the Slovak Philhamonic Choir (*Boží děti/Filii Dei*)

2005

- Commission from the Symphony Orchestra Hradec Králové (*Duel*)
- Commission from the Czech Radio Symphony Orchestra (*In me la morte*)
- Music for the film *Rhapsody in Yellow* by Tomáš Váňa & Hidden Child Praha

2004

- Commission from the National Theater in Prague (opera *The Little Prince*)
- Commission from the Rainbow Quartet (*Chlapečku bosý!/Barefoot boy!*)

2003

- Commission from the Ensemble Martinů (*Four Sketches*)
- Music for the film Josef Lux – Kříž by Tomáš Váňa for the Czech Television
- Commission from the duo T´n´T

2002

- Commission from the Czech Radio Symphony Orchestra (*Concertino for double bass and string orchestra*)

2001-2004

- Composer, arranger, pianist, singer and conductor of the music-theater project *Snesitelná lehkost pití* (Café-Theater Černá labuť, Prague)
- Composer, arranger and pianist of the gospel project *Gospel Time*, Prague

2001

- Commission from the Theater Na zábradlí, Prague (miniopera *Kyveta*)
- Composer, arranger, pianist, singer and conductor of the music-theater project *CF Surrealistic Company of Lenka Valachová and Jiří Kadeřábek*

2000

- Theater music for the performance *Taming of the Shrew* (Theater Komédie, Prague)
- Composer, pianist and singer of the music-theater project *Nebe Peklo Ráj* (Theater Damůza, Prague)
- Composer, pianist, singer and conductor of the music-theater project *Obyčejný večer* (Železná Club, Prague)

1999

- Music for the film *Úplně obyčejná neděle* by Otakar Šenovský
- Arranging for the Symphony Orchestra Hradec Králové and the Bohuslav Martinů Philharmony

1997–1999

- Composer, arranger, pianist and leader of several rock and jazz groups in Prague, Zlín and Trutnov, Czech Rep.
- Composer and pianist of the duo *Kadnos* with Miroslav Nosek

until 1996

- Composer, arranger and pianist of several Zlín rock and jazz groups and the *Big Band Zlín*
- Composer, pianist and leader of the jazz trio *Jazzyk*, Zlín

Works (selection)

Opera

The Little Prince – opera in two movements after Antoine de Saint-Exupéry (2003, duration cca 75')

Přichází bouře/The Storm is Coming – radiophonic miniopera for tape, soprano, alto, tenor and baritone (2011, duration 15')

Kyveta – miniopera for soprano, baritone, 2 violins, tenor saxophone, accordion and double bass (2001, duration cca 10')

Orchestral

C for orchestra (2011, duration cca 11')

Technologický pokrok/Technological Progress for sampler and orchestra (2011, duration cca 11')

Boží děti/Filii Dei for mixed choir, large orchestra and tape (2007, duration cca 24')

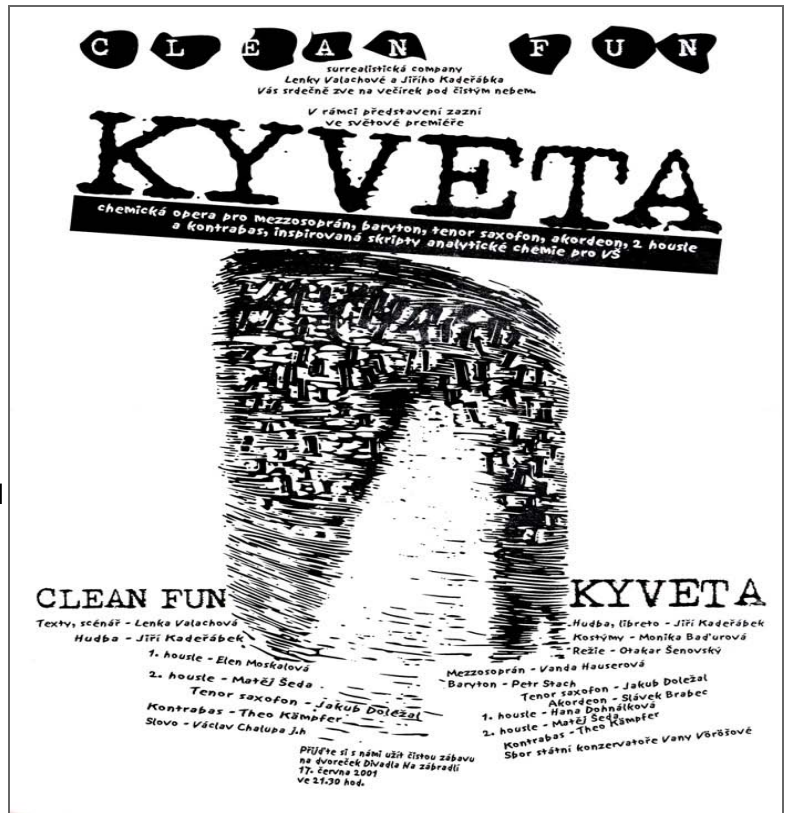
Oriolus for solo violin and orchestra (2005, duration cca 14')

In me la morte for solo soprano and orchestra (2005, duration cca 11')

Duel for symphony orchestra (2004, duration cca 13')

Concertino for double bass and string orchestra (2002, duration cca 9')

Scherzo Slivovicio for solo violin and strings (2001, duration cca 7')



Chamber & Ensemble

- Adagio and Fugue* for winds (2012, duration cca 9')
- The Tone of a Broken Harp, The Sound of a Snapped String* for video, tape, voice, piano and string quartet (2010, duration 10')
- Don Hamburger* for baritone, ensemble and computer (2010, duration 5')
- Aj, už je ráno!* for video, tape, voice, piano and string ensemble (2010, duration 45')
- Saki's Irony* for classical voice, pop voice, accompaniment and tape (2009, duration 12')
- From an Unshot Movie* for cimbalom and piano (2008, duration cca 7')
- Hamoody Jauda* for pop singer, string quartet, soundtrack and live electronics (2008, duration cca 8')
- La Riemersione di Venezia* for viola, violoncello and tape (2008, duration cca 10')
- Přidávám se k tvým hvězdám/I Join Your Stars* for a percussionist (2007, duration 7')
- Basic Prague* for sampler and ensemble (2007, duration cca 11')
- Coltrascension* for alto saxophone and percussion (2007, duration cca 11')
- Better Land* for voice, acoustic & electronic instruments and tape (2007, duration cca 9')
- Joie sur Terre* for clarinet, viola (violoncello) and piano (2006, duration cca 11')
- Chlapečku bosý!/Barefoot boy!* for string quartet (2004, duration cca 10')
- Ninive* for three violoncellos (2004, duration cca 13')
- Noční Udice* for alto, flute, violoncello, piano and perc. (2003, duration cca 10')



Stage and Film Music

- Act Before You Speak* (2012, Throes Theater, NYC)
- Kocourkov* (2011, Minor Theater, Prague)
- Broučci* (2010, Minor Theater, Prague)
- Self-Portrait: Iphigenia in Front of the Altar* (2010, Columbia University, NYC)
- Nalezenec* (2009, Matěj Mráz & FAMU)
- Internet* (2009, Matěj Mráz & FAMU)
- Holčička* (2009, Martina Vybíralová & FAMU)
- Rhapsody in Yellow* (2005, Tomáš Váňa & Hidden Child Praha)
- Josef Lux – Kříž* (2003, Tomáš Váňa & Czech Television)
- Snesitelná lehkost pití* (2001, Café -Theater Černá labuť, Prague)
- Tady se dějou věci* (2001, Jan Pacht & FAMU)
- Obyčejný večer* (2000, the Železná Club, Prague)
- Nebe Peklo Ráj* (2000, the Theater Damůza, Prague)
- Taming of the Shrew* (2000, the Theater Komédie, Prague)

For audio and video samples as well as detailed information about works please visit www.jirikaderabek.com