

LIST OF WORKS, PREMIERES

ORCHESTRAL

SWIRL for symphonic orchestra (2024) (December 5, 2024; Ostrava (CZ), Kino Vesmír) ca. 8min

commissioned by Janáček Philharmonic

SWIRL is a constant motion of various colliding forces. Based on a modulating passacaglia, the constant sense of vertiginous feeling mixed with in and out of focus compelling harmonic alignment makes the journey through the work tour de force for the orchestra's interplay facing various challenges in a rhythmic misalignment. Its emotional scope goes from dark to whimsical within one framework and celebrates the powerful unity and drive within the giant ensemble.

TEPHRA for symphonic orchestra (2024) (August 7, 2024; Aspen (CO), Klein Music Tent) ca. 7min

commissioned by the Aspen Music Festival

Through angular lines, gestural motifs and intense harmonies, Tephra reflects the complex interplay of thoughts and emotions, akin to the unpredictable flow of volcanic forces.

It captures moments of chaos and clarity, representing the psychological shifts between inner turmoil and contemplation. Tephra invites listeners on a journey through the shifting landscapes, where tumultuous forces shape and transform the inner world with both chaos and introspection.

GRAAL for symphonic orchestra (2024) (July 29, 2024; Columbia (MO), Missouri Theatre) ca. 8min

commissioned by Alarm Will Sound

Chasing and losing something intangible, yet with a clear vision; with moments of clarity, muddled in the sound world of a perpetual falling and rising cycle of bright and dark. GRAAL explores the sonant and unsonant positions of the overtone series and how it is perceived in the room. Windwands literally disrupting the flow of air molecules of microtonally tuned harmonies merging two tuning systems put the sense of bright and dark into a test.

CATCH for symphonic orchestra (2022) (October 22, 2022; San Francisco (CA), Caroline H. Hume Hall) ca. 11min

winning work of The Highsmith Award, San Francisco

Inspired by three ever-relevant texts and tunes from three different eras of our modern history, hidden and blurred; still, with moments of clarity of direct, fragmented, and varied quotations - the work delivers a reflection, reconciliation, and imploration for humane values. Yet, there's a CATCH . . . There are myriad ways in which we document the world around us: some keep account in a diary, some broadcast over the vast cyber wilds of the internet, and some capture moments or periods of time in works of art. Much like this last approach, Lukáš Janata's Catch is a record imbued with recent observations, poetry, and personal interactions. The catch is that the composer does not intend for his works to be explicit but rather to exist as a convergence of the observations and emotions of the composer, performer, and listener. The meaning of this symphonic work is for each individual to decide. (...) - by Samuel C. Nedel

Sinfonia n.2 (2019) (May 12, 2019 - two piano and percussion reduction; San Francisco, Caroline H. Hume Hall) ca. 25min

I. In my second symphony, I wanted to challenge my formal thinking and restrict myself to an exact form that would inform the motivic development of the first movement. This emerged into a diagram that I later called a "rocket sonata". I went straight-forwardly for the golden mean of the 15-minute movement, marking the climax of the piece and then kept subdividing the form based on its sections' golden means into smaller chunks. Once a section ends, it automatically diverges into the original idea's permutations, in other words, development. While we can trace the development of A and B sections (AB -> A'B' -> A''B'') (where the recap is in a divergent form both in the orchestration and motivic aspect), another layer making the sonata having a rocket appearing form is an independent developing line of sections ABCDE that interrupt the sonata in the sections' golden means. Thus, in its climax, we can hear A'', B', C and D sections at once, proportionally turning to the closing E and E' section sounding at once.

The greatest and most fun struggle was to turn this theoretical concept into an organic and meaningful piece of music. After the solo-character raucous piano entrance introduces the mixtures-of-modes pitch and interval selection, the material for the first movement has been fully set.

II. The second movement's layout is a transferred first movement's diagram into two mirrored and vertically oriented visual rockets that determine the timbre chronology; hence, inform the structure of the movement based on its timbre. This concept applies to its major section that is being preluded by a purely a capella original Chorale based on Alexander Pope's Ode On Solitude, which is a contemplative distant reaction to the superiorly engaged whirl of events, chaos and tension preceded in the second half of the first movement.

Following, distant and blurred variations on the preexisting ancient Bohemian Chorale Hospodine, pomiluj ny (Kyrie, eleison) - that has been an anthem of the pre-medieval Bohemia and is, to this day, the oldest known Chorale - informs the content for the pre-defined timbral structure.

Let the latter's original text's orchestrated, repeated and varied "Křeš! Křeš!" (Czech distortion of the Latin Kyrie, eleison) be an introspective call for humanity, understanding and listening to and standing for each other.

LIST OF WORKS, PREMIERES CONTD.

(ORCHESTRAL contd.)

BABEL for symphonic orchestra (2018) (May 12, 2018, San Francisco, Caroline H. Hume Hall) ca. 12min

this composition was preceded by strong consecutive dreams, visions of various ambiguous numbers, and storyline motives at places that do not exist. when the dreams started to return on daily basis and the urgency seemed to bang on the door of my bedroom, i decided to start paying attention. soon i found out, that the mysterious numbers have numerous possible explanations. one topic became certain, however; it was a theme of babel (babylon in hebrew). the story of babel has a very similar narrative across many different religions: it depicts, both as a metaphor and a historical fact, the highest tower in the city of babel, built with an attempt to reach god. the people's pride and boldness caused god's anger, and he punished the citizens by confusing their common language. this became a transcendental parable to various situations throughout history, and carries a great connection to the mysterious numbers in my dreams. given the circumstances surrounding my personal life, i feel that there is a lack of understanding between people from one simple reason - people do not listen to each other. this is a crucial problem of our daily life, especially when related to politics or culture. everyone keeps telling his own truth, while not being ready to listen to each other. babel is a personal exploration of my own misery and suffering that originates from my sensitivity, as i witness people not being able to communicate well, not being able to receive, not being able to share, not being able to think about others. the dreams have a strong influence on the form of the piece, containing a large number of subliminal messages, that embedded in pitches, rhythmical structures, and fundamental relations. the significance of codes may be apparent by a hint in the former title of the piece

12b8b3l . . .

Sinfonia n.1 for symphonic orchestra (2016) (June 7, 2017, Prague (CZ), Na Rejdišti Hall) ca. 39min

Full of twists, Sinfonia n.1 contains interpolations throughout the divergent timbres of each instrument groups, rhythmical and array of raucous percussion, being contrasted by lyrical sections of an amplified classical guitar, isolated saxophones, blending synth with the woodwind section and many other explorational comparisons.

The contrasting second movement, which is significantly longer, focuses on rather an inward struggle between instruments' ranges and timbres, creating musical stories - their contention and reconciliation.

LARGE ENSEMBLE

Talks concerto for violin and string orchestra (May 18, 2023; Prague, National Gallery's Museum of Czech Music) ca. 18min

commissioned by ZUS Jablonova

Talks, a concerto for violin and string orchestra, mirrors societal conversations. The dichotomy between soloist and ensemble mirrors various types of discourse. Through deep listening, unity is found, echoing the imperative for dialogue within contemporary society.

Flux, collaborative ballet project with Nico Muhly and choreographers for chamber orchestra and choreography (2021)

(Aug 12, 2021; Digital Premiere (pandemic), recorded at the San Francisco Symphony)

commissioned by the San Francisco Symphony SoundBox

Flux challenges individual perceptions of time, reflecting its relativity during social isolation. It uses evolving gestures to blur the line between foreground and background, reflecting time's relativity. While time passes regularly, the music's independent lines sometimes harmonize briefly but often diverge, mirroring our chaotic thoughts. Collaboration with Emma Lanier underscores the piece's focus on varying perceptions of time and offers freedom in choosing musical inspiration for motion.

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(L A R G E E N S E M B L E contd.)

καυστικός for large wind ensemble (2019) (January 21, 2019; San Francisco, Caroline H. Hume Hall) ca. 4min
Καυστικός, in English-caustic, was written for the high-school Osawa SOTA Wind Ensemble. Its sharp rhythmical motives and obsessive ostinato rhythms in percussion paint the scene of burning sarcastic commentary. Highly chromatic pitch content, brass glissandi, close imitation and extreme ranges musically represent perhaps some sort of nattering and piercing comments.

Morceau de concours for youth string orchestra (2018) (December 15, 2018; Prague, Prague Castle's Spanish Hall) ca. 3min
commissioned by ZUS Jablonova string orchestra
Written for the student ZUS Jablonova String Orchestra for the occasion of the renowned Concerto Bohemia, a national competition of student ensembles. Simplistic, yet harmonically rich Morceau de concours is meant to be a short candy, tailored for the ensemble's efforts at the competition.

Bílá růže for string orchestra, piano, solo voice and recitativ (2014) (February 16, 2015; Prague, Na Rejdišti Hall) ca. 35min
Bílá růže is an In Memoriam of my dear friend, whom had committed a suicide. This piece was written for one-time performance only.

C H A M B E R (2 - 8 P L A Y E R S)

Una Risposta for flute, clarinet, string quartet, and percussion (2024) (August 7, 2024; Aspen (CO), Harris Hall) ca. 15min
commissioned by the Aspen Music Festival
Una Risposta investigates the ensemble's deep listening and close interactions. With sections without conductor, cued by the players themselves through their symbiotic interactions, the piece then navigates through tumultuous states, moving in and out of focus with various heterophonies, close or delayed unisons, canons, and harmonic cycles. This tension is ultimately resolved through a very gradual decay, uniting the entire ensemble in a synchronized, deep breath in and out

Reciprocity for cello and bass duo (2024) (TBD) ca. 18min
commissioned by the 2Low Duo
Reciprocity delves into the captivating artistic and human bond shared by Amos and Charles, showcased through their dynamic collaboration as the 2Low Duo. Through an exploration of divergent modes of ensemble communication, the work unfolds as a testament to their unique connection. The piece constructs immersive landscapes of diverse energies, inviting the duo and the audience into a world where symbiosis, clarity, and profound listening are paramount. At its core, *Reciprocity* serves as a jubilant tribute to the artistry and camaraderie of Amos and Charles, celebrating their enduring friendship and shared creativity.

Silver Lining for violoncello and percussion (2022) (January 11th, 2023; Helsinki, Vapaan Taiten Tila) ca. 18min
(site-specific), *commissioned by Emilija Rozensteina with support from the European Commission and Goethe Institute*
Silver Lining delves into hope from adversity. Divergent timbres symbolize challenge and optimism. Crotales evoke silver linings with bright overtones. The shifting tonal balance, from harshness to tenderness, is amplified in resonant spaces, alluding to the complex interplay of life's emotions.

XII: Antiphona for guitar duo (2022) (December 15th, 2022; Genève, Salle Paroissiale, Église Ste. Thérèse) ca. 19min
commissioned by the Bluvenduo
XII: Antiphona is a guitar duo that blends elements, rooted in rock influences. Addressing hesitations maturely, the piece navigates harmony and visceral connection. "Antiphona," reinterpreted, captures clashes' interplay. Unique voicings, tailored to guitar, resonate with traditional and modern meaning and its spatial in-and-out-of-sync interaction.

3² for flute, bass clarinet, and violin (2022) (July 9, 2021; Dublin (NH), Louise Shonk Kelly Hall) ca. 4min
commissioned by the Walden School / Hub New Music
3² is a playful and somewhat shrilling party piece of an ambiguous sonority, and at times, pulse. This ambivalence contributes to my omnipresent feeling whenever I am trying to have a conversation in a bar, and the club music is overwhelmingly preventing me from doing so. Though, I guess it is silly of me to be attempting it. The title reflects the symbolic three, both in instrumentation and the time constraint to write this little piece.

Youth for violin, cello and piano (2021) (May 21, 2021; San Francisco, Corash Residence) ca. 8min
commissioned by Larry Corash
Youth celebrates Michèle's incredibly young and beautiful spirit that never fails to fascinate me. Its joyful, playful, and at times mysterious character has invited the music to be somewhat rhapsodic in its melodic writing. Yet, the strict non-retrogradable rhythmic pattern, ever-present in the piano accompanimental part portrays the irrelevance of time when one possesses a good spirit and whose life has been fulfilled as such.

LIST OF WORKS, PREMIERES CONTD.

(CHAMBER (2 - 8 PLAYERS) contd.)

Kairos for oboe, violin, cello and piano (2021) (August 9, 2025; San Francisco, Davies Symphony Hall), ca. 24min
commissioned by the San Francisco Symphony

Die Streichstücke for string quartet (2019) (May 12, 2019; San Francisco, Caroline H. Hume Hall) ca. 20min

This work is an inward exploration of personal struggles throughout my first two years of my new start in the United States as an artist. All the energy focused in the most intense first movement of my string writing history, where none of the players has a single break throughout the first five-minute movement, is being released in the latter two slow movements.

Prosa Nuova for youth percussion ensemble Aries (2018) (December 15, 2018; Prague, Prague Castle) ca. 7min

commissioned by the Aries percussion ensemble

Nuova prosa is about communication between the members of the ensemble. Scored for two players at one vibraphone, two percussionists drumming on a shared bass drum and separate snare drums with a splash cymbal taped on the membrane, and communicating players on xylophone and marimba, ought to create a great connection between everyone involved in the ensemble.

Svár a smír for saxophone and piano (2016) (June, 2016; Prague, Na Rejdišti Hall) ca. 5min

The opening unsettled divaricating gesture in the accompanying piano part along with the saxophone lays out the obstinate character of the musical material. Often diverging and working against each other, the two parts interchange their roles and eventually come to an accordance with an open, unresolved question at the end.

Suite "Z cest" for piano quintet (2015) (April, 2015; Prague, Na Rejdišti Hall) ca. 23min

The inspiration for this work has inherently been my treasured experience from a bike trip from Prague to Helsinki, along with my good friend and composer colleague, that we made in the summer 2015.

10 small, modest miniatures for clarinet and bassoon (2014) (October, 2014; Prague, Na Rejdišti Hall) ca. 9min

Avalanche for cello, piano, three voices, tape and live electronics (2014) (July, 2014; Sigulda, Music Hall) ca. 8min

SOLO

The Butterfly Effect for solo marimba (2025) (TBD) ca. 20min

commissioned by Tanel-Eiko Novikov

Lamentations for solo guitar (2023) (June 2, 2023; Glasgow (UK), Websters Theatre), ca. 20min

commissioned by Jan Stránský

Lamentations is an acoustic, visual, and psychological exploration of the boundless instrument and its potential to create an immersive soundworld, aided by visuals by Karolína Trhoňová. Using the specific D-heavy scordatura, the piece searches for a musical meaning of its microtonally tuned A string in a different context in each movement. Thanks to its balance between intellectual and emotional stimulus, *Lamentations* connects particularly well thanks to its audio-visual nature, aiding the balance and understanding of the work across communities and expertises.

Echi__ for piano solo (2017) (November 15, 2017; San Francisco, Caroline H. Hume Hall) ca. 12min

Echi__ was a mental detox of mine while I was struggling with a topic for a major large-scale commission. The work focuses on the analysis of harmonic series of the fundament of the piece, which is D; its sonant and unsonant positions and consonances in its fundament. It also analyses basic principles of physics of acoustics by invoking the most natural live-played echoes possible. Apart from acoustical analysis, folk gestures in the motives, add to the timbre quite a wild, unsettled and frantic flavour. Two climaxes of the composition might be found. One is theoretical – analysis based, the focal point of this aspect is in the middle section using the infinite amount of ratios of intervals by the glissandi in the strings while phasing the echoes. The other is motivic-based, which precedes the analytical.

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VOCAL / VOCAL - INSTRUMENTAL

Consolatio for TTTBBB a cappella (2024) (May 19, 2025; Helsingborg (SWE), St. Maria Kirkka) ca. 8min

commissioned by the Profundo

To understand, with pure discerning mind,
the lofty Thunderer's laws
Look up to the heights of the topmost heaven;
There, bound by the just covenant of creation,
stars keep the ancient peace.

Always with fair exchange of time
Vesper announces late shades of night
And Lucifer brings back the kindly day.
So mutual love renews eternal motions,
So from those star-strewn regions
Discordant war is banished.

But Love Is Stronger cantata for mixed choir, narrator, countertenor, clarinet, string quintet, and percussion (2024) (May 18-19, 2024; New York City, Church of All Saints Manhattan) ca. 55min

commissioned by the New York Cantori

At its core, *But Love Is Stronger* is a testament to the indomitable power of love to transcend even the darkest of circumstances, offering solace, healing, and the promise of renewal. Through its poignant and stark setting, which weaves together the poetry of Lord Byron, Emily Brontë, Christina Rossetti, and e.e. cummings, the cantata speaks to the universal yearning for connection and the transformational power of love to illuminate the path forward. Using a rich tapestry of allusions and metaphors, it does not follow a linear story but paints vivid scenes and evolving mental states, capturing the complexities of starting anew amidst the weight of the past. From the depths of sorrow to the hopeful dawn of new beginnings, the performer and the listener navigate a chiaroscuro of optimism and darker reminiscence, reflecting the nuanced emotions inherent in the transformative journey.

Nová míza for mixed choir a capella (2020) (June 2, 2021; Prague, New Town City Hall) ca. 4min

commissioned by the Punkt Contemporary Choir

Aeternum for mixed choir a capella (2018) (May 7, 2018; San Francisco, Sol Joseph Hall) ca. 4min

MdadaZ for mixed choir a capella (2017) (November 17, 2017; Prague, Palác Žofín) ca. 5min;

commissioned by the Punkt Contemporary Choir

MdadaZ is a political satire written for Punkt Choir. The idea was to turn a certain speech full of abomination into nonsense. The machinery character of the work ridicules the spokesman's delivery that is juxtaposed by a call for true values, painted by the medieval anthem of Bohemia.

In the Night for mixed choir a capella (2016) (July 20, 2016; Paris (FR), Debussy Hall, Schola Cantorum) ca. 4min

Written for the EAMA Chorale, this work is a darker and wilder interpretation of Lorca's ode to guitar, a poem called Dance. In the night of the garden dance six gypsy girls...

Miserere mei for mixed choir a capella (2016) (June 9, 2016; Brooklyn (NY), St. Paul's Episcopal Church) ca. 9min

Miserereri mei, Deus - Psalm 51. The true imploration of what we really need and what we hunger for. Love and forgiveness.

Psalm 130 for mixed choir and piano (2016) (unperformed) ca. 6min

Tempus for mixed choir a capella (2016) (unperformed) ca. 3min

Cycle of prayers for mixed choir and accordion (2016) (unperformed) ca. 20min

Los veinte ratones for children choir a capella (2016) (unperformed) ca. 3min

Kočár v oblacích for mixed choir a capella (2016) (December 3, 2016; Liberec (CZ), Varšava Theatre) ca. 5min

Felice primavera for six male voices (AATTBB) (2016) (May 12, 2019; San Francisco, Caroline H. Hume Hall) ca. 7min

Felice primavera was written for six male voices in light of the celebration of the 450th birth anniversary of a great composer and innovator - Carlo Gesualdo da Venosa. Inspired by Gesualdo's masterful rule-crossing in his five and six voice counterpoint, this leads to the mixture of sonorities that resembles some of the renaissance textures flavoured with fugal writing and newer modalities. Alike Gesualdo's own rendition of Torquato Tasso's poem Felice Primavera in his first book of Madrigals for 5 voices, the poem represents a genuine celebration and happiness of Spring in a pastoral setting - nymphs and shepherds dancing, beatific birds singing and rivers murmuring.

Kyrie for mixed choir, piano and electronics (2013) (May 9, 2013; Riga, Latvian Academy of Music Hall) ca. 5min

award-winning work at the Riga International Composition Competition; Ēriks Ešenvalds, head of jury

Kyrie was written for the International Composition Competition in Riga. Kyrie eléison, Christe eléison. Chromatic language combined with electronics and interjecting gestures in the piano paint the urgency.

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ARTSONG / OPERA

Distant Echoes for solo bass-baritone and piano (2024) (August 8, 2024; Aspen (CO), Harris Concert Hall) ca. 12min
commissioned by the Aspen Music Festival

Distant Echoes offers an immersive exploration of an existential crisis, portraying the fragmented mind of the Singer who yearns for connection but remains isolated throughout the scene. The Singer experiences anhedonia, a newly discovered cognitive disorder characterized by the inability to engage the brain's reward pathways, rendering him physiologically incapable of feeling pleasure. As the scene unfolds, the Singer's emotions evolve, hinting at the potential onset of dysphoria--a state of intense displeasure. This revelation is particularly poignant as it involves the very thing the Singer loves the most and has dedicated his life to: music.

Alone for solo tenor and piano (2019) (March 20, 2019; San Francisco, Sol Joseph Hall) ca. 5min

... then the rest is silence. for mezzosoprano and piano (2013/2018) (April 2013, November 8 2018; San Francisco, Sol Joseph Hall) ca. 4min

Záhořovo lože art song cycle for voice and piano (2012) (May 29, 2012; Prague, Na Rejdišti Hall) ca. 25min

IMPROVISATION

Spheres for six instruments and six-channel speakers (2019) (May 12, 2019; San Francisco, Caroline H. Hume Hall) c. 10min
Sphères is a spatial improvisation where each instrument is electronically live-processed. Starting by introducing a simple idea across the hall, passing between the instruments in a prescribed order, the piece grows into more complex layers as it unfolds and as the ideas start to blur and overlap. The absolute freedom of pitch and rhythm selection is yet bordered by listening to another's ideas (as it always is in a group improvisation) and matching its sonorities or juxtaposing it with contrasting ones. This piece is designed for the Caroline H. Hume Concert Hall.

Hemispheres for piano and six-channel speakers (2019) (May 12, 2019; San Francisco, Caroline H. Hume Hall) c. 10min
Hémisphères (2019) focuses on a surrounding sound overwhelming the hall. Captured by a microphone, the piano travels throughout the 6-channel speaker setup placed across the hall in various principles that inform quite a simple structure of the piece. The pianist is facing away from the audience so that the keyboard is visible and parallel to the audience in order to visually connect with the hemispheres (low and high register of the piano) that are being projected to the speakers.

NON-CLASSICAL

Děti mezi rebrákama, an orchestral indie-folk album Torschlusspanik by Dominik Zezula (2022), 79min

FILM / THEATRE

OST for the theatre play Pro jednoho jelena navíc (2016) (May 26, 2016; Liberec (CZ) F.X. Salda Theatre) ca. 80min
Three lurchers, three life-stories, three fatal shots. Passion for hunting that is stronger than fear of death. A land which is a memoir of generations, both young and the ones of the past. The drama is based on the true-story novel written by Miroslav Nevrlý, an author native to Liberec, about Jizera mountains and the mystical rumors of their fatal stories. Only the memoir of the generations of lurchers – Hennrich, Stammel, Krop-Seff and others – have remained, that are still present despite the ever changing landscape. --

OST for the theatre play by A. N. Ostrovskij - Who Searches, Finds (2015) (April 27, 2015; Prague, Na Rejdišti Theatre) ca. 105min

Musical play about 60's in the Czechoslovakia EXPO 67 (2015) (December 18, 2015; Prague, Na Rejdišti Theatre) ca. 90min
OST Vobrázky z vajglů movie soundtrack (2013) (March 11, 2013; premiered at CineStar cinemas nation-wide) ca. 45min

ACADEMIC PUBLICATIONS

(2024) **Chapters Towards Creative Music Activities:
Creative Approaches Toward Sound-Oriented Pedagogy in Music Education**

Jiříčková, Jiřina & Tichá, Alena & Appermont, Bert & Schrooten, Erik & Janata, Lukáš & Kadlec, Petr & Vlčková, Eva. (2024). The Charles University, Faculty of Pedagogy
10.14712/9788076034495.