

Echofluxx 25

Uterý, listopad 2025, HAMU-Galerie, Prague

Laug sonoris - solo.extended

Performers

Vit Janecka - violin
Stepán Drtina - cello
Marek Pribyl - flute
Veronika Coganová - clarinet
Filip Kratochvíl - accordion
Michal Rataj - electronics
Patrik Kako - conductor, event curator

Program

1. Panayiotis Kokoras - Bellow (2021)
2. Michal Rataj - Floating (2022)
3. Dariusz Mazurowski - Bye, Bye, See You Tomorrow (2017)
4. John Franek - Crossmodal Primitives (2025, premiere)
5. Michal Rataj - Cellacusmata (2020)
6. Panayiotis Kokoras - Mutation (2014)
7. Kaija Saariaho - Nocturne (1994)

1. Kokoras - **Bellow**

In Bellow, I explore the phenomena of mental images, sound transformation, and transcontextuality. The accordion, combined with electronics, transforms into a field of evocative sonic landscapes. We hear echoes of a Leslie train horn, the deep rumble of cowbells, sharp kickboxing strikes, the flapping of wings, the rhythmic clicking of a typewriter, and the monumental sound of an organ. The electronics simultaneously push the traditional boundaries of the accordion's sonic properties, merging the acoustic and electronic realms into a single sound environment.

The work is meticulously crafted to allow the performer to interact directly with the electronics, creating an organic blend in which the distinction between the two worlds dissolves.

Bellow combines several artistic influences, including fascination with animal sounds, field recordings, and timbral modulation. The interplay between the bellows of the accordion and the bellowing of a cow (note: from English "bellow of a cow - accordion's bellows") also served as inspiration. The result is a rich mosaic of juxtapositions, repetitions, and variations.

2. Rataj - **Floating**

A line moves, it is unstable. Sounds shift into blending colors to form new spaces. The flute is an instrument where one can most clearly observe the unity between the human body and the physicality of sound—between a tone emerging from pure noise, breath, and chaos.

The piece is built upon field recordings whose stories remain hidden. They remind us of situations from the past yet portray new ones that we experience right now. Floating builds bridges across time and space, as well as between acoustic and electronic sound. Composed for a three-dimensional ambisonic environment, Floating invites the listener to become part of it. We move from an outer space into an inner one and submerge ourselves in it—a kind of introspection, an attempt to explore the inner world while so much happens outside, and so loudly...

3. Mazurowski - **Bye, Bye, See You Tomorrow**

Bye, Bye, See You Tomorrow is the first part of The Destroyer of Dreams, a large electroacoustic composition in five sections (each of which can be performed independently). It is a deeply personal work, almost a confession, dealing with thoughts on happiness and the inability to fulfill all dreams. It is also a story about the life of an artist—about rare moments of joy and long, dark periods. The piece reflects on loneliness, which sometimes forms an inseparable part of our existence. The underlying question, so difficult to answer: is it possible to be happy? To be happy all the time?

The Destroyer of Dreams contains a wide palette of sounds—purely electronic, synthesized, concrete, and many others. In this particular section, the entire sonic spectrum was processed using both analog and digital tools to achieve complex hybrid textures.

4. Franek - **Crossmodal Primitives**

The inspiration for Crossmodal Primitives comes from the fundamental elements of a concert experience—auditory and visual stimuli. The work examines how we, as an audience, perceive the interpretation of a musical piece. It combines musical and dramaturgical techniques to explore the listener's memory and reveal what leaves a trace—and what remains unnoticed.

"All of life is memory, except for the one present moment that goes by so quickly you hardly catch it." - Tennessee Williams

5. Rataj - **Cellacusmata**

The title Cellacusmata refers both to the solo instrument and its acoustic reflection— "in the space behind the curtain," where we cannot see but only hear. The "acousmatic" element continues to resonate. A term borrowed from the

Pythagorean tradition to describe post-war tape music, today it applies to an ever-growing portion of musical production.

In how many musical situations today do we no longer ask how the sound is made? The sound itself has become the voice that speaks. The acousmatic situation is one in which we do not see the source of the sound —historically, the lecturer Pythagoras hid behind a curtain so that his gestures would not distract students, who were meant only to listen. The concealment of the sound source paradoxically invites more active listening, where our imagination-stimulated by spatial impulses-replaces the absence of the visual. Cellacumata explores the tension between individual freedom and the social space around us.

6. Kokoras - **Mutation**

Mutation is a composition for amplified clarinet with a synthetic reed and electronics. The key element is sound itself. For Mutation, I developed a new ultra-thin synthetic clarinet reed and, together with it, several new sound possibilities and performance techniques. The electronic part merges these novel sounds into shapes and contexts within a sonic landscape.

In Mutation, I partly present the results of my previous research into new instrumental sound possibilities. I employ various compositional models based on sound-relationship structures, strategies of transforming one sound into another, and functional classifications of sonic models.

7. Saariaho - **Nocturne**

"Violins are associated with shattered illusions, desire, and love. [...] Many fascinating things in music and musicianship culminate in the violin: ultimate virtuosity, the importance of personal sonority, instrumental fetishism." Thus reflected Finnish composer Kaija Saariaho, an iconic figure who herself played the violin. In the early 1990s, she became deeply interested in the instrument and decided to write a violin concerto-reportedly inspired by the artistry of the concerto's dedicatee, Gidon Kremer.

This work is composed in 1994 as a study for that concerto, was written in direct response to the death of Witold Lutoslawski. Saariaho subtly employs extended techniques and enriches her characteristic sound world with numerous harmonics. The performer is often instructed to play expressively, though the piece never departs from its trembling, nocturnal atmosphere. The whole work flows as a continuous, almost improvisatory sound field.

Logos: OSA, The Life of the Artist Foundation, HAMU