

CRYSTALLIZATION OF THE COMPOSER JAN KLUSÁK'S CREATIVE PERSONALITY

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I am writing about the Czech composer Jan Klusák in the Olomouc musicology *miscellany* for the third time for a simple reason. I consider Klusák – and I am of course not alone – to be one of the key figures of Czech music and of the artistic scene in general during the second half of the twentieth century. In the first study (published in English) I concentrated on a series of ten compositions entitled *Inventions* (1–10).¹ That series forms something of the backbone of Klusák's work. The second study covered Klusák's activities in the area of theater and film (that study was published in a German translation). Those activities also represent a significant part of the author's activities.² Both studies also contained general information about Klusák and his work, introducing Klusák and his compositions to the English and German speaking musical community.³ This time I am publishing – again in English – a study addressing one of the key stages of the composer's life and work. Nonetheless, I think it useful to repeat some more complete information about Klusák at least in the form of a footnote.⁴

The growth of a hopeful talent into a mature artistic personality, if it happens at all, may take varying lengths of time. In Klusák's case that transformation basically took place during the relatively short period between 1959 and 1962, as Vladimír Lébl has claimed and documented with in-depth analysis in his extensive and remarkable study.⁵ The word 'basically' in the previous sentence indicates at the same time that this period of development was not really so strictly defined; the process was longer (the study, incidentally, covers a broader time period) and it did not involve only a breakthrough in Klusák's development as a composer, but as a person and in a broader artistic sense (including his film acting). Moreover, all of this took place in a very difficult intellectual and political/ideological environment. We may briefly characterize that environment by saying that right at the end of the 1950s and more and more during the 60s there came about an erosion of the original Stalinist model of socialism or communism. This change also made itself felt in the form of a certain easing of restrictions in the sphere of culture and the arts. This change, however, did not come from above. It had to be fought for by daily battles, by the courage to stand up to party ideologists still promoting so-called socialist realism as the only possible

and permissible artistic direction, by organizational actions and mainly by artistic activities, among which we may also include Klusák's.⁶

With the approach of the spring of 1959 and the end of Klusák's compulsory military service, the young composer experienced something remarkable. It seemed to him as if he were being released from prison. That summer he came to Prague with newly opened eyes. The fruits of that period were the first compositions, by which Klusák attracted widespread attention to himself.

At that time Klusák wrote his second and third symphonies, both for large orchestra. Those compositions, together with his first symphony, written as a graduation exercise from his composition studies, bear witness to the ebullient creative power of the young composer. By their character, however, the works belong to a period when the composer was just beginning to expand his stylistic horizons. The composition *Příslolí pro hluboký hlas a dechy* (*Proverbs for Low Voice and Winds*), intended for the newly created ensemble *Komorní harmonie*, ushered in a new stylistic direction. Somewhat later there followed *Čtyři malá hlasová cvičení na texty Franze Kafky* (*Four Little Vocal Exercises on Texts by Franz Kafka*) and *Obrazy pro dechové nástroje* (*Images for Wind Instruments*), both again intended for *Komorní harmonie*.

Kafka, whose work later became fashionable and even profaned, was then a discovery for Klusák (and for others⁷); the composer had read his writings – especially *The Castle* – before his military service, but returned to those works with greater intensity and enjoyment while in uniform. Kafka's existentialist views were indeed fascinating, but of course the fact that his work was viewed by the communist regime as ideologically inimical added to the fascination. Kafka inspired Klusák deeply, drawing him toward operatic composition. The opera *The Trial* remained a fragment, although the composer long considered continuing with that work. Much later he did complete the chamber opera *Zpráva pro akademii* (*A Report to the Academy*), which was also staged.⁸

We have made mention of the *Komorní harmonie*. The impulse for the creation of that ensemble was the plan of Klusák's young and ambitious friend, the conductor Libor Pešek,⁹ to create a chamber orchestra, which would work with exceptional intensity, delving as deeply as possible into the works studied. Pešek wished to follow the example of the Italian conductor Antonio Pedrotti with his analytical approach, getting down to details and striving for perfection. Pešek's working methods unfortunately irritated many of the players, so that after a while practically all that was left of the ensemble was winds. Necessity became the mother of invention: the *Komorní harmonie* wind ensemble. The orchestra began to play concerts in the *Na zábradlí* Theater, an avant-garde theater that the Communist regime at most tolerated. Its first concert took place on 15 November 1959. The repertoire of the ensemble was defined by the available instrumentation, so in addition to original works the group was forced to play arrangements of piano music and other works. The first program thus consisted of Pešek's instrumentation of the Frescobaldi *Toccata* (Pedrotti had conducted earlier in Prague an arrangement for full orchestra) and the *Suite Française* by Poulenc together with Klusák's instrumentation of the piano suite *Le cahier*

romand by Honegger. The program also included two works, which were not arrangements: Klusák's *Proverbs* and Mozart's *Serenade in E-flat Major* for octet. For years the foundation of the repertoire was Mozart, Stravinsky, French modernism from the years between the two world wars, and, of course, Klusák.

The ensemble's interpretations and repertoire met with an extraordinary reception. The creation of a new, young, and ambitious ensemble within the context of the little experimental theater was perceived as a part of the destruction of the institutional stereotypes, Stalinist aesthetic dogmatism, and academic attitudes of the 1950s and as a promise of a new kind of artistic freedom.¹⁰ Naturally, the inner circles of what was then the only organization for composers, the Union of Czechoslovak Composers, immediately sensed danger: the idea of diversity threatening its monopoly on new creations and their performance. The broader musical public sensed this more than it articulated it. Nonetheless, there was lively debate in the press, or at least unusually lively, given the possibilities and customs of publishing in those days.

For nearly every concert (each individual concert program was repeated 3 or 4 times) Klusák wrote a new composition or an arrangement of some work. The composition *Příslolí pro hluboký hlas a dechy* (*Proverbs for Low Voice and Winds*), which immediately attracted attention, is in four movements and was written to texts taken from the *Bible kralická* (a Czech vernacular translation of the Bible predating the so-called *King James Bible*). The work is characterized by its deliberate simplification of its musical diction and by the use of the church modes. On the program of the third concert was the composition, which represented a great intellectual and stylistic leap forward for Klusák, the *Čtyři malá hlasová cvičení* (*Four Little Vocal Exercises*). The concert, held on 10 April 1960,¹¹ caused an uproar. For its day it had been a truly exceptional combination of dangerous elements: the little avant-garde theater, a non-traditional musical ensemble, a young, rebellious, unconventional composer (not a member of the union, without support from above), the composition's new musical language, Kafka's text, and the young and popular actress Marie Tomášová (today we would say she had a cult following).

The new musical language of the composition is worth a closer look. Klusák himself said that he combined the task of writing a new work for the ensemble *Komorní harmonie* with an effort to direct his composing toward a new orientation. He refers specifically to the enormous impact Alban Berg's opera *Wozzeck* had made on him when it was played at the Prague National Theater in 1959 (after that music had been banned from Czech concert halls for years) under the baton of the conductor Jaroslav Krombholc. Klusák states that it was an experience of new beauty, dissimilar to anything that had come before. He says he went to every performance thereafter. Already then he was getting to know – thanks particularly to the avant-garde orientation of the Novák Quartet, a Czech ensemble, and its first violinist Dušan Pandula – the music of Anton Webern. Almost at the same time Klusák also became acquainted with the music of K. Stockhausen, P. Boulez, L. Nono, L. Berio, B. Maderna, and others.

This music is not only in direct contrast to the conservative continuation of musical tradition as was typical for Czech music of that day (like the creations of such older composers as Emil Hlobil, Vilém Petrželka, etc.), but also in contrast to the music of the avant-garde from the years between the two world wars and its later continuation. In confronting this music, it seemed to Klusák that it no longer made sense to use the old ways of composing (using normal motivic work and proven formal molds) and that it was necessary to look for and to find something new. This was just what the Second Viennese School offered, that is A. Schönberg, A. Berg, and A. Webern and their followers, i. e. dodecaphony. Even more up-to-date was serialism, or what has also been called the total organization of musical material. Czech composers were hindered by the very fragmentary knowledge of such music and the equally fragmentary observations of a few theoretical works (at that time, mainly works in Polish were available in this country, e. g. by Bogusław Schäffer). Klusák made the fitting comment that the absence of deeper knowledge led to the need to look for things on one's own. It is of course necessary to add that it sometimes led to searching for what had already been found (including running into a number of unnecessary dead-ends) or, on the contrary, to cheap, half-finished solutions. This was not the case with Klusák, who, from the time when he worked on new compositions for the ensemble *Komorní harmonie*, began diligently looking for his fundamental answers, which soon took the form of inventions, using dodecaphony or serialism only as a partial means of organizing musical substance. Here it is also worth mentioning that Klusák is one of the Czech composers who has used dodecaphony in his compositions the longest and the most consistently (even if not always entirely in an orthodox way), and has therefore often been criticized for being too 'traditional'. Returning to Klusák's composition *Four Little Vocal Exercises*, we may note that this music is athematic, mostly atonal, and has signs of dodecaphony.

The official reaction of the press to the premiere of Klusák's work was vitriolic, and in some cases it seemed the composer's very existence was threatened.¹² The tone was set by the orthodox Communist composer and critic Václav Felix: "*The black pessimism and entrapment of the texts of Franz Kafka is effectively underscored by Klusák's music. It is sad that a young and gifted composer, in the pursuit of originality, would propagate such reactionary, suicidal philosophy. When we consider that one of the young people filling the hall of the theater could have taken this morbid jest seriously, we cannot just let it go at that – this is the use of artistic means for the corruption of young minds!*" In a private letter addressed to the composer, Felix was even harsher: "*I just don't get one thing: If you were able to give such convincing musical expression to the feelings of loneliness, entrapment, and senselessness of life, how is it possible that you have not yet hanged yourself?*" A few days later the critic Vilém Pospíšil wrote: "*The concert and its program were exceptional, unfortunately in the negative sense. While the rest of the program was generally routine, there was again heard a work by Jan Klusák, ... morbid music on texts by Franz Kafka. Nezval's 'I sing the song of peace' sounds so different to us today set to the music of Pauer's rousing cantata...*" Pospíšil also wrote in the musical journal *Hudební rozhledy*, "*It is not possible to accept the fact that a young composer*

would choose such texts. We do not even need in the least for such things to be propagated through music. We must even consider it to be damaging. And if it had to happen, it is also a question of whether it is right that young people should even choose and perform such a thing." The daily *Lidová demokracie*, which was non-Communist but was loyal to the regime, published a review by Dalibor C. Vačkář that said: "*The meaning of the subtle, refined aphorisms of Franz Kafka is supported more by music than by musical content, of which there is here very little, with its gloomy aural atmosphere. The Exercises end illogically.*" The musicologist Jaroslav Jiránek added his voice to the chorus of criticism against the composer in this 'metacritical' remark presented in a speech on music criticism made at a conference of the composers' union: "*The meaning that the conscious application of partisanship can have ... is shown ... by the reviews of V. Felix (see, for example, his review on Klusák's setting of Kafka's morbid material in the newspaper Rudé právo on 9 November 1960...).*"

The ideological blindness (or rather deafness) of all of those reviewers and their criticism is so obvious that any contemporary analytical aesthetic commentary is in this case simply unnecessary. Rather it is necessary to point out that such actions in those days cut both ways. They created a dangerous atmosphere (they warned artists and producers from the performance of such works and gave direction to other critics), but they also created around the person criticized a kind of aura of victimization, motivating the interest of non-conformist circles. (The association is distant, but it still hits home: moves against rock bands in Czechoslovakia in the 1970s and 80s generated interest in their creations even among those who were aesthetically miles beyond them).

Klusák's composing was only slightly effected by those external tempests. His creative spirit followed its own trajectory. Having written compositions to show off soloists, Klusák wanted to write something uncompromisingly modern, an orchestral composition, independent of the crutches of any text or soloist. That is how the suite *Obrazy (Images)* came into being. It was inspired – at least in part – by the first abstract pictures by the Czech artist Jan Koblása as well as by the drawing *The Madman Takes a Walk* by Paul Klee, which served for the first movement. Some critics reacted ambivalently to the composition, while others were hostile and used the opportunity to settle scores of a more general nature. An example of the first approach: "*Their obvious departure point is the new Viennese school of atonality. In Obrazy Klusák follows the artistic example of Berg more than the speculatively rational core of that school. This guarded him against many stumbling blocks, but not always and everywhere.*" The second approach is illustrated by a review where the critic criticizes another critic together with the composer: "*The reviewer from the paper Lidové noviny, writing about the composition Obrazy by Jan Klusák, in addition to his foggy and innocuous words ... is one-sidedly biased towards the constructivist tendencies of the author. ... what is then the result of his efforts does not interest the critic ... such criticism, with the positions from which it is written, belongs to the distant past and is not much different from the criticism of Western musical formalists.*"

While not allowing the fierce attacks of certain critics to divert him, the idea began to take shape in the composer's mind of a new form and actually a new technique, wherein everything is interrelated, and where the whole arises from the shape of a row – the invention. The first composition entitled as an *Invention*, for which Klusák added a string quintet to the usual instrumentation of the ensemble *Komorní harmonie*, was written around the end of 1961 and was first performed on 25 March 1962.¹³

There followed a pause lasting a few years in the composers writing of new works for the *Komorní harmonie*, after which he wrote his *Sonata for Violin and Wind Instruments* – again a work with a soloist (written in 1964–65 and premiered the year it was finished on a concert of the ensemble in the great hall of the Prague Rudolfinum, the most famous Prague concert hall). In the mean time Klusák had created an instrumentation entitled *Galantní suita* of dances from various operas by Jean-Philippe Rameau and of *Valses nobles et sentimentales* by Maurice Ravel and the *Messe de Notre Dame* by Guillaume de Machaut. All of those arrangements were performed at concerts of the *Komorní harmonie*. In the middle of the 1960s, however, Pešek's work with the ensemble came to an end. Pešek then founded his own new ensemble, the Sebastian Orchestra. Klusák did not compose works for that orchestra, but Pešek and the orchestra did make a gramophone recording of Klusák's above-mentioned *Sonata*.

The *Sonata for Violin and Wind Instruments* is one of the author's most serious works. Already the spiritual dimension of the composition is serious, as explicitly expressed by the citing of the chant sequence *Media vita in morte summus*. In the tripartite conception of the one-movement work, the chant is only hinted at in the first part while in the final part it is heard more clearly. The use of chant, which makes apparent the intentions of the author, is a traditional compositional procedure, although in Klusák's work it is something rather unusual, and it is apparently the most marked artistic evidence of Klusák's affinity at the time with the spiritual world of Catholicism. While the first and last sections feature primarily the solo violin, the middle section puts more emphasis on the part of the winds.

The years of intensive work between Klusák and one conductor and one musical ensemble were not to be repeated, although long-term relationships with particular personalities continued to be typical for Klusák.

Besides the *Komorní harmonie*, almost from the beginning of the 1960s another center began to take shape in Prague, putting itself at variance with the schemata and dogma of the day – the Prague Musica Nova Group.¹⁴ This center was stylistically very pregnant, rebellious, definitely defining itself by the avant-garde orientation of the frequently copied symbols of Darmstadt, Donaueschingen, serialism, etc. Although Klusák was not directly a member of the center, there was a certain affinity between them and a degree of cooperation. Klusák, however, did not merge with the Prague Musica Nova Group – for that he was already too much of a defined creative personality, and moreover, he had never felt the need for joining associations. In any case, at the beginning the Group was not too interested in Klusák – compared to their

straight-forward orientation he seemed to be stylistically compromised – and later when they became interested, Klusák no longer wanted to associate. Of course, there was something more there than just the similarity of opinions and compositional technique. Some members of the group, employed on musical editorial boards, for example the composer Marek Kopelent and the theorist Eduard Herzog, were of great assistance in getting Klusák's music recorded and published in score. Klusák's music was also played, though not frequently, on the programs of the ensemble *Musica viva pragensis*, which was dedicated to the fostering of Musica Nova.¹⁵

Viewed from a later temporal perspective, during the 1960s nothing external of seemingly great consequence occurred in Klusák's life. He worked a great deal on his compositions in the area of the autonomy of music, but at the same time he greatly expanded his involvement with work for film and the theater, thanks to which he was able to lead an independent if humble existence as a composer while never having been employed; in those days in Czechoslovakia that was quite unusual. Klusák also did not limit himself to work as a composer, having also made appearances in film as a notable actor.¹⁶ He became a known and discussed figure in Prague artistic circles. At the least it became impossible to overlook him as the representative of a sort of unclearly perceived, distrustfully received new generation, and therefore of a wave of artistic opinion and style, which the older and more regime-oriented artists could no longer ignore, and about which they wanted to learn.

A turning point (although its importance should not be exaggerated – the event made little impact on the broader public) in the official recognition of the young composer was the prize he received in a composition contest in 1963 in Paris for the composition *1st Invention*. Winning the prize made an unusual experience for Klusák, since it meant a chance for him to spend a month in the city on the banks of the Seine, in the city to which the fates of so many of his artistic idols were bound. As far as performances of Klusák's compositions abroad are concerned, they occurred rarely during the late 1950s and the 60s, as one would expect during that era. At the 1961 Warsaw Autumn festival the composition *Four Little Vocal Exercises* was played, and in Berlin (East Berlin, of course) in 1963 the conductor Václav Neumann with the orchestra of the Comic Opera played the *Variations on a Theme of Gustav Mahler* on one of its subscription series symphonic concerts. That same work was played in Vienna in 1964 by the Czech Philharmonic conducted by Karel Ančerl. Later in the 1970s and 80s, Klusák's music was heard more frequently abroad, and it should be pointed out that the royalties from those performances abroad helped the composer to survive a period when he was out of favor at home. In the 1960s there appeared the first recording of Klusák's music. One of his compositions was included on a record of the *Komorní harmonie* with Libor Pešek conducting.¹⁷

One of the reasons for Klusák's arrival as a figure to be reckoned with on the musical scene of the day was, to a certain extent, an article written about him, entitled *O jednom skladateli a dvou generacích/One Composer and Two Generations* by Ilja Hurník, the composer and musical journalist.¹⁸ The older and more established composer was not nor would ever be one of Klusák's supporters or admirers. None-

theless, he accurately perceived and described the importance of Klusák's ascent on the Czech musical horizon (describing among other things the atmosphere at the *Na zábradlí* theater), and formulated quite fittingly a number of thoughts on Klusák's musical poetry. Among other things, he wrote that Klusák's music is not so much about architecture as about process, as a series of gestures. Klusák, however, points out that music is for him at once architecture and process (if you will, in a sort of dialectical whole). He feels that it is not enough to create a series of gestures freely arranged, that it is necessary to arrange the gestures hierarchically in a unified whole, returning to Igor Stravinsky's requirement that music "evoke order between man and time."

Klusák's place in Czech or Czechoslovak musical life was atypical, as has already been indicated. He was not ignored. His creations did not allow it. Yet he never claimed to follow anyone, did not throw his weight around, never joined a group, and in that sense he was and has remained an outsider. He had an odd position with respect to the Union of Czechoslovak Composers. He was accepted as a candidate in 1959, but he did not become a member until 1968, the year of the so-called Prague Spring. He was never very active in that organization. Through his mistrustfulness of the composers' union, he missed out on a great deal (official successes, greater opportunities to promote his works, wider recognition), but he gained much more. He did not waste precious time with the union's disputes and petty quarrels, he did not lose himself in compromises, he did not corrupt himself morally. Stated more concretely, he remained aloof from the various political and union proclamations, decisions, and recommendations.

The 1960s were more than just a period of Klusák's creative maturing. It was also a time of turbulence in his personal life, as the composer's relation to artistic, philosophical, and religious values deepened. It was a time when his relations to women became entangled. During those years he had two serious relationships, two marriages, and two divorces. Meanwhile he had another long-term relationship, which left a permanent mark on him. Let it be said here that Klusák never allowed his personal and emotional experiences to show through in any way in his compositions, just as public and external events were also left aside. The composer's creative methods were too subjugated to a desire for order and discipline for that to happen. On the other hand, the composer was led by a vital musicianship, coming foremost from the joy of 'carving out' sound material, of carrying out specific creative tasks, if you will, even in the form of composing on commission, as he did especially with music for theatrical productions and films.

ENDNOTES

1. "The Invention(s)" by Jan Klusák (in: *Musicologica Olomucensia* II, *Acta Universitatis Palackianae Olomucensis, Philosophica-Aesthetica* 14 – 1995, pp. 85–109).
2. *Klusák's Theater- und Filmwelt* (in: *Musicologica Olomucensia* III, 15 – 1997, pp. 125–137).
3. Further information about Klusák is to be found, e. g., in *Who's Who in Music* (various editions since 1975), and the encyclopedias *Musik in Geschichte und Gegenwart* (1979, vol. 16, p. 1004) and the *New Grove Dictionary of Music and Musicians* (1980, vol. 10, p. 115; see also the new edition under preparation).
4. Jan Klusák was born in Prague to a Czech – Jewish family on 18 April 1934. After graduating from high school he studied composition at the Academy of Musical Arts (1953–58) where his main teachers were the composers Jaroslav Řídký and, most importantly, Pavel Bořkovec. Klusák's early compositions were influenced by musical modernism of the years between the two world wars (Stravinsky, Honegger, Martinů, Bořkovec). From the end of the 1950s the young composer began to make original use of the ideas of the Second Viennese School, in various forms and combinations continuing to this day to apply the traditional principles of variation, polyphonic voice leading, quotation techniques, and naturally dodecaphony, serialism, aleatory, etc. As a citizen, Klusák never compromised himself either by cooperating with the Communist regime or by even consenting to it. For that reason, although he was generally recognized as an outstanding artist, he was pushed to the sidelines of artistic life by officialdom. This circumstance did not change until after the so-called Velvet Revolution of 1989, which spelled the end of the totalitarian regime. Since then Klusák has been active in musical life not only as a composer but also as a leading figure holding a number of important functions (advisor to the minister of culture, chairman of the music committee of the important musical society *Umělecká beseda*, vice-chairman of the Czech Music Council, etc.). So far, Klusák has written nearly 150 compositions in various musical genres. In addition to early works (including 3 symphonies) this includes compositions that might be described as 'experimental' (especially a set of ten works entitled *Inventions* representing the results of Klusák's concentrated efforts to develop his own original compositional technique and form), the operas *Twelfth Night* and the *Report to the Academy* (as well as the 'Singspiels' *Zlý jelen / The Evil Stag* and *Dybbuk*), five highly regarded string quartets, and number of important orchestral works including *Variations on a Theme of Gustav Mahler*, *Hommage à Grieg*, *Le Forgeron Harmonieux (Variazioni sul aria di Händel)*, and the symphonic poem *Zemský ráj to na pohled (Country That Looks Like Heaven on Earth)*. Klusák has also written a great deal of incidental music to plays and a number of film scores (including for the film *The Beggar's Opera*, which was based on Václav Havel's play). The reconstruction of historic silent films with the addition of Klusák's music (*The Count of Monte Cristo* and especially *Eroticon* by the director G. Machatý) also attracted great attention here and abroad. From among the recordings, it is worth mentioning the CD Jan Klusák (Multisonic 1994, 31 0183–2 911 LC 6495) and String Quartets nos. 1–5 (Bonton-Panton 1996, 71 0422–2 LC 5668). Klusák has also been significantly active in literature (he has written current cultural commentary, memoirs, interpretations of his own works, etc.) and as an actor (in the context of the so-called new wave of Czech films in the 1960s and in the original comedy productions of the Prague Jára Cimrman Theater).
5. *Tvorba Jana Klusáka z let 1959–1962 / The Works of Jan Klusák from 1959–1962* (in: the quarterly *Hudební věda* 1986, no. 2, pp. 112–143. According to Lébl, examining this period of Klusák's creative development is valuable in a broader sense: Klusák's development is for him an example of the change of the musical thinking of a large number of Czech composers (Lébl even speaks of the majority; later developments proved that to be untrue).
6. Let us add, outside of the temporal context of our discussion, that this easing of the stifling pressure, culminating in the so-called Prague Spring of 1968, was only temporary and was followed by the return of the firm grip of the regime, especially in the areas of ideology, culture, and the arts in the 1970s and 80s. During that period Klusák and his music were removed to the sidelines of official, public artistic life, as was mentioned above.
7. We should remember that Kafka's poetic prose *At Night* was used as the text for the first movement of the *Vocal Symphony* by Vladimír Sommer, a Czech composer of an earlier generation. The work was completed in 1958, but the premiere had to wait until 1963 because of Communist censorship. Even then it did not escape criticism on the grounds of the ideology of the time.
8. The work was performed by the Opera of the National Theater in Prague on 6 December 1997 (on its chamber stage) together with the opera *The Man Who Mistook His Wife for a Hat* by Michael Nyman.

9. Mr. Pešek is a frequent guest conductor of the Czech Philharmonic and has also earned considerable acclaim during his many years of activity abroad, especially in Holland and England.
10. Besides Ladislav Fialka's pantomime ensemble, strongly tied to the traditions of French pantomime, the theater featured the work of the literary figure – actor – psychologist Ivan Vyskočil and the multitalented Jiří Suchý, author, actor, singer, composer, and later the co-creator of the famed Prague musical theater Semafor. To this day Klusák remembers the *Na zábradlí* theater as having been the experience of a lifetime ("After I die, I will still haunt the courtyard..."). He also has a high opinion of the other performing there (Václav Havel's works written for that theater, the eras of the direction of Jan Grossman and Jaroslav Gillar, and the guest directing of Otomar Krejčí, etc.). A great deal of literature has been dedicated to this theater's history – see, for example, the publication *Tricet let Na zábradlí (30 Years at the Na zábradlí Theater)*, Prague, 1988.
11. Klusák's text *Čtyři poznámky (Four Notes)* was also printed in the concert program. In that text one finds the incipient form of Klusák's later ideas on the principles of composition and particularly on the principle of invention (see the cited study on Klusák's compositions entitled *Inventions*; I also refer to that study in the case of other comments by Klusák on his own compositions).
12. Exact information about the cited reviews etc. may be found in the author's works mentioned above and in the monograph under preparation. The reviews are cited here only to illustrate the atmosphere of the period.
13. The *Inventions* are covered in greater detail in the author's special study already mentioned above.
14. For more on that group, see Lébl's posthumously published article *Česká musica nova – Historické předpoklady a sociologie jevu / Czech musica nova – Historical Preconditions and the Sociology of Phenomena* (see the magazine *Konzerva / Na hudbu* 1, March 1990, pages not numbered) and the book by Miroslav Pudlák *Idea a tvar v díle Zbyňka Vostřáka / Idea and Shape in the Works of Zbyněk Vostřák* (Prague 1998).
15. In 1965 Marek Kopelent became the music director. The ensemble participated in the events of Prague Musica Nova Group (including the events in the small Reduta theater in Prague). On 18 April 1966 the ensemble performed Klusák's composition *Contrappunto fiorito* on its tour to Frankfurt am Main in West Germany.
16. For more on that area of Klusák's artistic activity, see the author's above-mentioned study in German.
17. Klusák's work *Obrazy (Images)* was joined by *Musica spingenta III* by Zdeněk Pololáník, *African Cycle I–V* by Jan Rychlík, and *Suite* by Pavel Blatný on Supraphon LP no. SV 8158. Even years later one may say that the program of the album was well chosen, showing some of the new phenomena on the Czech musical scene, while demonstrating some already developing tendencies.
18. *Hudební rozhledy* 1965, no. 18, pp. 770–772

KRISTALLISIERUNG DER KREATIVEN PERSÖNLICHKEIT DES KOMPONISTEN JAN KLUSÁK

Zusammenfassung

Die Studie trägt den Titel Kristallisierung der kreativen Persönlichkeit des Komponisten Jan Klusák, weil hier das Leben und das Schaffen eines der bedeutenden Repräsentanten der älteren Generation unserer tschechischen Komponisten analysiert wird, und zwar in der Zeit des Umbruchs der fünfziger zu den sechziger Jahren, als Klusák seinen Kompositionsstil gerade entwickelte und seine menschlichen, sowie bürgerlichen Einstellungen formte. Der Autor der Studie legt bald ein Buch, eine Monografie über diesen Komponisten vor. Er hat schon in früheren Bänden dieses musikologischen Sammelbandes seine Studien über Klusák publiziert. Die erste Studie (*"The Invention(s) by Jan Klusák"*, Band II, 1995) beschäftigt sich ausführlich mit

einer Reihe von 10 Kompositionen, bezeichnet als Inventionen. (Der Komponist stellt hier seine Vorstellung der Kompositionsordnung, der Technik und der Form dar.) In der zweiten Studie (*"Klusáks Theater- und Filmwelt"*, Band III, 1997) wurden Klusáks Beziehungen zum Theater, Film und Fernsehen behandelt. (Klusák komponierte nicht nur Musik, sondern er war hier auch als Schauspieler tätig.) Beide Studien enthielten auch ein kurzes Gesamtprofil von Klusák.

Klusák, der im Jahre 1957 in Prag das Studium der Komposition an der Musikfakultät der Akademie der musischen Künste abgeschlossen hat, schloss sich dem Musikleben seiner Stadt an, und zwar insbesondere durch die Zusammenarbeit mit dem damaligen neu entstandenen avantgardischen Musikensemble "Komorní harmonie" (Kammerharmonie), deren Chef der später weltweit anerkannter Dirigent Libor Pešek war und für die Klusák mehrere Kompositionen komponierte. Diese erweckten sofort sowohl Aufmerksamkeit, als auch Ablehnung seitens der Ideologen des damaligen kommunistischen Regimes (zu den bedeutendsten Kompositionen dieser Zeit gehörten neben anderen *Vier kleine Stimmübungen zu den Texten von Franz Kafka, I. Invention, Sonate für Geige und Blasinstrumente* und *Variation zum Thema von Gustav Mahler*). Die Studie beschäftigt sich ferner auch mit Klusáks Verhältnissen zu der derzeitig aktuellen Musica Nova, respektive zu deren Prager Repräsentanten und die Aufmerksamkeit wird auch dem institutionellen Milieu und dem politischen, resp. ideologischen Klima, in dem der Schöpfer lebte, gewidmet.

KRYSTALIZACE TVŮRČÍ OSOBNOSTI SKLADATELE JANA KLUSÁKA

Shrnutí

Studie nese název Krystalizace tvůrčí osobnosti skladatele Jana Klusáka, protože rozebírá život a tvorbu významného představitele starší generace dnešních českých skladatelů a to na zlomu padesátých a šedesátých let, kdy se právě dotvářel Klusákův kompoziční styl a formovaly jeho lidské a občanské postoje. Autor studie dokončuje knižní monografii o skladateli a již v předchozích svazcích tohoto olomouckého muzikologického sborníku publikoval studie o Klusákovi. První studie (*The Inventions(s) by Jan Klusák*, svazek II., 1995) se detailně zabývala řadou deseti skladeb označených jako Invence (skladatel v nich rozvíjí svou představu kompozičního řádu, techniky, formy), druhá (*Klusák's Theatre-und Filmwelt*, svazek III., 1997) si všímala Klusákových vztahů k divadlu, filmu a televizi (Klusák pro divadlo a film nejenom komponoval hudbu, ale působil v nich i jako herec). Obě studie přinesly i Klusákův stručný celkový profil.

Klusák, který absolvoval studium skladby na Hudební fakultě Akademie múzických umění v Praze 1957, se zapojil do hudebního života svého města zejména svou spoluprací s tehdejší nově vzniklým avantgardním hudebním tělesem Komorní harmonie (jeho uměleckým šéfem byl později světově uznávaný dirigent Libor Pešek),

pro které napsal řadu skladeb. Ty ihned vzbudily pozornost, ale i nepřátelství ze strany ideologů tehdejšího komunistického režimu (k nejvýznamnějším skladbám z této doby patřily mimo jiné *Čtyři malá hlasová cvičení na texty Franze Kafky, I. invence, Sonáta pro housle a dechové nástroje a Variace na téma Gustava Mahlera*). Studie si dále všímá Klusákových vztahů k dobové Musica Nova resp. jejím pražským představitelům a pozornost věnuje i institucionálnímu prostředí a politickému resp. ideologickému klimatu, do nichž byl tvůrce zasazen.