

Summary

The aim of this paper is to explore the role of the visual arts and a composer's views in his orchestral compositions. It also examines the composer's attitude to the contemporary world. Based on my own analysis, as well as other published studies and reviews, the paper describes the elements of Havelka's music and reflections of visual and literary sources in his orchestral compositions.

We can divide Havelka's orchestral work into three periods. Havelka's personal compositional style was based on the tradition of modern European music of the 20th century during his first period. At this time, Havelka composed his *First Symphony* and cantata *Praise of Light*, which manifests the composer's relationship to Communism. In the second creative period (1964–1975), Havelka composed mainly short orchestral compositions, such as *Foam*, *Che Guevara*, *Hommage á Hieronymus Bosch* and *Pyrrhos*. During this period Havelka's sources of inspiration refer to visual art, paintings and personal visions. The last period of Havelka's work is connected with spiritual work and reflects the composer's relationship to the Christian faith. Due to the fact that Havelka's work is firmly connected with his personal convictions and his relationship to the visual arts, this paper goes through Havelka's entire orchestral work in connection with these elements.

Keywords:

Svatopluk Havelka, composition, composition personal style