

1995 in London stattfand. Die Hauptmerkmale der vier Sätze sind die chromatische oder auch frei dodekaphonische Struktur, ein lebhaftes rhythmisches Pulsieren und die übersichtliche Form. Die einheitliche Konzeption vollendet sich im Finalsatz, dessen Thema vom ersten und zweiten Thema des Eingangssatzes abgeleitet wurde. Vor dem rhythmischen, energischen Abschluss wird das Hauptthema des zweiten Satzes noch einmal aufgenommen.

Jindřich Feld was born in Prague on 19 February 1925, into the family of a violin teacher and professor at the Prague Conservatoire, Jindřich Feld. His mother was also a violinist and so music became an inherent part of the composer's childhood. Feld studied violin and viola with his father and, after finishing grammar school, he studied composition as his major subject, first at the Conservatoire (with Emil Hlobil) and then at Prague's Academy of Performing Arts (with Jaroslav Řídký), where he graduated in 1952 with *Concerto for Orchestra*. In the same year, he finished his studies at the Philosophical Faculty of the Charles University in Prague, where he studied musicology, aesthetics and philosophy. Jindřich Feld is generally known as a composer whose works are promoted and presented outside the Czech Republic. A number of Feld's most performed works were written following his collaboration with the French flautist Jean-Pierre Rampal, who premiered *Concerto for Flute and String Orchestra*, dating from 1954; the internationally highly successful *Sonata for Flute and Piano*, as well as *Fantasia concertante for Flute, String Orchestra and Percussion*, were also written for Rampal. Of his other compositions, those dating from the 1960s – *String Trio*, *Duo for Flute and Bassoon*, *String Quartet No. 4* and especially *Symphony No. 1 for Orchestra*, are certainly noteworthy pieces marked by the gradual application of compositional techniques adopted in post-war European music (dodecaphony, serial music, aleatory and others). In the 1970s and 1980s, a number of instrumental concertos appeared, along with *String Quartet No. 5*, *Saxophone Quartet*, and *Symphony No. 2*, "*Laus cantus*" for *Soprano and String Quartet*, and also one of his most extensive and significant works, an oratorio-cantata for solo voices, mixed choir and symphony orchestra, "*Cosmae Chronica Boemorum*", which uses a mediaeval Latin text. The 1990s brought works such as *Symphony No. 3 ("Fin de siècle")*, *String Quartet No. 6* and *Quintetto capriccioso for Flute, Violin, Viola, Cello and Harp*. Jindřich Feld's creativity is also reflected in his extensive teaching work over a period of years. In the 1960s he was a visiting professor of composition at Adelaide University in Australia; in the 1970s and 1980s he occupied a full-time position as professor of composition at the Prague Conservatoire. He gave lectures at several American universities, as well as in Denmark, Norway, Germany and, in 1991, also in Japan.

Trio for Violin, Violoncello and Piano was premiered in its original version by the Dvořák Trio in Prague on 15 October 1973. Later, the composer arranged the violin part for flute at the request of the English flautist Evelyn Frank, introducing only minor alterations. This version had its premiere in London on 16 April 1995. The composition's main features include a chromatic and freely dodecaphonic structure, a lively pulsating rhythm and a clear, formal layout for all the four movements. The work's uniform concept culminates in the final movement, the thematic basis of which is created from the first and second themes of the first movement, along with a reminder of the main theme in the second movement prior to the energetic and rhythmical conclusion of the piece.

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I Allegro giusto	5
II Lento	13
III Allegro vivo	20
IV Allegro con brio	32

DURATA cca 16'