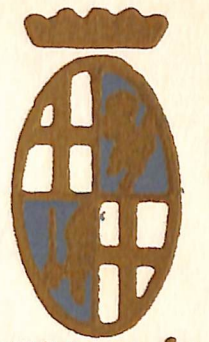
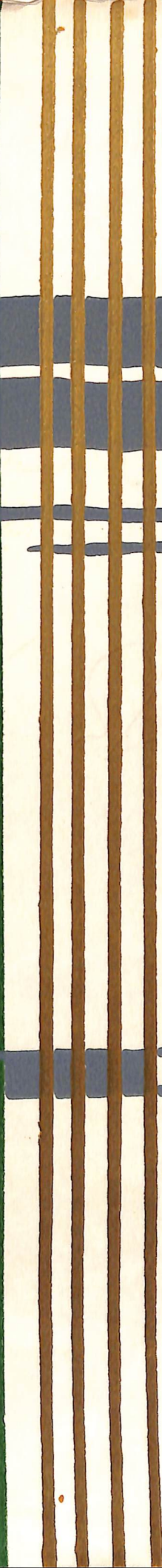


German Group
Admission
1.11.64



1722 1960



Mangel
Theatre

167

Eduard Schmidt
Hans Schönberg
Johann Kehlhoff
Dietrich Schuster
Peter Adenmayer
Günter Alenald
Klaus Frenn
Joh. Beck
Wilhelm Berger
Wolfgang Stephan
Frank R. Jahn
Christoph Brand

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

With the co-operation of

THE EMBASSY OF THE FEDERAL REPUBLIC
OF GERMANY

Present

The Detmolder
Bläserkreis

(WIND INSTRUMENT ENSEMBLE)

on

WEDNESDAY, 1st NOVEMBER, 1967

at 7.30 p.m.

PROGRAMME

1. ADAGIO IN B MAJOR K.V. 441, FOR 2 CLARINETS AND
3 BASSET-HORNS.

This work is rarely played because of the necessity of having five players of equal skill and quality together at one time. The special enchantment of the Adagio lies in the skilfully rounded, soft, delicate sound pattern of the five clarinets.

2. SERENADE IN C MINOR K.V. 388 FOR 2 OBOES,
2 CLARINETS, 2 HORNS, AND 2 BASSOONS.

*Allegro — Andante — Minuetto in Canone, con trio in Canone
al Rovescio — Allegro.*

A very melancholy, sublimely deep work written at the time of the Haffner Symphony. It opens with a quiet mood, then a fighting mood, with the rhythmic Beethovenish "Fate Motif" heard. The Andante is plaintive and longing. The Minuet and Trio contain contrapuntal devices such as Haydn loved to toy with. At one time there is canon at the fourth, then the octave, while the Trio is in canon al Rovescio — with the answer turned upside down. The Allegro ends brightly in C Major, when Mozart remembers that the underlying point of a serenade is to "entertain and divert".

3. SERENADE (GRAN PARTITA) B FLAT MAJOR K.V. FOR 2
OBOES, 2 CLARINETS, 2 BASSET-HORNS, 2 BASSOONS,
4 HORNS AND CONTRABASS.

*Largo — allegro molto — Menuetto primo — Adagio — Menuetto
secondo (Allegretto) — Romanze (Adagio — Allegretto — Adagio)
— Tema con variazioni (Andantino — Allegretto) — Rondo
(Allegro molto)*

This work was originally of five movements but Mozart added the Variations and Romance. The arresting introduction and the main theme of the Allegro are abruptly cut off, with a variety of clever combinations of themes and instruments to follow. The Adagio is one of the most sublime slow movements that Mozart wrote with the bass figure and accompanying motif preparing one for the actual melody, overflowing with emotion, on the oboe.

The fifth movement is slow, with a tender romance-like air, and capricious Allegretto in the Minor. The Variations are one of Mozart's most original sets. The Minuets and Rondo are of the old Divertimento type, that is to say not so searching, or deep as Mozart's later chamber music.

— INTERVAL —



Prof. Jost Michaels

LEADER

Jost Michaels

**THE
DETMOLDER
BLAESERKREIS**

The ensemble was founded in 1960 and comprises young instrumentalists of the Northwest German Music Academy. It is led by Prof. Jost Michaels as musical director and specializes in performing chamber music works which were specifically composed for wind orchestras of some size. The high-light of the programme is Mozart's Gran Partita B major for 12 wind instruments and contrabass (K.V. — 361). This is not only one of the masterpieces in chamber music for wind instruments, but it is also generally held to be one of the most beautiful and richest in content among the German Maestro's compositions.

It is the special aim of the Detmolder Blaeserkreis to perform also compositions which, because of the dearth of competent enough performers, have regrettably become lost in oblivion.

The Group has given concerts in most big cities in Germany and Italy, namely, in Hamburg, Hanover, Cologne, Milan, Genoa and Rome and has also extensively toured Asia.

