



1732

*The Mansheimer Chamber Book*  
*by*  
*Hanno Haag & Anneliese Schlicher*  
*20. 11. 78*

**MANOEL**  
**THEATRE**

726





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present

THE MANNHEIMER CHAMBER DUO

in

A RECITAL OF MOZART  
IN MANNHEIM

Violinist: HANNO HAAG

Pianist: ANNELIESE SCHLICKER

AT THE MANOEL THEATRE

Monday, 20th November 1978



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## PROGRAMME

### MOZART IN MANNHEIM

(1777/ 1778)

SONATA IN E-FLAT MAJOR K. 302

Allegro — Andante grazioso

SONATA IN C MAJOR K. 303

Adagio/Molto Allegro

Tempo di Minuetto

SONATA IN A MAJOR K. 305

Allegro di molto

Tema con variazioni

SONATA IN C MAJOR K. 296

Allegro vivace

Andante sostenuto

Allegro (Rondo)

### INTERVAL

SONATA IN G MAJOR K. 301

Allegro con spirito

Allegro

SIX VARIATIONS K. 360

SONATA IN B MAJOR K. 454

Adagio Allegro

Molto Adagio

Rondo



## MOZART IN MANNHEIM

While journeying, Mozart visited Mannheim three times. From his longest stay, which lasted from November 1777 until March 1778 — during this period Mozart entertained unfulfilled hopes of being hired at Carl-Theodor's court — various works originated, to which the violin — piano sonatas KV 301, 302, 303 and 305 being played here, belong. Mozart authorized them to appear in print in the same year, together with the sonatas KV 304 and KV 306 (having been created a short time later in Paris), with a dedication to the electoress Maria-Elisabeth-Augusta of the Palatinat, wife of Carl-Theodor's. KV 294 is another sonata, likewise presented here, which Mozart composed on the eleventh of March 1778, three days before his departure and dedicated to the 15-year old daughter of the court companion, Serrarius; she was a student of Mozart. Mozart was inspired in his composition of these Violin and Piano sonatas by the "Piano-Duets" of J. Schuster which he liked so much whilst in Munich that he also decided to write six works based on these (letter of 6th October, 1771). The Sonatas do no longer demand the participation of the violin as ad libitum (as in the earlier sonatas) but as obligato; they are therefore violin sonatas of contemporary calibre in which the alternation and combination of both instruments are subject to an artistic code of rules. They generally have two movements, more rarely three (KV 296) and are very diverse in their form. In the two-movement sonatas a Rondo generally follows the allegro, as in the sonatas in G and Eb: the sonata in C (KV 303) has in the first movement a double alternation of the Adagio and Allegro, representing as it were a main and subsidiary movement; KV 305 in A shows a series of variations after the Allegro of the first movement. Compared with the sonatas of the Salzburg and Munich days, these sonatas together with those dating from his stay in Paris epitomize the sonata compositions of his youth. In content and technique, in thematic and formal structure there is an obvious improvement which appears to be generally inspired by the atmosphere in Mannheim and by an elated feeling of personal freedom, and less by the Mannheim style (described as "the Mannheim taste" by his father), which is also noticeable in superficialities such as the detailed dynamics and the crescendo passages. The unity of form is often emphasized by motivistic associations such as in the sonatas (KV 302 and KV 296); the thematic element arouses surprise by virtue of its inventive plenitude and force of expressions; the developments are carefully formed and carried through: recantulation and epilogue appear at times in charming variations. And although the heavier sound of the Paris piano sonata in A and the violin sonata in E is not yet present, the composer's youthful mastery is nevertheless admirable, applying the experiences of the symphonic creativity of the preceding Salzburg years to the sonata, and exhibiting remarkable expertise in the use of artistic devices and effects.



*Jensens Club*

The Mannheimer Chamber Duo was founded in 1960. Hanno Haag studied with Ludwig Bus, Saarbrücken, Denes Zsigmondy, Munich and Max Rostal, Köln. Anneliese Schlicker studied with Fritz Griem, Saarbrücken. In 1963 both artists were awarded first prize in the chamber music competition of the 11th. Youth Festival of Neerpelt (Belgium). They have since performed very successfully in many European countries.

The repertoire of the duo includes over 15 works from baroque to modern music, among them numerous heretofore unpublished compositions of European court-music, compiled from the archives of different European libraries. Special attention has been offered to Mozart's sonatas. Moreover, several contemporary composers have written music specifically for the Mannheimer Chamber Duo. Hanno Haag plays a violin by Giovanni Grancino dated 1699.

Records of the Mannheimer Chamber Duo are available through Da Camera Impromptu and Nocturne.



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U.N.D. — IN-NIČĊA PRINĊIPALI TAL-MUŻEW INFERNALI — Friday 1st and Saturday 2nd at 7.30 p.m., Sunday 3rd December at 6.30 p.m.

M.T.A.D.A. — FEDRA — PLAY IN MALTESE — Saturday 9th at 7.30 p.m., Sunday 10th at 6.30 p.m., "THE GOVERNMENT INSPECTOR" — Thursday 14th at 7.30 p.m., "THE MASK AND THE FACE" — Saturday 16th at 7.30 p.m., Sunday 17th at 6.30 p.m.

M.T.M.C. — IN ASSOCIATION WITH THE ISTITUTO ITALIANO DI CULTURA — PIANO RECITAL BL FRANCO MEDORI — Monday 11th December at 7.30 p.m.

DAPHNE LUNGARO BALLET SCHOOL — BALLET BY DAPHNE LUNGARO'S STUDENTS — Thursday 21st, Friday 22nd and Saturday 23rd December at 7.30 p.m.

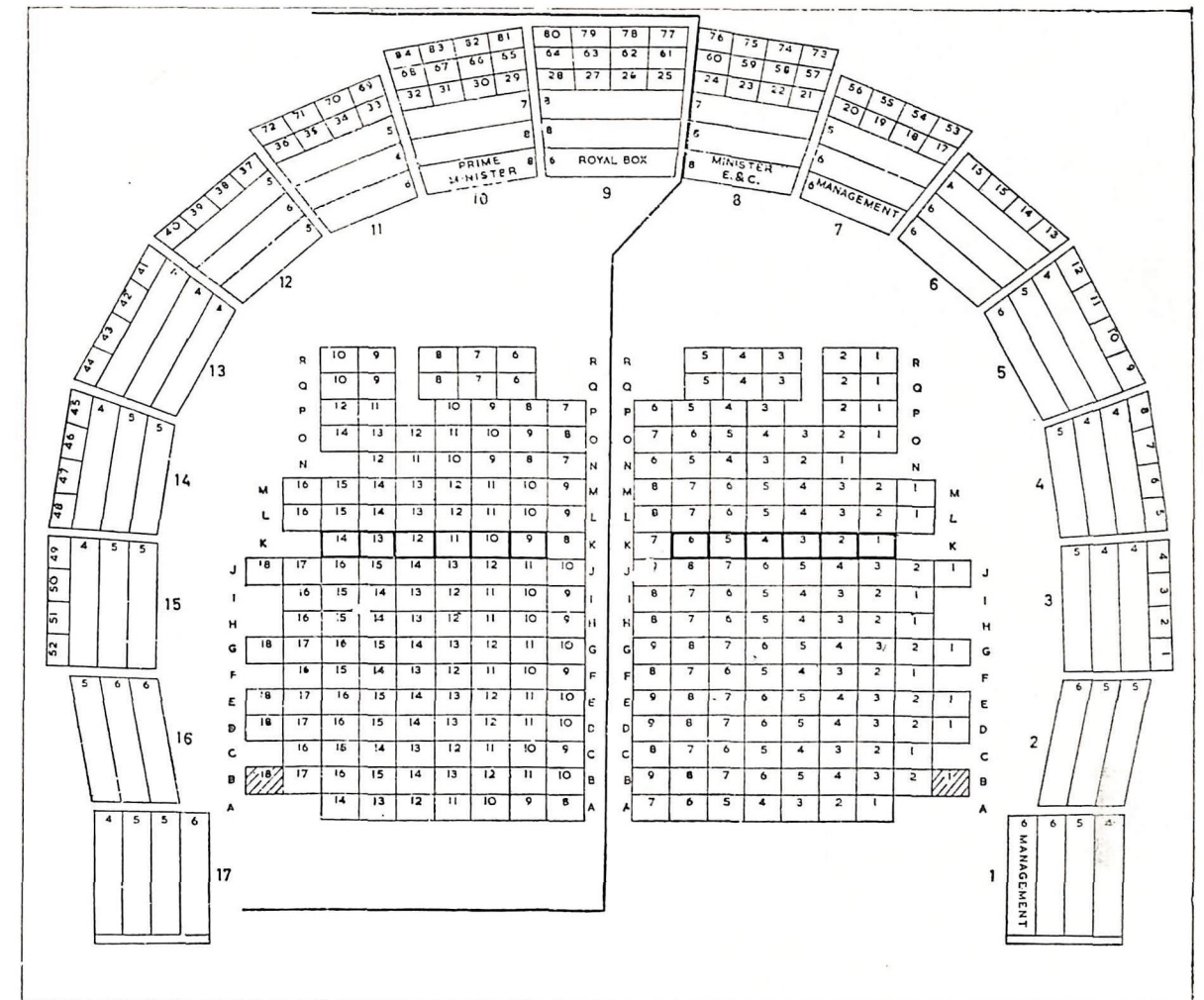
Late comers will not be admitted to the Auditorium.

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The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that taking of photographs during the performance is not allowed.

Children, even when accompanied by their parents, will be required to occupy a seat.



MANOEL THEATRE BOOKING PLAN

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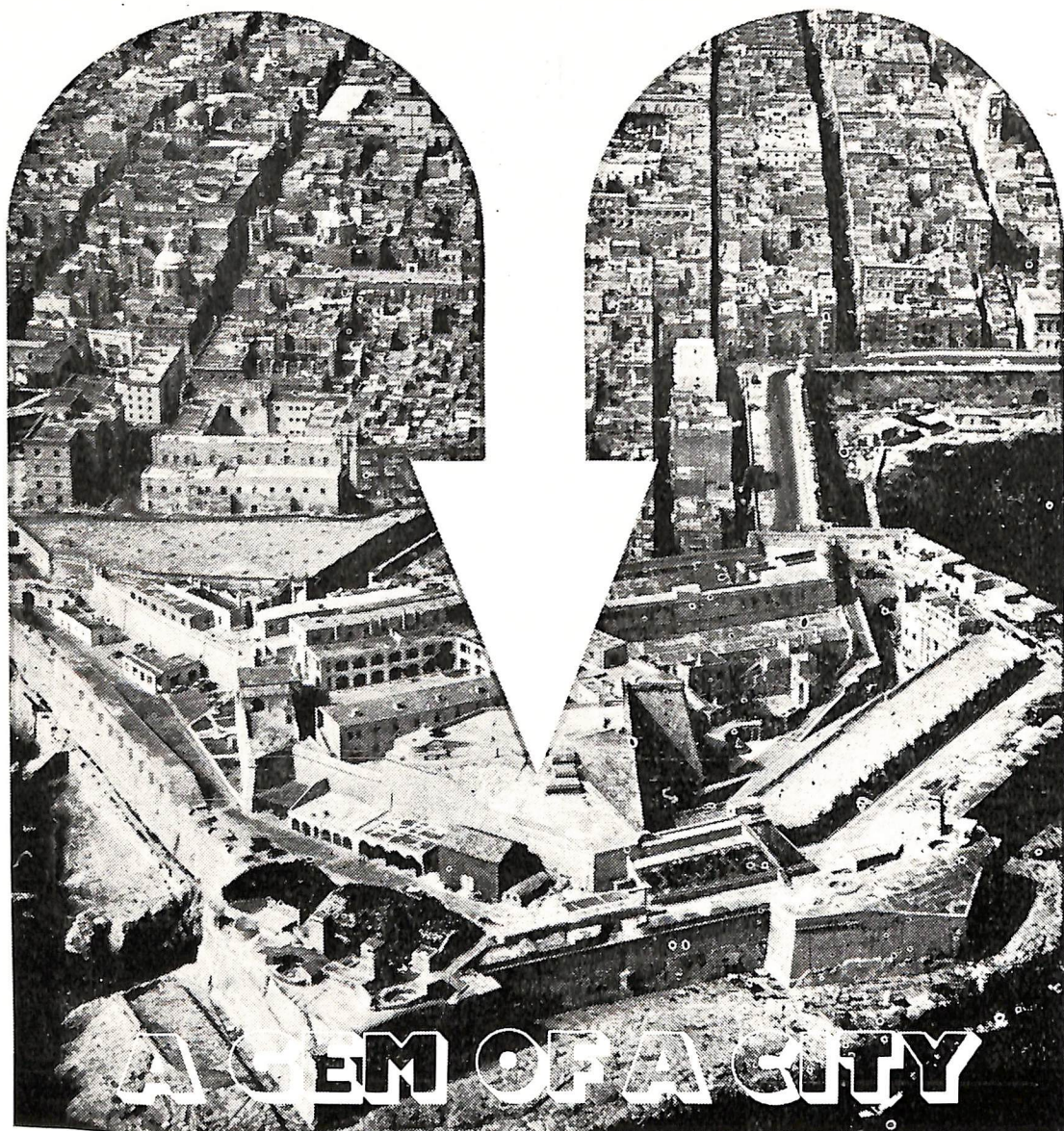
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