Kunstverein: Nowicki new member of the advisory board

Assembly The Kunstverein Schwäbisch Hall recently elected its committees - and strengthened them.

Schwäbisch Hall. At the general meeting of the Kunstverein Schwäbisch Hall, the members confirmed the board and advisory board in office. Sonja Klee (first chairwoman), Elke Müller (second chairwoman), Christine Münch (treasurer) and Natascha Häutle (secretary) continue to make up the board, according to a statement from the association.

Michael Klenk and Herma Walter will continue to sit on the Advisory Board,



Cornelie Heller-Merschroth, Felicitas Franck, Jale Vural-Schmidt, Martin-Ulrich Ehret, Johanna Hummel, Franz Zimmermann and Konrad Sedlar. Ilka Nowicki *(photo)* has also joined the Advisory Board.

Painting and objects

Gaby Rühling and Beate Binder show their **work** in Rot am See.

Rot am See. Gaby Rühling is once again showing watercolor and acrylic works in the town hall and community center. In addition, steel objects by Bea- te Binder from Beimbach can be at the exhibition. The vernissage begins on Sunday, November 24, at 2 pm. Mayor Sebastian Kampe will welcome the guests. The musical framework will be provided by the Hohenlohe singing group More or Lless.

Info Anyone interested can visit the exhibition during the town hall opening : Monday to Friday from 8 am to 12 noon, Monday from 2 pm to 4.30 pm and Thursday from 2 pm to 6 pm. In addition, on Sundays, November 24 and November 1, 15.
and December 22, from 2 to 5 pm.

Between flamenco and jazz

Concert Percussionist Miguel Llobell has assembled a septet for his concert at the Haller Globe. 160 listeners are enthralled. *By Ralf Snurawa*



The Miguel Llobell Ensemble can be heard for the first time last Saturday at the Haller Globe. The percussionist (third from right) regularly plays in the open-air theater orchestra. *Photos: Ralf Snurawa*

he septet swore by "Viento del sur" at the beginning of the first set on Saturday evening.

Trumpeter Marko Mebus had chosen the sound of a muted trumpet for this piece and was extremely impressive and also provided a lot of drive in his solo. Pianist Antoine Spranger played around the melody with scales.

Miguel Llobell and Marcos Gonzalez still had to get to grips with their percussion playing on cajon, congas and timbales. something together. In contrast, guitarist Alejandro Suarez Roa, who specializes in flamenco, double bassist Branko Arnsek and dancer and singer El Mawi proved to be a well-rehearsed part of the septet.

In the second piece of the evening, "Spain", Mebus offered beautifully drawn notes on the now open-sounding trombone and "Hot Intonation". Arnsek remained in his solo to this classic, which tells of brighter days, but also of rain in December and autumnal foliage.

by Chick Corea in a more dance-like groove.

Were "Viento del sur" and While the rhythm of "Spain" a little more Cuban son, "El Riachuelo" was clearly more flamenco. El Mawi not only limited himself to the "palmas", the hand clapping typical of flamenco, but also took up the castanets, which he used as percussion effects. Arnsek performed a narrative solo, followed by Suarez Roa and Spranger. Expressively performed Mebus' flugelhorn sounded, sometimes in duet with the guitar.

El Mawi then delivered the rhythmic stomping and clattering of shoe soles, known from flamenco as zapa- teados, to the "Lágri- mas negras" by Miguel Matamo- ros, a Cuban bolero, which Mawi also sang. In between, the audience was invited to clap along.

Her- bie Hancock's "Cantaloupe Island" then turned out to be exciting. In the group, which is still young in its composition

Pianist Spranger still offered a slight echo of the original funk of the piece, while trumpeter Mebus was already clearly moving in the direction of son. Gonzalez provided the timbales and Llobell the conga sounds.

Zapateados and floreo

Reduced to a trio, El Mawi, Miguel Llobell and Alejan- dro Suarez Roa concluded the first set. The pressed flamenco singing was joined by Mawi's hard zapateados and finger snapping as well as tense floreo. This is the name given to the arabesque hand turns and finger movements.

These somewhat more gripping Alegrías were followed at the beginning of the second set by somewhat sadder Seguirillas, performed expressively by Mawi. This was followed by the septet again with another Cuban bolero, Nilo Menéndez' "Aquellos ojos verdes". This was introduced by Antoine Spranger with delicate keyboard notes. Marko Mebus offered an open, beautifully vocal tone on his trumpet, while Branko Arn-

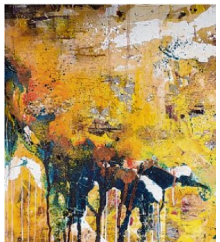


Dancer and singer El Mawi casts a spell over the audience. Miguel Llobell can be seen in the background.

sek's solo was somewhat drowned out in the mix.

Even more son could be heard with Chucho Valdés' "Mambo influen- ciado", introduced by Mebus on the trumpet. Suddenly, several musicians were clapping their flamenco hands, with the double bass playing a solo part. This was not directly picked up by the piano, which is why this use seemed somewhat unmotivated. Later - after a flamenco interlude - the transitions went better. Mebus used his flugelhorn alongside the cajon and guitar to great effect in the bulerías with a smaller ensemble. It made El Mawi's dance sound softer with its sharp accents.

After Arthur Schwartz's "You and the Night and the Music", the concert ended with Paco de Lucía's flamenco rumba "Entre dos aguas", which the audience responded to with much applause. As a thank you, there was a potpourri of flamenco pieces, to which El Mawi once again expressively showed all his skills - and also got the 160 concertgoers singing and clapping along.



Vocal commemoration of the dead

Sacred The Figural Choir Stuttgart presented works for choir, brass and organ in Hall.

Schwäbisch Hall. The Stuttgart Figural Choir enriched the gray days of November with an evening concert dedicated to the memory of the dead in St. Markus. Founded in 1957 by Helmuth Rilling, the "Figural Choir" of the Memorial Church in Stuttgart performed its concert program in Hall under the

Anton Bruckner and the "Messe en l'honneur du Saint-Sacrement" (Corpus Christi Mass) by Belgian composer Joseph Jongen. What the three works have in common is that they are performed by choir, organ and a brass ensemble instead of the symphonic orchestra. The modern mass by Joseph Jongen, composed

many listeners. This may also be due to the multifaceted appearance of the composition. The powerful tutti of the entire performance apparatus is largely limited to the special dynamic climaxes.

More "classical" than it is In between, there are all kinds of a

less straining on the ears, a varied, more detailed sound that also allows the language of the choir to be heard. In addition, the rather polyphonic writing is very linear; the melodic progressions seem singable despite their modernity and the whole thing seems more "classical" than it is.

The choir can hardly assert itself in the main parts. In spite of the measuredly solemn tempo, the beautiful choral sound is almost only "instrumental"; the wind instruments are too powerful for the small church.

At the beginning of the better-