



Conductor – Willi Boskovsky



MOZART DANCES AND MARCHES

VIENNA MOZART
ENSEMBLE
BOSKOVSKY



Contredanse "La Bataille", K.535

Minuets, K.103, Nos. 1-6

Contredanse "Il Trionfo Delle Donne", K.607

Minuets, K.103, Nos. 7-10

March In D, K.445

Minuets, K.103, Nos. 11-14

5 Contradanses "Non Più Andrai", K.609

Minuets, K.103, Nos. 15-19

There is no need to trace the origins of music in the dance, nor even for particular reference to the music of the later 18th century (with its regular 4 or 8 bar periods) and its dependence on dance forms, in order to see how important dancing and dance music was to Mozart. Apart from the ballets in the operas (and Da Ponte recalls how a furious Mozart threatened to withdraw the whole opera rather than allow the Ball scene in 'Figaro' to be removed by the censor), Mozart wrote over 50 sets of dances for dancing to, from his 13th year until the last year of his life. Though they are confined to the Minuet, German dance and Contredanse, they show great variety of melody, mood and colour. The Marches were written as introductions for Serenades or to open and conclude concerts. Even in the tiny form of these Dances his supreme genius is perceptible.

The Vienna Mozart Ensemble, of 6 first violins, 4 second violins, 3 cellos, 2 basses and wind instruments,

consists of specially chosen members of the Vienna Philharmonic Orchestra. It is noteworthy that the viola is absent from all the Dances (and only appears in those Marches which were written to introduce a Serenade, such as K.249, or to be played at a symphonic concert, such as K.408): this was an 18th century tradition at any rate in Austria, probably because dance music was thought to want a bright melody and a clear bass and not too much counterpoint and harmony in between. The tympani parts of some of the Marches are lost: it is not improbable that the tympanist improvised from the trumpet parts. An existing autograph of a tympani part for some movements of the Haffner Serenade, written for later performances, shows that Mozart liked to use tympani whenever they were available. At all events, wherever there are trumpets we have added tympani in the manner of Mozart.

MOZART DANCES AND MARCHES

VIENNA MOZART ENSEMBLE BOSKOVSKY

- 1 Contredanse "La Bataille", K.535 1:25**
- 2 Minuets, K.103, Nos. 1-6 11:39**
- 3 Contredanse "Il Trionfo Delle Donne", K.607 1:23**
- 4 Minuets, K.103, Nos. 7-10 8:48**
- 5 March In D, K.445 3:27**
- 6 Minuets, K.103, Nos. 11-14 7:45**
- 7 5 Contradanses "Non Più Andrai", K.609 6:14**
- 8 Minuets, K.103, Nos. 15-19 7:12**

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