

Dance Suite

W. A. Mozart/Armand Russell
Edited, Verdehr Trio

Marsch, K. 445 (1780, Salzburg)
Contretanz, K. 267, No. 4 (1777, Salzburg)
Menuett, K. 585, No. 7 (1789, Vienna)
Contretanz, K. 123 (1770, Rome)
Menuett, K. 568, No. 9 (1788, Vienna)
Contretanz, K. 609, No. 1 (1791, Vienna)

Mozart's large output of music and marches is often neglected. He composed one hundred twenty minuets, more than fifty German Dances (*Ländler*), some forty contra dances, and fifteen marches. (Mozart himself loved to dance and we know that he preferred the minuet.) Most of these were composed after Mozart's appointment to the Imperial Court in Vienna. As late as 1791 (the year of his death), he took the popular melody *Non piu andrai* from *Figaro* and used it as the first of a selection of five contra dances (K.609). Most of these compositions are sixteen to thirty-two bars long and were originally scored for strings (no viola), and varied winds. Mozart's genius is displayed quite clearly in these otherwise modest pieces: artistic invention, superb craftsmanship, varieties of color with striking harmonic changes, rhythmic interest, and creative melodic surprises for dancers who cared to listen.

Wolfgang Amadeus Mozart (1756–1791) was a prolific German composer whose more than six hundred works—symphonies, operas, concertos, chamber music—epitomized the classical period of music.

Armand Russell (born 1932, Seattle, Washington) completed the Bachelor of Arts and the Master of Arts degrees in music composition at the University of Washington where he studied with John Verrall and George McKay. He earned the doctorate in composition at the Eastman School of Music, studying with Bernard Rogers and Howard Hanson. As a virtuoso bass player, he played double bass in the Seattle Symphony Orchestra, the Rochester Philharmonic and Civic Orchestras, the Boston Pops Tour Orchestra, and the Honolulu Symphony. During the summers, he was a Visiting Professor at the Eastman School of Music.

Russell joined the University of Hawaii music faculty in 1961 as Professor of Music Theory and Composition, and he later served as Chairman of the Music Department for seven years. Under his leadership, the department earned national accreditation by the National Association of Schools of Music and the graduate program was expanded. He retired in 1994 as Professor Emeritus. He now lives in Santa Rosa, California.

Russell was a prolific composer whose output included many works for double bass and percussion in solo, chamber, and concerto formats. Some of his frequently performed published works include the *Pas de deux* for clarinet and percussion, *Sonata for Percussion and Piano*, *Suite Concertante* for tuba and woodwind quintet, *Theme and Fantasia* for band, *Chaconne* for double bass and piano, *Buffo Set* for double bass and piano, *Harlequin Concerto* for double bass and orchestra (or piano), and several works for chorus. Russell also co-authored with Allen Trubitt, a series of theory textbooks, *The Shaping of Musical Elements*, published by Macmillan.