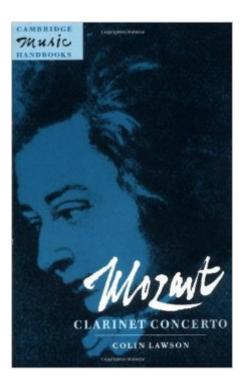
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Mozart: Clarinet Concerto (Cambridge Music Handbooks)





Synopsis

Mozart's Clarinet Concerto is of supreme importance as his last instrumental work. Yet there are a number of special problems surrounding the piece, since the autograph is lost and the unique instrument for which it was written has not survived. This book presents a wealth of background information, an analysis of the Concerto, discussion of performance practice and details of surviving relevant instruments.

Book Information

Series: Cambridge Music Handbooks Paperback: 124 pages Publisher: Cambridge University Press (May 31, 1996) Language: English ISBN-10: 0521479290 ISBN-13: 978-0521479295 Product Dimensions: 5.4 x 0.3 x 8.5 inches Shipping Weight: 7 ounces (View shipping rates and policies) Average Customer Review: 5.0 out of 5 stars Â See all reviews (2 customer reviews) Best Sellers Rank: #1,518,081 in Books (See Top 100 in Books) #101 in Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Concerto #310 in Books > Humor & Entertainment > Sheet Music & Scores > Composers > Mozart #395 in Books > Arts & Photography > Music > Instruments > Woodwinds > Clarinets

Customer Reviews

Mozart's K. 622 is certainly one of his greatest concerti. If you have listened to this work several times, or simply want a better understanding, Lawson's book is ideal. Although I am not a clarinetist, this book has profoundly shaped my listening and appreciation of this masterpiece.True to this Cambridge series, the concerto is put into its historical context. Did you know that the clarinet used in the late 1700s was toned differently than today's? Did you know there is no cadenza?The chapter on design and structure is arguably the best set of program notes on the piece. The descriptions are nearly bar-by-bar, so you will need to have a score handy. For example, the development section of the first movement (Allegro) changes tonality from E major to F# minor to D major to B minor to F# minor in about 20 bars. Where the book does justice is to show parrallels both within movements as well as between movements.Indeed, there are even references to other Mozart works, especially to the esteeemd Clarinet Quintet and even clarinet portrayls in Don Giovanni and Cosi Fan Tutte.

Ideally, this book would have been more accessible through an interactive CD-ROM with links to those themes. This then is the reason to get the book--the rich context, both musically and historically, in which this piece is put. In other words, a careful reading of Chapter 6, with a recording and the score, and my finger on the pause button, have given me increased insight into not only this piece, but several other Mozart conerti and arias.Please note that the book is scholarly and I have onl described a single chapter. For most other books, I would not consider the purchase of a book for a single chapter a good value.

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