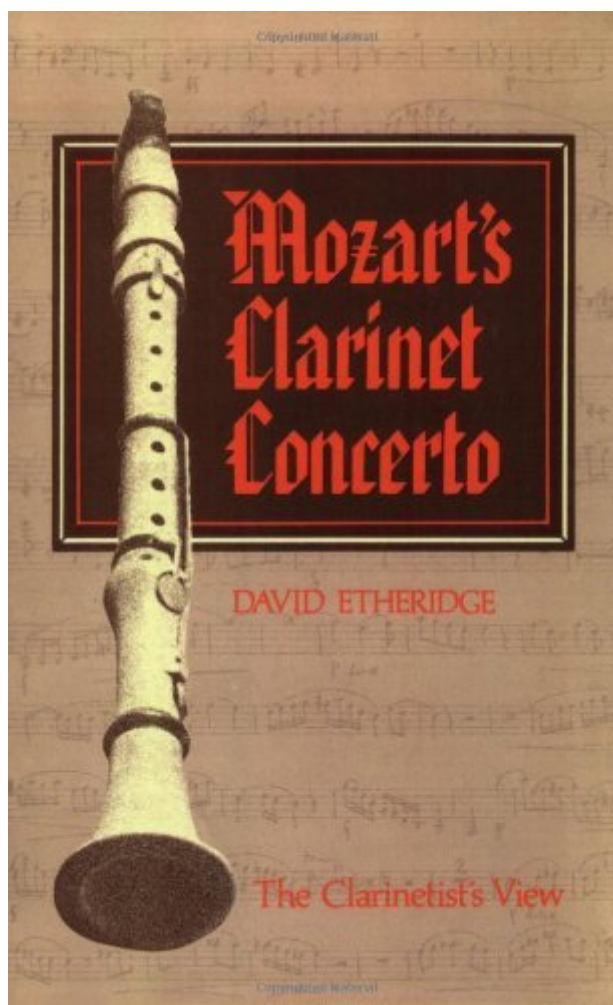


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# Mozart's Clarinet Concerto: The Clarinetist's View



## Synopsis

Mozart's Clarinet Concerto, written in 1791 during the last month of the famous composer's life, is the most frequently performed and highly revered concerto in clarinet literature. This insightful book examines the concerto in detail and analyzes the musical theories and performance techniques of eight of the world's greatest clarinetists: Stanley Hasty, Robert Marcellus, Anthony Gigliotti, Harold Wright, Rudolf Jettel, Ulysse Delecluse, Jack Brymer, and Michel Incenzo. The author's introductory chapter offers historical perspective on the most significant points of each interpretation, highlighting both the striking number of similarities and also the important differences in each artist's approach to the concerto. The insight into the musical thinking of these renowned artists will be of interest to all musical performers and to all lovers of music. David E. Etheridge, vice-president of the International Clarinetists Society, and a former player in the Oklahoma Symphony Orchestra, is a professor of clarinet at the University of Oklahoma. He holds a doctorate in musical arts from the Eastman School of Music.

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## Customer Reviews

I studied with Mr. Marcellus and Mr. Wright, so I was very interested to read the chapters about their approach to the concerto, and found it to be very accurate. I also met Stan Hasty and Jack Brymer, so I found their approach to it very interesting also.

Mozart's Clarinet Concerto by David Etheridge is an excellent resource to find out more about the concerto. The book begins with an introduction telling the history around which the concerto was written. The majority of the book, however, consists of the results from interviews of several prominent clarinetists, giving their comments and interpretations on how they play the concerto. Such names as Harold Wright, Stanley Hasty, Anthony Gigliotti, and others expound on details such as articulations, rubato, and the cadenza in the second movement. Some of their points can get a bit technical (for example, the exact articulation used in the opening motif), but with such a prominent work in the clarinet repertoire, every note counts. This book offers great insight into knowing how these clarinet masters played this concerto, and offers a "free lesson" (minus the cost of the book) to anyone who wants to know more about how to perform Mozart's clarinet concerto.

I had to write a paper on Mozart's clarinet concerto. This book was amazing and helped a great deal!

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