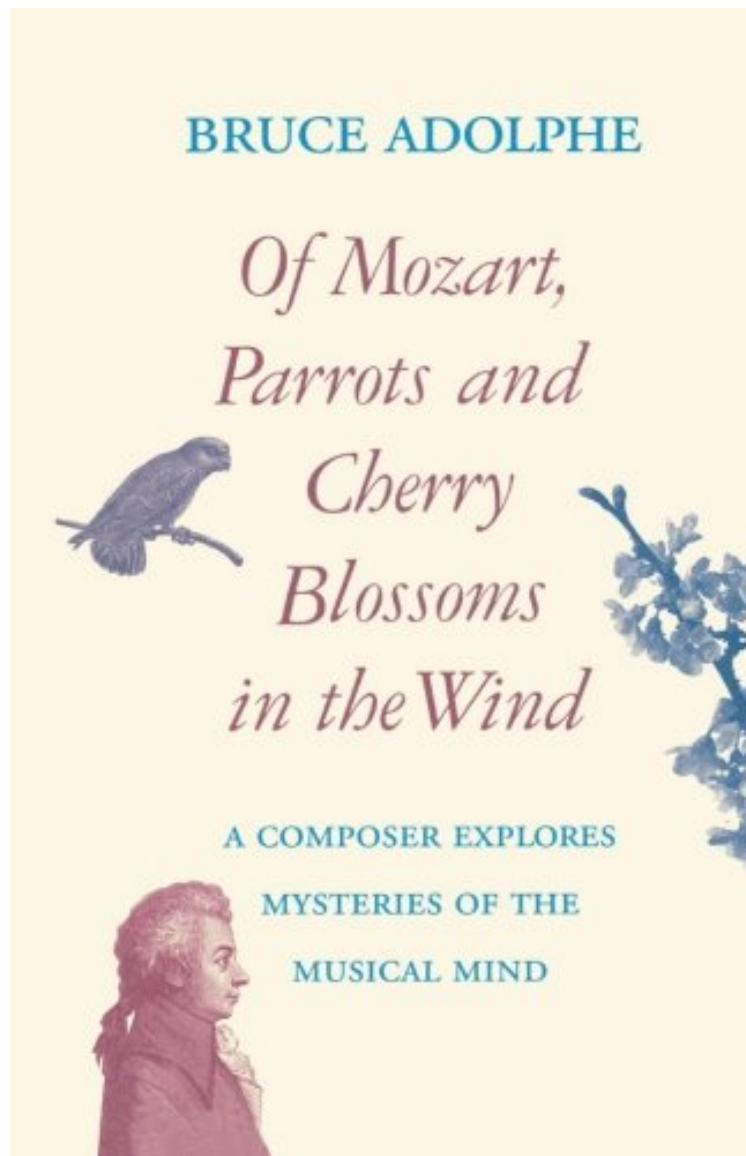


[Library ebook] Of Mozart, Parrots, Cherry Blossoms in the Wind: A Composer Explores Mysteries of the Musical Mind

Of Mozart, Parrots, Cherry Blossoms in the Wind: A Composer Explores Mysteries of the Musical Mind

Bruce Adolphe

**Download PDF | ePub | DOC | audiobook | ebooks*



DOWNLOAD



READ ONLINE

#1333238 in Books Limelight Editions 2004-08-01 2004-08-01Original language:EnglishPDF # 1 8.00 x .57 x 5.20l, .56 #File Name: 0879102861200 pagesISBN13: 9780879102869Condition: NewNotes: BRAND NEW FROM PUBLISHER! 100% Satisfaction Guarantee. Tracking provided on most orders. Buy with Confidence! Millions of books sold! | File size: 28.Mb

Bruce Adolphe : Of Mozart, Parrots, Cherry Blossoms in the Wind: A Composer Explores Mysteries of the Musical Mind before purchasing it in order to gage whether or not it would be worth my time, and all praised Of

Mozart, Parrots, Cherry Blossoms in the Wind: A Composer Explores Mysteries of the Musical Mind:

3 of 3 people found the following review helpful. Marvelous Musings on MusicBy William CarpenterThis is a collection of essays by Bruce Adolphe, a composer well known for his Piano Puzzlers on NPR's "Performance Today." As the title indicates, Of Mozart, Parrots, Cherry Blossoms in the Wind: A Composer Explores Mysteries of the Musical Mind discusses Mozart (as well as Beethoven, Bach, Brahms, and other composers) and Cherry Blossoms in the Wind, but only one Parrot (though he does include a bonus animal - the whale). Each essay is interesting, well-written, and sheds light on some aspect of music for a non-technical audience. I believe that some of these essays are based on talks that Adolphe has given at concerts. I hoped to enjoy these essays, and I did, but I was not expecting to be inspired by them, but I was. Adolphe's discusses how music works, what it means, and how the logical and emotional content is created. I have always enjoyed listening to concert and classical music; my listening experience now after reading this book is even more enjoyable and satisfying. For the first time, I have at least a little insight into what composers are doing when they write music and why I respond, or not, to particular pieces. Highly recommended. 1 of 2 people found the following review helpful. Music is powerfulBy J. Van ZandtBeautifully written collection of essays. Highly recommend for just about anyone. 0 of 4 people found the following review helpful. Looks like a great read...By Zeta Lady in San DiegoI have more books on my Kindle than I can read at present. Customers purchase books for future reading - or at least I do.

The exhilarating mix of humor, philosophy, fact and whimsy that marks these essays derives from more than 200 lectures Bruce Adolphe has given over most of the past decade, at the Chamber Music Society of Lincoln Center and at music festivals around the country. The composer of four operas as well as chamber music, concertos and orchestral works, Adolphe has written for Itzhak Perlman, David Shifrin, Beaux Arts Trio, the Orpheus Chamber Orchestra and many other renowned musicians. His essays, however divergent their apparent subjects, all serve a common purpose: to deepen our understanding of how music comes to be and how it may be enjoyed.

.com The majority of musicians, it seems, are pretty much in the same position as Plato's Homeric rhapsodists: for all the compelling intensity with which they practice their art, whenever they attempt to explain to the uninitiated just how it's done--what lies behind "inspiration"--the whole process remains shrouded in mystery. In particular, there are precious few composers who can write with insight and lucidity about the trade they have chosen. (Literary giants who have succeeded through their trade in conveying something of the reality of music--such as Thomas Mann and Aldous Huxley--are also conspicuous for their rarity, but that's another discussion.) All the more reason, then, to savor the unusual talents of Bruce Adolphe in this collection of essays, aperus, and provocative speculations. Adolphe is a sort of musical polymath who wears the hats of composer, teacher, and writer. He's written operas, song cycles, chamber music, and musical fables for children and leads seminars at the Chamber Music Society of Lincoln Center. In his writing on musical education, Adolphe is especially drawn to meditations on the role of memory in shaping the imagination and creative process (as in his book *What to Listen for in the World*). *Of Mozart, Parrots, and Cherry Blossoms in the Wind* offers a pleasurable assortment of self-standing feuilletons that flit hummingbird-like from topic to topic. There are reflections on the metaphoric meanings of sonata structure and the fugue, on the subtext of George Bernard Shaw's contempt for Brahms, on silence in the traditions of East and West, and on how much a composer "contrives" in conceiving the complexity of a piece of music. Yet several underlying themes recur and intersect throughout the essays, coming up in different contexts but always inviting the reader to reconsider pat opinions and take a closer look at what is really going on in this language that is simultaneously so abstract and so sensuous. Perhaps the most compelling of these Grundthemen involves the relation of tradition to originality, the tension between our collective "musical art gallery" and the desire to say something new (Adolphe is understandably fond of alluding to T.S. Eliot). Instead of vaporizing into overgeneralized platitudes, the discussion gets firmly rooted in considerations of specifics. Adolphe clarifies, for example, Beethoven's act of balancing the weight of the past with his individual genius through a particularly clever comparison of the *Grosse Fuge* with a Native American myth and Sam Shepard's play *True West*. Adolphe has a sure touch for the helpful, colorful analogy. Sonata form is like a "courtroom trial"; late Beethoven is the "counterpoint of conflicting states of mind," similar to the therapist's use of free association; dissonant "passing tones" resemble "people who briefly obstruct your view in the theater by moving to one side or the other." Along with this, the reader must be warned, comes a weakness for puns that can make you wince: in his piece on George Crumb's whale music, there is mention of the time before humans "beat logs (creating the early logarithms)." Adolphe's arguments do not always convince. His attempt to deflate the concept of postmodernism as just another chapter in the anxiety of influence, for example, doesn't fully account for the specific and unique predicament of contemporary composers. But he does seriously engage the issues that matter, and he does so entertainingly, in a superbly tuned and perspicuous style. There are many moments when one would like him to burrow into a particular point in greater depth. Yet even if we don't get a full meal, such is Adolphe's epigrammatic

knack that the hors d'oeuvres are pure pleasure in themselves. --Thomas May