



Bassoon legend, composer, and author **Arthur Weisberg** has been appointed senior lecturer (bassoon) following his appointment as a

visiting faculty member last year. Weisberg was bassoonist with the New York Woodwind Quintet for 14 years and has taught at Juilliard, the State University of New York at Stony Brook, and Yale University. He is the author of two books, *The Art of Wind Playing* and *Performing 20th Century Music—A Handbook for Conductors and Instrumentalists*. He has composed numerous works and has made several editions for bassoon, including a transcription of the Bach Cello Suites and a set of 15 Etudes for Bassoon in the style of 20th century music.



Scott A. Weiss, appointed associate professor and associate director of bands, comes to the IU Jacobs School of Music after serving

as director of bands at Lamar University in Beaumont, TX, since 2001. He has served on the conducting faculty at Emory University in Atlanta, Georgia. He was the national recipient of the American School Band Directors Association's UMI Award for outstanding teaching and conducting in 2000, and he is a two-time recipient of the National Band Association's Citation of Excellence.

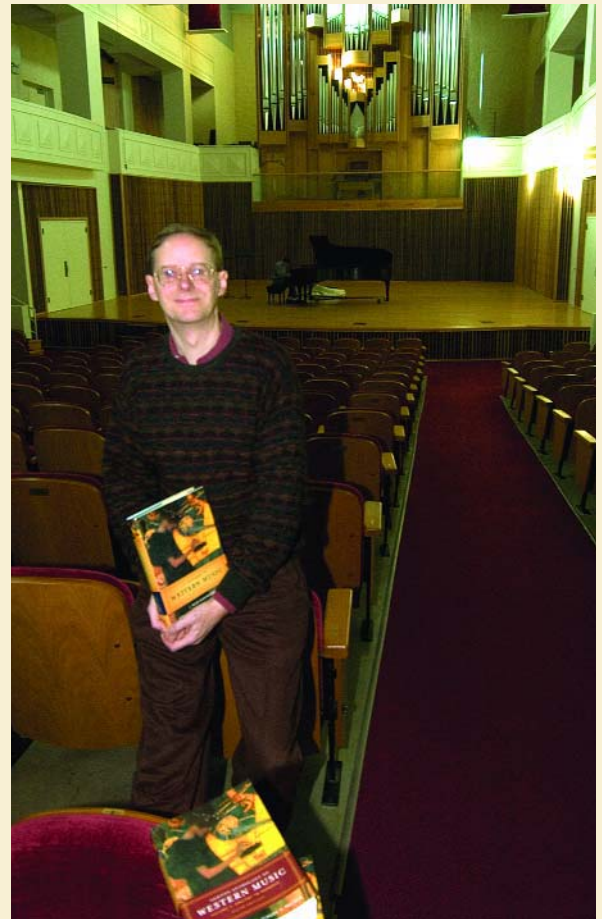
IU MUSICOLOGIST REWRITES

By Ryan Piurek

Beethoven was devastated. He had permanent hearing loss. A deaf musician is as inconceivable as a blind painter, he lamented. Humiliated and fearful that his condition might be exposed, he withdrew from public life. "Ah, how could I possibly admit an infirmity in the one sense which ought to be more perfect in me than in others, a sense which I once possessed in the highest perfection, a perfection such as few in my profession enjoy or ever have enjoyed," he wrote in a letter to his brothers. The year was 1802.

He considered suicide. But he realized it was "impossible to leave the world until I had brought forth all that I felt was within me." With courageous resolve, he immersed himself in his work. His *Sinfonia Eroica*, which he composed over the next two years, reflected his struggle against despair, his experience of being nearly overpowered by his affliction, and, ultimately, the winning back of his will to create music.

Audiences at the premiere in 1805 found the symphony too long, too complex, less accessible than his earlier works. For Beethoven, though, there was no looking back. He was on a new course—challenging listeners to engage music deeply and critically, rather than merely seeking entertainment. He had entered a period of



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intense self-expression, and the composers who came after him would seek to capture their own emotions in their work. Listeners would demand it. Today's musicians who write only when inspired owe a great deal to a man who continued composing in the face of calamity—for the sake of his art.

This is just one of the many stories from *A History of Western Music*, which many scholars regard as the finest survey of western music available. Peter Burkholder, professor of musicology at the Indiana University Jacobs School of Music, calls it the "gold standard" of music textbooks.

“HISTORY”

Through six editions and nearly half a century, it has defined the way music history has been taught. But the seventh edition of the book, which Burkholder has revised and rewritten, promises to significantly impact the way students listen to, learn about, and understand western music.

Previous editions of the book, which debuted in 1960, centered on musical styles and genres. The new edition, though, has a clear focus on people—those who created music and those who listened to it. Burkholder centered his revision on three central themes: people making choices; what those people who created, performed, and heard music valued in it; and the tension between tradition and innovation, including changes in technology. He believes this more “humanistic” approach will enlighten students and engage them in the historical significance of different works and styles.

“The paradigm that Donald Grout (the original author) started out with in the 1950s when he was writing the first version was a history of musical style in which the music was the central figure, and sometimes it seemed as if it was happening even without the intervention of people. I wanted to make sure that people were at the center of the story, not just composers, but everybody who was making music, listening to music, and experiencing music,” said Burkholder, who wrote the study guides for the fifth and sixth editions. (This is his first edition as a co-author.)

“The text was originally set up as a history of musical genres and styles,

and that’s important,” he added. “But while I tried to preserve the things that were very good about the book, I felt it was necessary to change the paradigm by focusing on people and their values. For instance, why does the romantic style replace the classical style? How did it serve the needs or interests of the time?”

Burkholder also hopes the decision to focus on people rather than styles results in a book that is—in the spirit of Beethoven—more exciting and dramatic. “One of my editors paid me a real compliment. He said it was a real page-turner,” Burkholder said.

Another major change to the book is the addition of previously underrepresented repertoires, including music in the Americas, music by women, and popular idioms from the 16th century to the present, such as jazz, blues, and rock ’n’ roll. Forty percent of the core repertory is new to this edition.

Burkholder said his decision to include topics such as popular music and jazz has met with resistance. Some teachers who read parts of the book before publication were concerned that the additions would change the historical paradigm so much that the importance of western music as an art form would be reduced. Others wondered how the book could possibly explain the importance of a topic like post-World War II jazz and popular music in a few pages, when entire courses are being taught on the subject.

Burkholder concedes that the text isn’t a seamless history and can’t possibly “do justice to all the types of

music out there.” Still, he believes that it was necessary to broaden the scope if the book was going to deliver an accurate picture of western music.

“I think it’s important to cover popular music in the 20th century. After all, a lot of the music that I cover going back to the 16th-century chorales or madrigals and other music throughout the Baroque period and the 18th and 19th centuries is, in fact, music that had a popular function as well as becoming connoisseur’s music or art music,” Burkholder said. “The same thing is true in the 20th century. Both jazz, and to some extent rock, begin as popular music and move toward becoming art music in their own right. To leave them out of the story is really to distort the history of western music.”

His main concern is that students will find the amount of information in the book overwhelming, or—as one of his students once described an earlier edition of the book—“like trying to get a drink from a fire hose.” As with previous editions, the book is complemented by the *Norton Anthology of Western Music*, which includes 172 full-length scores (71 new ones in this edition), with commentaries. But that’s a concern he can live with—at least until he begins work on the next edition.

“The function of this textbook is more like a potluck [dinner], where you’re taking small portions of everything,” he said.

Bibliographic information: *A History of Western Music*, 7th ed., by J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, published by W.W. Norton.