

book comes to creating a comprehensive and unified narrative of Bloom's life, yet it still maintains the book's overall feeling of being an assemblage of materials rather than a single integrated document. While this collected style works quite well in much of the rest of the book, Bloom's story becomes more difficult to follow here. One wishes for a little more connection between anecdotes and better captioning of the photos and other reproduced materials. Some of the missing captions are supplied in an addendum to the book's index (which is itself provided separately from the book), but even with these additions, more context and interpretation of the various documents throughout the volume would have been welcome.

This opening section on Bloom, "the artist," will be interesting for readers interested in American music history, while the next group of chapters on "the art" may prove most useful to oboists specifically and wind players more generally. Chapter 6 contains the draft, notes, and outline of his unpublished book of pedagogy, *The Oboe, A Musical Instrument*, begun in 1975, which discusses specifics of posture and embouchure, tone production, resonance, and air use, as well as articulation and attack. Sara Bloom explains that she did not revise the manuscript because she wanted readers to encounter the materials "in raw form with the hope that their fragmentary state will stimulate the reader's imagination and possibly send him or her to any number of Robert's pupils for conversation on the points and topics he raises" (p. 296). Nevertheless, Sara Bloom does provide many editorial explanations, some of which are extensive, that help clarify Bloom's ideas. Furthermore, in the next three chapters (including a thirty-two page chapter on reed-making available on the CD-ROM) she elucidates Bloom's specific ideas on vibrato, reeds, and "*inflectstimme*," his system of harmonic inflection syllables devised to guide musicians in crafting a compelling musical line. Chapters 10 and 11 provide more material on Bloom's pedagogy and include published essays, lesson plans, repertoire lists for teaching oboe and wind chamber music, and Bloom's thoughts on Bach interpretation and performance.

The final chapter, "What We Missed," reveals how a lack of grant support meant

that Bloom was never free enough from other responsibilities to take the time to complete his pedagogy book. Here Sara Bloom explains that following his death in 1994, she worked full-time for seven years to help publish his legacy in this book, the *Collection*, and CD set. She expresses mixed feelings about this book as "a string of fragments, put together 33 years after it was begun" (p. 451). Yet despite its often fragmentary style, this book is a valuable part of Sara Bloom's magnum opus on a musician whose life may have been typical of a "working musician" in the twentieth century in the United States but whose contributions to wind playing were certainly extraordinary.

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**Blas- und Bläsermusik. Musik zwischen Volksmusik, volkstümlicher Musik, Militärmusik und Kunstmusik.** By Elmar Walter. Tutzing: Hans Schneider, 2011. [438 p. ISBN 9783862960163. €55.] Music examples, illustrations, bibliographies, discography, indexes.

The increasing but still too modest number of doctoral dissertations about wind music is a clear indication of the importance of a field of scholarship encompassing disciplines such as musicology, ethnomusicology, history, sociology, and educational sciences. Research in wind music is increasing but still not firmly anchored in European universities. Elmar Walter's dissertation provides detailed insights into four aspects of wind music in German-speaking countries. While the most important historical part covers the first 250 pages of the large thesis, the second part deals with analyses of compositions from polkas to symphonic works for wind band. The book ends with some shorter digressions and comprehensive indexes.

The introduction is devoted to an indispensable definition of the terms appearing in the title. It is based on a review of numerous antecedent studies on wind music, including such basic works as Achim Hofer's *Blasmusikforschung. Eine kritische Einführung* (Darmstadt: Wissenschaftliche

Buchgesellschaft, 1992) and Werner Bodendorff's *Historie der geblasenen Musik* (Obermayer: Buchloe, 2002). Defining terms within and across languages can be a difficult task. It seems that some terms cannot be assigned uniformly, as for example "genre," which is partially due to the complex relationship in German between "Gattung" (type, species, genre) and "Genre" (genre). This also includes the distinction between "Blasmusik" and "Bläsermusik." The English translation would be wind music in both cases, respectively "musique à vent" in French. But the nuances between these two terms would neither be comprehensible in English, nor in French and, in most cases, do not apply to wind music in the English and North American tradition. While "Blasmusik" suggests a folkloristic approach of making wind music in the German-speaking Alpine region, the term "Bläsermusik" could be understood as more closely related to the term "wind music." It encompasses both meanings: wind music in classical and in chamber music, and symphonic wind music in large wind orchestras. Walter proposes the combination of both terms as a solution, thus "Blas- und Bläsermusik."

Two further terms cause similar problems: "Volksmusik" can be appropriately rendered with the English term "folk music"; the former describes "authentic" music of the German-speaking countries, whereas "folk music" does the same for "authentic" music in the English-speaking sphere. Often the German term is augmented with adjectives such as "echt," "unverfälscht," and "original" (pure, unadulterated, original). "Volkstümliche Musik" is harder to render in English; a matching translation could be "folksy music." This music arose from folk music, and it is associated with German tradition in a sound-shape recognized worldwide. Here Walter quite rightly detects an etymological relationship with the term "popular music" by comparing "folk" and "popular," the latter originating from the Latin term "populus." The determining factor seems to be mass media distribution. Both folk music and folksy music often are performed on wind instruments; popular music, however, is not. Furthermore, wind music is barely imaginable without military music ("Militärmusik"). Military music is mainly functional music, and

at its core is a body of wind music. Finally Walter defines art music ("Kunstmusik") as music for its own sake with compositional complexity and aesthetic requirements. This remark is also valid for the first wind-music oeuvres by mainly English composers. Walter enumerates Holst, Vaughan Williams and Grainger among those composing art music for wind band often based on folksongs.

Walter's book has an intelligible structure with an emphasis on these four aspects: folk music, folksy music, military music, and art music, all in relation to wind music, which it discusses from different points of view. The author goes far back into antiquity to describe the evolution of wind instruments and music, respectively sounds or noise by wind instruments. The latter have always been influenced by cultural, anthropological, and sociological aspects. In contrast to art music (with some exceptions, such as church and dance music), wind music is often functional, at the service of monarchs or military functions such as marches. Harmoniemusik represents one preliminary stage in the development of wind orchestras; pieces arranged for Harmoniemusik typically consisted of eminent masterpieces arranged by the composers themselves. The aim to popularize opera melodies was common practice for Mozart, for example. The popularization of art music thus became characteristic of the emerging amateur wind band movement—worker's bands, community bands, and military orchestras from the middle of the nineteenth century on.

Walter's subdivision of twentieth century's wind-music history in three time periods—1920 to 1933, 1933 to 1945, 1945 to the present—is logical, but the last time period seems too long. The development of art music for winds is the focus of the first period, and the second period is marked by the military music of the Third Reich. However, I would have liked a broader discussion about the period after the Second World War; this is the moment when the role changes. Until that time wind music was mainly functional or served to popularize art music. Walter briefly refers to such important topics as the wind music tradition in American high schools and universities, the recordings of wind symphonies by the Pannonian Wind

Orchestra (Pannonisches Blasorchester)—a noteworthy symbol of wind music *per se*—and the relationship between music education and wind music. Walter separates from his historical part a discussion illustrating the evolution of wind orchestra music with well-chosen examples. This makes sense insofar as the historical overview requires uniformity, and the examples and the case studies can begin convincingly only in the early nineteenth century.

One development is particularly prominent: the military music reform promoted by F. W. Wieprecht at the beginning of the 1820s. Wieprecht's reorganization of military orchestras resulted in a further development of valved instruments, as for example the bass tuba. The so-called "Normal-Instrumental-Tableau" means nothing more than that the instrumentation of the Prussian military bands became standardized and this within the three military categories infantry, cavalry, and *Jäger*. At the end of the chapter discussing Wieprecht, Walter defines the term "Sinfonische Blasmusik" (symphonic wind music), which should have been in the initial chapter with the other term definitions. The concluding paragraph describes the Leipzig Radio Wind Orchestra (Rundfunkblasorchester Leipzig) as the only professional civil wind band in Germany. As should be clear by now, Walter focuses his discussion on the situation in Germany.

In the second, systematic part Walter seems to compare apples with oranges in analyzing two polkas, a march and a symphonic composition, in one breath. But this initial impression is deceptive. On the one hand, Walter's comparison reflects the logic of the structure of his study perfectly, and on the other hand it considers the different genres according to uniform criteria—form, rhythm, themes and motives, harmony, and instrumentation—offering a fertile basis for musicological research, i.e., the analysis of music for winds in various shapes and genres. The discussion of Johan de Meij's monumental five-movement symphony *The Lord of the Rings* is one example. It comprises in more than

fifty pages detailed information about the composer's life and oeuvre, about the literary source, and about the composition based on the enumerated criteria above.

In the third and last part the author briefly discusses areas that relate only tangentially to the main subject, e.g., military music in Austria and in the former German Democratic Republic. However, in the short juxtaposition of "Absolute Musik" with "Funktionale Musik" and "Funktionelle Musik" Walter does not draw out any relationships with wind music. So why integrate it in this book? (And here, too, one notes a difference in terms that requires precise definition: "Funktionelle Musik" is a particular type of "Funktionale Musik," the former used as a tool to boost sales in shopping malls and to create a sound background at places where a lot of people come together.)

Scholarly readers could urge more depth for this kind of topic. However, Walter covers a broad range of themes and does so this in a methodologically faultless way. Criticism would be more appropriately directed at (European) musicology in general, which for a long time remained lethargic concerning wind music research, so that doctoral work on this topic had little chance of acceptance. This began to change only when the International Society for the Promotion and Research of Wind Music (Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik, or IGEB) encouraged authors to submit dissertations on wind music subjects for its Thelen Prize. Walter succeeds in spinning a common thread between genres of wind music that at first glance appear to be completely different. Finally, while one might have wished to see Walter integrate discussions of similar developments in other European countries, or the United States and Canada, into his study, such an undertaking could hardly be managed by one single scholar. Walter's useful study should inspire emulators covering other regions and countries.

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#### (MOSTLY) EARLY MUSICS

**Essays on Renaissance Music in Honour of David Fallows: *Bon jour, bon mois et bonne estrenne*.** Edited by Fabrice Fitch and Jacobijn Kiel. (Studies in Medieval and Renaissance Music, 11.) Woodbridge, U.K.: Boydell