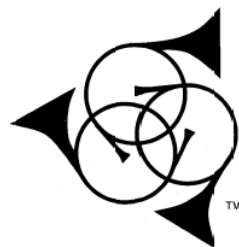


The Horn Call

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On the cover: The American Horn Quartet in its final season:
(l-r) Geoffrey Winter, Kerry Turner, Kristina Mescher, Charles Putnam

Book and Music Reviews



Overture to Wilhelm Tell (1829) by Gioacchino Rossini, arranged for wind ensemble by Peter Damm. Musikverlag Bruno Uetz: uetz.de/music. ISMN M-50146-908-6. BU 1274, 2013, €34. Arranged for flute (also piccolo), 2 oboes (2nd also English horn), 2 clarinets, 2 horns, 2 bassoons, contra bassoon (double bass ad lib.).

Adagio and Rondo F Major (1811) by Carl Maria von Weber, arranged for wind ensemble by Peter Damm. Musikverlag Bruno Uetz: uetz.de/music. ISMN M-50146-913-0. BU 1276, 2013, €24.80. Arranged for flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons, contra bassoon (double bass ad lib.).

Peter Damm's arranging goes beyond horn ensembles, and these two pieces sent for review demonstrate his expertise with orchestral winds. *Adagio and Rondo* was originally scored for the harmonichord, a piano like instrument that attempted to fuse the piano sound with a violin sound, and orchestra. It was the only piece Carl Maria von Weber wrote for that instrument, completed in 1811 and first published in 1861. Damm has very effectively arranged this Romantic composition for chamber winds. It is challenging both technically and musically. It could be performed by advanced high school students and certainly at the collegiate and professional levels. Even though it is scored in the key of F, which is a relatively friendly key for winds, there are plenty of technical challenges characteristic of Romantic music. Chromatic harmonies, lyricism, and more liberty in form are all present, making for a technical and musical challenge. Controls of dynamic contrast by individuals and as an ensemble are a must in executing the bolder textures with dramatic contrasts. The end result is a musically satisfying experience for both the performers and the audience.

Rossini wrote thirty-nine operas, and the *William Tell Overture* from the opera of the same name is perhaps the composer's most recognized piece. The overture contains what are perhaps some of the most familiar themes in classical music. They have also been used in movies, TV, cartoons, radio and commercials. Damm's arrangement follows the original form and the parts are not watered down, so the wind players are presented with many technical challenges. My college students found this much more challenging than the Weber arrangement, in particular, the clarinet, flute, and oboe parts. As a horn player, I must say that hearing the clarinets kickoff the finale, often referred to as the "March of the Swiss Soldiers," unnerved me a bit! If the group can handle the technique, the arrangement is authentic, well scored, and fun for both performers and audience alike.

As a final note, these two arrangements have technical challenges that would prevent most high school groups from performing them well. After reading the pieces with our university students, we came to the conclusion that both of these pieces could be playable and beneficial for a wind section in an outstanding high school orchestra, youth symphony, or university symphony. Not only are the arrangements well done, they were fun and satisfying for my students. The direct benefit to the orchestra would be through the obvious growth in the wind section as they learn to play as a chamber ensemble – a "win" for the winds as well as the orchestra program. *Mark Lane, Central Washington University*