



GÖTEBORGS UNIVERSITET
HÖGSKOLAN FÖR SCEN OCH MUSIK

THE ROLE OF THE THIRD HORN IN THE ORCHESTRA'S HORN SECTION

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Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"
Corno III.
IV

in E.
Allegro con fuoco.

4 *f* *ff*

ff

8 1 *ff*

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Abstract: This thesis reflects research about the horn section and mainly the role of the third horn in the orchestra's horn section, and is also a documentation of my personal experience. For several years I was the third horn player at the National Radio Symphony Orchestra of Greece (ERT) and I try to explore this position as much as I can, and aim to help not only young horn players who are auditioning for this chair, but also young composers and conductors to reach a closer understanding of the function of the horn section. For my research, I studied historical and musicological elements, I read orchestration books, I held interviews with great horn players, I studied scores, I wrote down my own personal experiences and reflections and I played in all four horn positions in the orchestra, observing at the same time the different roles of each chair.

Key words: French Horn, Third Horn, Role of the Third Horn, Orchestra, Horn Section, The Unsung Hero, Orchestration, High Horn.

INTRODUCTION - ACKNOWLEDGEMENTS

This thesis is part of my Master's degree in Symphonic Orchestra Performance (horn) at the University of Gothenburg, where I am studying as a scholar of the Onassis Foundation. My thesis explores *The role of the third horn in the orchestra's horn section*.

It is my hope that this thesis will be a useful tool for composers, conductors, horn players and those people who are interested in learning more about how the horn section in the orchestra works. Also, I hope it will serve as a guide for those horn players who are auditioning for the third horn position in a professional orchestra.

This thesis could not exist without the help of my supervisor, Joel Speerstra and the financial support of the Onassis Foundation. I would like to thank not only them, but also horn players around the world for sharing their knowledge with me and helping me to write down most of the “secrets” of this special position. While talking with some third horn players, I was sure enough that they really deserve being in the spotlight for a while through this research and get some recognition for the great job that they are doing in their horn ensembles every day. Being an “unsung hero”, is neither easy nor simple. In other words we could say that behind every successful principal – horn ensemble, there is a third horn player.

Angeliki Poulimenou
Scholar of Onassis Foundation

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PURPOSE

The purpose of my Thesis is to study *The role of the the third horn in the orchestra's horn section* and communicate various facets of it. The reason I chose this topic has to do with some conclusions that I have arrived upon after playing as a third horn player with the National Radio Symphony Orchestra of Greece (ERT) for more than six years. I was also a member of the World Youth Orchestra in 2012, playing at the third position. Sometimes it seems like it is my destiny to play at this position. Although I have played at the other positions too, I feel that the third stand is special and I am more excited playing at it. Not only do I enjoy following the principal's playing, understanding his/her phrasing, blending with the section and being responsible for the balance of it, but also being the leader sometimes. However, the main job of this chair is much more complicated and, lastly, vital for the quality of sound of the section. There are many "roles" for this horn player even within one piece, which I will present during my research.

Through my research I will explore the central question of my Thesis: *what is the role of the third horn in the orchestra's horn section?* The role has a clear historical tradition, and a complicated contemporary practice. To fully explore the role of the third horn, I need to divide the topic in three secondary questions:

- a. What happened in the past which led to the need for an extra pair of horns in the orchestra?
- b. What should we do now? Should we keep alive the traditional way of composing for the horn section in the orchestra, or not?
- c. What is my personal opinion based on my own experience, practice, and research?

Another reason why I am so interested in this topic is because of the way that composers orchestrated for the horn section over the years, and mainly for the third horn. Being myself an arranger for horn ensembles too, I adore looking deeply in the score and trying to understand how each one of these great composers wrote for this section. It seems like a tradition which every one of them is following faithfully, with only very few exceptions.

STRUCTURE OF MY THESIS

In order to try to answer the above questions, I have divided my text into three main sections:

A. *The historical role of the third horn.* This part is a brief historical reference to the horn section in the orchestra and a presentation of the roles of the third horn according to the different orchestrations which the composers used through the years.

B. *The role of the third horn in current practice.* This section is built on the opinions of many horn players. I strongly believe that a discussion about what we should do now and how we should respond to the needs of this position, must have a special place in my text.

C. *The role of the third horn from my own artistic practice.* In the third section, I share my own experience as third horn player. I have had the chance to play in all four positions, so I am also sharing my feelings from the perspective of other members of the section.

Appendix. I complete my thesis by giving many excerpts from the classical repertoire, which from my point of view will create a greater a more universal understanding of *The role of the third horn in the orchestra's horn section.*

METHODS

The methods that I used to compose my thesis are the following:

Part A: I read books about the History of the Horn and Music in general, Orchestration and Instrumentation. I visited valid websites for horn and I studied many music scores. I used excerpts from them in order to relate all the roles of the third horn.

Part B: In the second part, I use the article of Kerry Turner and based on that, I make a list with all the skills that a third horn player must have in order to get the job. More over, I conducted interviews with horn players from around the world, whom I had the honor to meet at the 46th International Horn Symposium in London in August 2014. Also, during my studies in Gothenburg, I worked as a freelancer with the Gothenburg Symphony Orchestra and I did not miss the chance to have an interview with the third horn player of this orchestra. What is more, I created a survey through the internet and 185 horn players from around the world took part in it.

Part C: Here I use my personal experience to document the role of the instrument. More than 13 years in total of playing in an orchestra either as a student or as a professional, have been included here. I have played in all four positions and I can describe every role exactly. But “my position” seems to be the third horn and I keep on practicing third horn repertoire mostly. Lastly, I created a video with some excerpts from concerts with some of the orchestras where I have played third horn¹. I document my own reflections not only on the video, but also in general on many performances that I have participated in. But the most important thing is the certain moment when I have finished my text and I write down the conclusions which I have arrived both after all these years of playing in an orchestra and my research.

Appendix: In this part I present mainly excerpts from scores. I often practice by listening to recordings and live performances, having played most of them already in my musical life.

1 These is the link to the video on dropbox: <https://www.dropbox.com/s/6u8be3iv25hyi8w/Thesis%20video%204th%20semester%20-%20Angeliki%20Poulimenou.mp4?dl=0>

PART A

The historical role of the third horn

1. THE HORN SECTION IN THE ORCHESTRA

During the classical era, the orchestra was smaller in size than later on. In most of the works of composers like Mozart or Haydn there is only one pair of horns. Even in many of the works from Beethoven there is also only one pair. So, the positions in the horn section at this time were limited to two, the first horn (high horn) and the second horn (low horn). But even during the eighteenth century, there are a few pieces with more than two horns. That means that in this time, they were calling for extra horn players, either one more (third horn) or two (an extra pair of horns).

In the Romantic era, more sections of other instruments added to the orchestra and its size became much larger than before. At this time, one more pair of horns added to the main horn section, was established and continues until today. This happened because the composers used more often either two pairs of horns in different key (first a and second a, first b and second b) or four horns in the same key (first, third, second, fourth). The difference between these two will be mentioned in the next chapters. Composers like Mahler, Strauss and Wagner used even more than four horns in most of their works, but the Romantic orchestra has four horns as the basic structure.

Today, most orchestras around the world have at least four horn positions. Usually the horn players number more than four, because there are different kinds of duties in each position and sometimes they need either to switch between the first part and second part of a concert, or they need assistants, or even more horns according the pieces.

The traditional place for the horns on the concert platform is on the left (as viewed by conductor and audience). In some orchestras, the horns are placed to the right together with trombones and trumpets. There are many different settings, but the most common is the square formation (fig. 1):

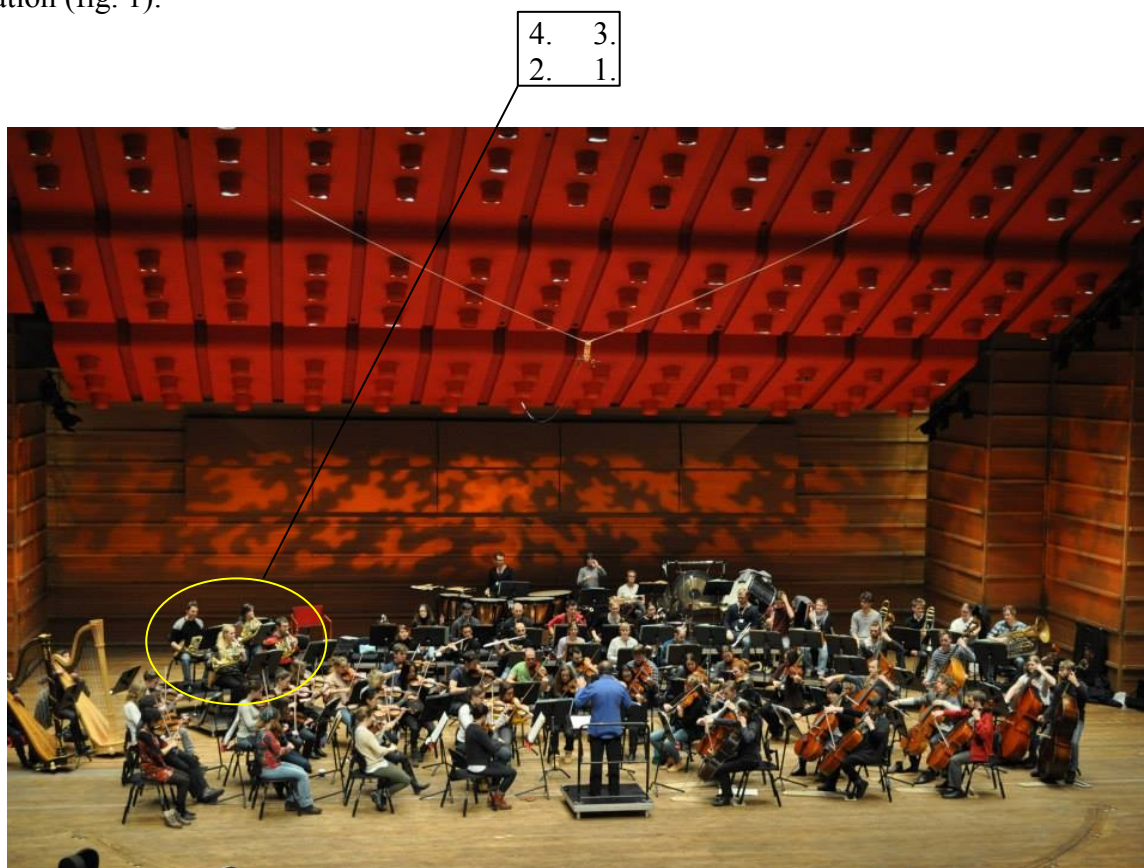


fig. 1: University of Gothenburg Symphony Orchestra in Bergen (Norway, 2014)

2. BRIEF HISTORICAL ASPECTS

When composers first used the horn as a musical instrument, it was not exactly the same as the horn that we use today. At this time (around the seventeenth century) until the middle of the nineteenth century, the horn was just a tube. On the one side there is a mouthpiece and on the other side a bell. The shape was the same as today, but there were no valves or rotors in between (fig. 2).



fig. 2: Natural horn with different crooks.

That means that in the very beginning, the horn player could play only the notes of the harmonic series (fig. 3). By changing the length of the tube using different crooks, he or she could use the same notes but in different keys. For example, if the composer writes in F major, then the horn player uses the crook which is tuned to F. If he or she wants to change key, then the horn player changes crooks as well. So, the horn player had to carry with him or her the main body of the horn plus a big collection of crooks in all keys (fig. 2).



fig. 3: Harmonic series

For this reason, the composers at this time, used to write solos in the high register of the instrument, where the harmonics are more compact. They used usually one pair of horns in the same key, in which the first horn is high (the one who plays the solos most of the time in the high register) and the second horn is low (the one who accompanies the first in the lower register). The way that the composers wrote for this pair is very special and the result of it, is that there are some basic models of intervals that are characteristic for horn players. A very famous one is the “horn fifths” (fig. 4).

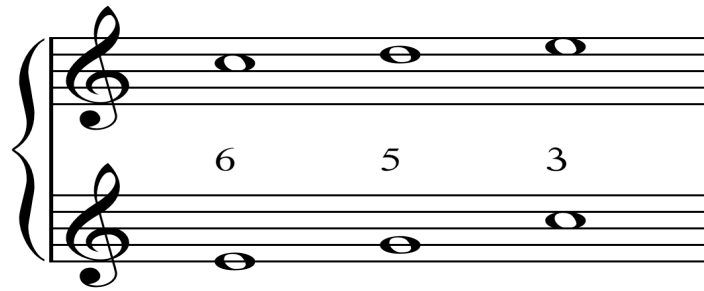


fig. 4: Analysis of "Horn Fifths"

Around 1750, the Dresden hornist Anton Joseph Hampel (1710-1771) invented the *hand-stopping technique*. *Hand-stopping technique* is a technique by which a natural horn can produce notes outside the harmonic series. By inserting the hand, cupped, into the bell, the player can reduce the pitch of a note by a semitone or more. This, combined with the use of crooks changing the key of the instrument, allowed composers to write fully chromatic music for the horn, even before the invention of the valves or rotors. In the next excerpt from Beethoven's *Symphony No. 9* (fig. 5), we can see an example with both stopped notes and horn fifths.

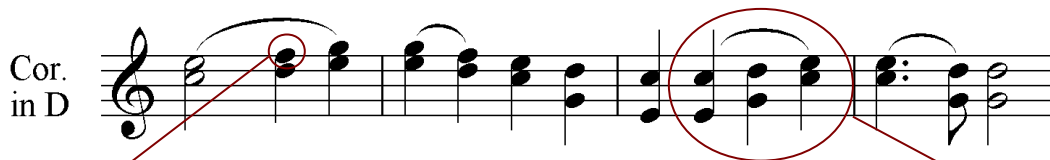


fig. 5: L. v. Beethoven, *Symphony No. 9*, mvmt. 4 (first - second horns)

Stopped note using hand-stopping technique

Horn fifths

3. THE “NEW” ADDED PAIR OF HORNS

Sometimes, composers chose to use more horns than two in their works while the horn players still were playing with natural horns. There are different reasons why they needed more horns at that time. Analyzing these reasons, we discover the five roles of the third horn in the horn section according to the orchestration:

3.1 Broken phrase

The need of using more notes than the notes that they could play either with the harmonic series or the hand stopping technique, was a reason why the composers used two pairs of horns: notes basically in different keys at the same time, which will complete a melody.

The following excerpt from Mozart’s *Symphony No. 25 in G Minor, 4th movement* (fig. 6) is a great example of this use of four horns as two pairs of horns. Mozart wants to write a line in the horns, but he misses some notes of the horns in B. So, he added one more pair in G. In this way, we can listen to a line, but actually it is a broken phrase that the four horns have to complete between them. The first pair in B is played from the first and second horn and the second pair in G is played from the third and fourth horn. But, someone could see that there are two first horns at the same time and two second horns. In other words, one pair (A) in one key with its principal (Corni in B) and another (B) in another key (Corni in G) with its principal. The second principal is the third horn. This is one of the main and very first roles of the third horn in the orchestra in this kind of repertoire. Let’s take a closer look at this example:

Symphony No.25 in G Minor, K.183

The image shows a musical score for the 4th movement of Mozart's Symphony No. 25 in G Minor, K.183. The score is in 2/4 time and marked 'Allegro.'. It features several staves: Oboi, Corni in B, Corni in G, Violino I, Violino II, Viola, and Violoncello e Basso. The horn parts are highlighted with arrows pointing to 'Pair A: Corni in B' and 'Pair B: Corni in G'. The score shows a complex arrangement of notes and rests, with the horn parts playing a broken phrase that is completed by the other instruments.

fig. 6: W.A. Mozart, *Symphony No. 25 in G Minor, mvmt. 4*

Pair A: Corni in B

Pair B: Corni in G

In figure 7 we can see what the modern horns in F are playing today after transposing the previous excerpt (fig. 6). In this way we can understand better how both pairs complete the broken phrase.

fig.7: What the modern horns in F are playing today after transposing

3.2 Independent role

Some composers used horns in different keys at the same time in order to support some solos or to accompany the main lines which change key fast and the one pair does not have the time to change crooks. The difference with the previous role is that the two pairs do not complete the phrase, but this time they have to transpose some whole lines.

One of the composers who uses the horns in this way is Johannes Brahms. Even though in Brahms' time valves had already been invented, he is one of those composers who insisted in using natural horns in his works. Brahms did not accept the "new" (modern, chromatic) horn. Probably the invention of the valves was not yet totally completed and the result did not satisfy him. He uses two pairs in different keys all the time and he gives a totally independent role to the second pair. That means that there are again two first horn players at the same time. The one is the first and the other is the third horn. Both horn players have the leading role and the pairs musically "meet" each other less times than they play separately. Here is an example of this "independent role" of the third horn in one of the works of Brahms (fig. 8).

Symphonie Nr. 2

(D dur)

für großes Orchester

Johannes Brahms, Op. 73
(Veröffentlicht 1878)

The image displays a page of a musical score for the first movement of Johannes Brahms' Symphony No. 2, Op. 73. The tempo is marked 'Allegro non troppo'. The score is for a full orchestra and includes parts for 2 Flöten, 2 Oboen, 2 Klarinetten in A, 2 Fagotte, 4 Hörner (2 in D, 2 in E), 2 Trompeten in D, 3 Posaunen u. Baßtuba, Pauken in D u. A, 1. Violine, 2. Violine, Bratsche, Violoncell, and Kontrabaß. The key signature is D major. The first nine bars of the score are shown, with the first horn part (in D) starting with a solo line. The second horn part (in E) enters in the ninth bar. The string parts (Violoncell and Kontrabaß) are marked 'p' (piano). The woodwind parts (Flöten, Oboen, Klarinetten, Fagotte) are marked 'p dolce' (piano dolce). The score is written in 3/4 time.

fig. 8: J. Brahms, *Symphony No. 2*, mvmt. 1.

Looking at the score of the *Symphony No. 2* (fig. 8), one can see the two pairs in their independent roles. The first pair is in D and starts in the very beginning presenting the main idea of the 1st movement which is in D Major and after nine bars, the second pair in E repeats the idea in E Minor. The first horn is the soloist in the beginning, while the third horn is the soloist in the ninth bar.

3.3 Alternative principal

Another role of the third horn is the use of a temporary principal at the same time along with the first horn. The need to use a pair that accompanies a solo line of the first horn, gives the third horn the role of an extra leader.

This happens in Beethoven's *Symphony No. 3*, Op. 55 (fig. 9) for instance. Beethoven uses three horns in E-flat. The first and second are the main pair and many times the third is a part of this team. But sometimes, the first horn changes into a horn in F and the role of the leader goes to the

third horn. In the following excerpt (fig. 9), we can see that the second horn continues playing low and the third is the temporary first. The first had to play a solo before and someone had to play in his or her position. So, Beethoven chooses to use the third horn. After a while, the first returns to an E-flat horn and its leading role.

The image displays a page of musical notation for the horn section of Beethoven's Symphony No. 3, first movement. It consists of two systems of staves. The upper system contains the staves for the second and third horns, with the second horn in the upper staff and the third horn in the lower staff. The lower system contains the staves for the first horn and the piano accompaniment. The score is marked with various dynamics such as *cresc.*, *decresc.*, *pp*, and *ppp*, and includes articulation like *arco.*. A red bracket on the left side of the page encompasses the horn parts in both systems. The page number '23' is visible in the top right corner, and 'B. 3.' is at the bottom center.

fig. 9: L.v. Beethoven, *Symphony No. 3 op.55, mvmt 1.* (second horn in the upper staff & third horn in the low staff)

The way that Beethoven uses the third horn in this symphony shows that he knew that he had one more high player. So, when he writes chords in the horn section, the higher voice is most of the time in the first but also often in the third. The low voice is always in the second horn. Sometimes he uses the third horn as an independent player and he gives some short lines to it. But in the greatest moment for horns in this symphony in the 3rd movement, the first is the leader, the third in the middle and the second in the low register (there will be a reference to this excerpt in the appendix, fig. 52). He shows the way to future composers how to build the horn section's writing. The third is always higher than the second, and either in the middle, or higher than, or doubling the first.

3.4 Supporting the first horn

The composers in the romantic era use four horns mostly, but now either natural or chromatic horns. The composers mention that by writing *waldhorns* when they use natural horns and *cors chromatique* or *ventil horns* when they use chromatic horns. The tradition is to write like two pairs in different keys for each one or four horns in the same key, but still two high and two low horns at the same time. In this historical period, the third horn usually supports the first and is responsible for the balance in the section. This is one additional role, to support the first horn.

Tchaikovsky uses four horns in almost all his works, but not independently. He gives quite the same role to the third horn as to the first and to the fourth as to the second. In the beginning of his *Symphony No. 4* (fig. 10) for instance, he uses the horn group as an introduction to the symphony together with the bassoons (a combination that we meet often in his works). He uses the high voice for the first and third and the low voice for second and fourth. In many moments in the symphony, the third horn doubles the first and today we could say that is like an assistant to the principal. There are not soloistic lines in the third horn, but Tchaikovsky keeps the tradition of writing the chords from high to low in this order: 1,3,2,4. Also, in some places he slightly reminds us that maybe we have two independent pairs, but not so obviously as Brahms does.

Tchaikovsky
Symphony No. 4
in F Minor
Op. 36

Andante sostenuto

The image shows a page of a musical score for the beginning of Tchaikovsky's Symphony No. 4. The score is for the first movement, marked 'Andante sostenuto'. The instruments listed on the left are: Flöten (1 and 2), Oboen 1.2, Klarinetten 1.2 in B, Fagotte 1.2, Hörner (1.2 in F and 3.4 in F), Trompeten 1.2 in F, Alt, Tenor, Posaunen, Baß, Baßtruba, Pauken in F, C, A, Violine 1, Violine 2, Viola, Violoncello, and Kontrabaß. The horn section is highlighted with a red bracket, showing the first and third horns playing a melodic line while the second and fourth horns play a supporting harmonic line. The score is written in F minor and 3/4 time.

fig. 10: P. I. Tchaikovsky, *Symphony No. 4*. *mvmt 1*

3.5 Soloist

There are many small solos written for the third horn. Most of the composers trusted this position for some really beautiful lines in both the symphonic and operatic repertoire.

Here is an example from Grieg's *Peer Gynt Suite No. 1* (fig. 11). The third horn has a short "gem" to play and Grieg chooses this horn instead of the first. One more important thing is that at the same time the rest of the section does not play.

The image displays a page of a musical score for E. Grieg's *Peer Gynt Suite No. 1*. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor in E (Cor. (E)), Trombone in E (Tbe. (E)), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score shows a passage where the third horn (Cor. (E)) has a solo. This solo is circled in red and labeled "Solo (very prominent)". A red line connects this circled solo to a larger, detailed view of the solo line at the bottom of the page. This detailed view shows the solo line in a single staff with a treble clef, starting with a piano (*p*) dynamic and marked "Solo.". The solo consists of a series of eighth and sixteenth notes, some beamed together, and a few quarter notes, all within a melodic line.

fig. 11: E. Grieg, *Peer Gynt Suite No. 1*

4. Orchestrating for the Horn Section

After presenting the main five roles of the third horn in the pieces, it would be interesting to have a look at some of the most important composers for third horn, and some of the most famous excerpts that are requested in the auditions for this position. But before that, let's have a brief look at the composers who gave advices concerning the orchestration for the horn section.

4.1 Berlioz, Strauss, and Adler

The first aspect that is important to refer to is how some of the most famous composers orchestrated for the horn section after the middle of nineteenth century since today. Also, which are their advices to the composers according horns in the orchestra. While performing and studying many pieces from different composers, someone can understand easily the way that each one of them is orchestrating for the horn section. In the biggest part of the repertoire, composers use the horns in pairs of the same key if it is an even number of horns, or in pairs plus one more horn in the same or different key if it is an odd number of horns.

But some composers are composing in another way. One of them is Hector Berlioz. He has written a book about Orchestration with the title *Grand Traité d'Instrumentation et d'Orchestration Modernes (Orchestration Treatise)*. In his book, he is suggesting to use four horns in the orchestra, either in two pairs of two different keys, or one pair in the same key and different keys for the third horn and the fourth horn. He writes: "The composer who puts all four horns in the same key nearly always reveals his remarkable clumsiness. It is incomparably better to have two horns in one key and two in another, or better still the first and second in one key, the third in another and the fourth in another; or finally four horns in four different keys, which should be done particularly when a great number of open notes is required."²

Berlioz's usual set up of horns is four. I will present some excerpts from some of his most important pieces and I will compare the use of the different keys. The first excerpt is from his *Symphonie Fantastique* (fig. 12), where in the 3rd movement he uses one pair of horns in F, the third horn in E-flat and the fourth horn in C.

III.
Auf dem Lande.
Scène aux champs. In the country.

The image shows a page of a musical score for the third movement of Hector Berlioz's *Symphonie Fantastique*, titled "III. Auf dem Lande. Scène aux champs. In the country." The score is for the woodwind and percussion sections. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Horns (Cor.), Bassoon (Fag.), and Timpani (Timp.). The key signature is one flat (B-flat major or E-flat minor). The time signature is 3/4. The tempo marking is "Fl. poco animato". The dynamics marking is "f oresso." The score is numbered 68 and 42. The horn parts are highlighted with a red box. The horn parts are: Cor. I & II in F, Cor. III in E-flat, and Cor. IV in C. The F horns play a melodic line, while the E-flat and C horns play a rhythmic accompaniment.

fig. 12: H. Berlioz, *Symphonie Fantastique*, mvmt 3

² Hugh MacDonald, *Berlioz's Orchestration Treatise, A translation and Commentary* (Cambridge: Cambridge University Press, 2002), 174.

In the following excerpt from his work *Les Troyens* (fig. 13) he uses four horns in the same key (horns in Ut). In this particular excerpt we can also see the dialogue between the first and third horn.

fig. 13: Hector Berlioz, *Les Troyens*, “Chasse Royale et Orage” from Act IV

In the following excerpt from his *Requiem* (fig. 14), he uses twelve horns in four different keys. He triplicates each line of each key. As he recommends in his book, “When using horns in several different keys at once, one should give the higher notes to the first horns and the lower keys to the seconds.”³ This is exactly what he is doing in this piece. The first horns (first & third) are playing in E and A alto and the second horns (second & fourth) in D and C.

³ MacDonald, *Berlioz's Orchestration*, 175.

Nº 4. Rex tremendæ.

Andante maestoso. (♩ = 66)

4 Flauti.
2 Oboi.
4 Clarinetti in A (La).
3 Corni in E (Mi).
3 Corni in D (Re).
3 Corni in A (La) alto.
3 Corni in C (Ut).
8 Fagotti.



fig. 14: Hector Berlioz, *Requiem (Grande Messe des Morts)*, mvmt. 4

Berlioz's book was first published in 1843/4, then reissued in 1855 in a revised and enlarged edition. Around half century later, Richard Strauss enlarged and revised the Berlioz book (1904). Although he changed very few things in the original text, in the horn chapter he keeps a good deal of Berlioz's advice and he recommends too that the high keys are for the first horns (first & third) and the low keys for the second horns (second & fourth). But in his time, horn players were using the valve horns too, so he gives advice for these horns, as well as advice on how composers traditionally should write.

Lastly, according to Samuel Adler, in his book *The Study of Orchestration*, the four horns are usually divided in high horns (first & third) and low horns (second & fourth). He says: "This arrangement probably comes from the fact that when four horns were first introduced into the orchestra, each pair was in a different key. When all four played the modern horn and the key for all was the same, the tradition remained. Even where there are three horns in the scoring, the third is placed (pitchwise) between the first and the second."⁴

4.2 Johannes Brahms

For Johannes Brahms the role of the third horn was very important. Conversely the most favorite composer for the third horn players around the world is Brahms. The way that he arranges for the horn section in his compositions is always two pairs in different keys. The two pairs are mostly independent and all four players play simultaneously at only a few moments. The third horn has the role of the second leader almost always and Brahms gives this player and his partner, the fourth horn, many soloistic lines. There are moments that only the third - fourth horn are playing

⁴ Samuel Adler, *The Study of Orchestration* (New York: W.W. Norton and Company, 1989), 287.

and the first pair rests for a large number of bars. Other times, the two pairs complete the phrase. At these times it is like a dialogue or a game between the two pairs. Here are some of the most representative excerpts for third horn from Johannes Brahms' repertoire:

Symphony No. 1: Brahms uses the first pair in C, E and E-flat and the second pair in E-flat, H basso, E and F. Brahms almost never uses the same key for both pairs at the same time. It is obvious that what he has in his mind is that the two pairs have independent roles and either they complete the harmony or the soloistic line. In this symphony there are not so many soloistic lines for the third horn, but its role in the arrangement is fundamental. The player who is sitting at this position often feels that he is the leader of the section, even if all four are playing. This is the point at which the "difficulty" in the relationship between the principal and the third horn player begins. In Part B there will be special reference to all these skills that the third horn player must have. Especially in the music of Brahms these skills are very important.

In the next excerpt there are some of the most famous lines for the third horn from *Symphony No.1* (fig. 15). At these moments he or she has to be the soloist even if it is for a very short time. In the rest of the symphony, the writing for the third and fourth horns is tutti playing, but in an independent way from the first pair. I have added the following excerpt in the video which I have created too and I present in the Part C (fig. 45).

→

J. Brahms, Symphony no1, 1st movement in Es

118 *p espr.* *cresc.* *p*

130 *p dolce* *dim.* *2* Klar.

149 *p espr.* *p* *pp* *cresc. molto* *ff* *f* Solo *E*

164 *ff marc.* *ff*

176 *ff*

4th movement in E

Solo *f dim.* *p*

→

fig. 15: J. Brahms, *Symphony No.1*

Symphony No. 2: In this symphony, Brahms uses a pair of horns in D, H basso and G and a pair of horns in E and C basso. Again not so many soloistic lines for the third horn, but its role is the same as I described in *Symphony No. 1*. In the very beginning of the symphony, as I have already said above (fig. 8), there is a very clear example of the independent role of the second pair. In figure 16 we can see three short excerpts from the *Symphony No.2* where the third horn has a leading-soloistic role.

Johannes Brahms
Symphony No. 2 in D Major, Op. 73

in E
Allegro non troppo

Horn III

→ Vcl. K.-B. Fag. I Solo 26

→ K.-B. pizz. Pos. Ob. Viol. I 40

→ Fl. Ob. 119

3rd movement

fig. 16: J. Brahms, *Symphony No. 2*

Symphony No. 3: Two pairs of horns again, one in C for all four movements and one in F only for the first and fourth movement. In the second and third movements the second pair is not playing. *Symphony No.3* (fig. 17) is the only one in which the second pair plays less than they do in the other three symphonies, although in the *Symphonies No.1* and *No.2* they play in three out of four movements. Only in the *Symphony No.4* (fig. 18) do both pairs play in all four movements.

Similarly, as in the first two symphonies, in the *Symphony No.3* the third horn has very short soloistic lines, while its role is always the same. In the fourth movement we have, maybe for the only time in all of Brahms' music, a soloistic line which is doubled by the first and third horn (at rehearsal letter L, fig. 17). Brahms uses one more role to the third horn, the one that supports the leader.

Johannes Brahms Symphony No. 3 in F Major, Op. 90

Horn III in F

1st movement

4th movement

fig. 17: J. Brahms, Symphony No.3

Symphony No.4: This is the most important symphony for the third horn (fig. 18). There are many soloistic lines and the most famous excerpt for auditions (fourth arrow at fig. 18), the beginning of the second movement. I have included it in the video and I will refer to it again in the Part C (fig. 46). The horns that are needed here are a pair of horns in E and F and a pair of horns in C. This symphony seems to be the most demanding one for the first horn of the second pair. There are two first horns, as it is written in one place of this symphony's full score. The last excerpt of the followings (fig. 18) shows the same line, in a different key, which is played the first time from the first horn of the second pair and directly after that from the first horn of the first pair. It is indicated as 1. and again 1.

Johannes Brahms
Symphony No. 4 in E Minor, Op. 98

Horn III in C

1st movement

Andante moderato

II

3rd movement

Poco meno presto

fig. 18: J. Brahms, Symphony No.4

Johannes Brahms uses the two pairs of horns in same way as he does in his symphonies, in his *Piano Concerti No.1.* and *No.2.*, in his *Ein Deutes Requiem*, in the *Violin Concerto*, in the Overtures *Tragic* and *Academic Festival*, in the *Variations on a Theme by Haydn* and in the *Hungarian Dances*. But he is not doing the same in his *Triumphlied*, where he uses two pairs in D. Even though all four horns play in the same key, one could suspect that Brahms has the role of the second pair in his mind.

Here are some excerpts from the *Piano Concertos No. 1* (fig. 19) and *2* (fig. 20) and the *Academic Festival Overture* (fig. 21), that often appear in third horn auditions.

1st movement

in F

199 (Solo) *p marc. ma dolce* *p*

208 Horn IV (Solo) *p marc. ma dolce* *p*

214 Tutti *pp*

3rd movement

in B basso

195 (Solo) *p*

208 Klav. *pp*

229 *pp*

fig. 19: J. Brahms, *Piano Concerto No.1*

1st movement

in F 



fig. 20: J. Brahms, Piano Concerto No.2



fig. 21: J. Brahms, Academic Festival Overture

4.3 Camille Saint-Saëns

According to the results of my survey in Part B, Camille Saint-Saëns' *Symphony No.3 op.78* "Symphonie avec orgue" (Organ Symphony) is one of the most favorite pieces for the third horn. Indeed, even from the first bars the third horn plays a very important role and the composer gives it both soloistic melodies and leading lines. Here are some of the most characteristic excerpts from this Symphony (1,2,3,4 fig. 22). It is very strange that Saint-Saëns gives so much work to the third horn and not to the first, although at the same time the first is not playing. He chooses to use one pair of horns in C and sometimes he separates it into the first horn in E and the second in E-flat, while in the whole symphony he uses one more pair in F. Someone could wonder why he uses the pairs in this way and not the other way around, giving all the solo lines to the third horn and not to the first. But it is difficult to understand what Saint-Saëns had exactly in his mind.

Camille Saint-Saens
Symphony No. 3 in C Minor, Op. 78

3^e Cor (chromatique)

I

1 **En FA** *Adagio* H^{\flat} *Fl.* *All.^o mod.^o* *1^{er} Viol.*

2 **F** *3^e Cor* *pp*

3 *M* *6* *ff* *N* *sempre ff* *dim.* *mf* **9**

4

Orgue

Alto

Q 3^e Cor

p

poco cresc.

2 R 8

Orgue

5^e Cor

p

S

13

pp

3^e Cor

p

X 19

pp

1,2,3,4 fig. 22: C. Saint-Saens, *Symphony No.3*

4.4 Felix Mendelssohn

The third horn has a very important role in Mendelssohn's *Symphony No.3 in A minor in Op. 56*, known as the *Scottish*. In this piece, Mendelssohn uses the first pair of horns in C and A and the second pair in E, F and D. He knows very well all the roles of the third horn and he trusts it by giving some solo lines to the second pair. Here are some excerpts (1,2 fig. 23, fig. 24 and fig. 25) which someone who is auditioning for the third horn position usually is requested to play.

in F
Vivace non troppo

1

2

1,2 fig. 23: F. Mendelssohn, *Symphony No. 3 in A minor, mvmt 2*

The following excerpt (fig. 24) is perhaps the biggest third horn solo in the repertoire (starting at the arrow).

Adagio

fig. 24: F. Mendelssohn, *Symphony No. 3 in A minor, mvmt 3*

398 **Allegro maestoso assai** $\text{♩} = 104$

mf marcato assai la melodia

404 *f cresc.* *f f f p cresc.* *cresc.* *f cresc.*

413 *cresc.* *cresc. f ff*

fig.25: F. Mendelssohn, *Symphony No. 3 in A minor*, mvmt 4

4.5 Antonín Leopold Dvořák

Antonín Leopold Dvořák gave a very important role to the third horn in many of his pieces. Later, I will refer to the *Cello Concerto* and the role of this part in it (fig. 53a and fig. 53b). But one of the most important pieces for the second pair of horns is the *Symphony No.9, the "New World Symphony."* According to the results of my survey in Part B, this piece is the second most favourite for third horn players. I am not surprised once more with this result, because in this Symphony the second pair has basic role according the orchestration and sometimes the third horn is the main leader of the section. Here are some excerpts (fig. 26a and fig. 26b) from it:

Antonín Dvořák Symphony No. 9 in E Minor, Op. 95

Corno III.

The image shows three staves of musical notation for the third horn part. The first staff is marked 'Adagio. 3 in C.' and contains measures 9 and 10. It starts with a red arrow pointing to the first measure. Dynamics include *fz*, *pp*, *p*, and *f*. The second staff continues the piece with measures 11 and 12, marked 'attacca'. The third staff is marked 'Allegro molto.' and contains measures 13 and 14, with dynamics *mf* and *ff*.

Corno III. III. Scherzo.

The image shows three staves of musical notation for the third horn part in the Scherzo. The first staff is marked 'in E. Molto vivace.' and contains measures 4 and 8, with a red arrow pointing to the first measure. The second staff is marked 'Poco sostenuto.' and contains measures 8 and 24. The third staff contains measures 2 and 9, with dynamics *ppp* and *ff*.

fig. 26a: A. Dvořák, Symphony No.9

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

Corno III.

IV

in E.
Allegro con fuoco.

Viol. I

Clar.

Viol. I

dim. *fp* *mp* dim. *p* dim.

fig. 26b: A. Dvořák, Symphony No.9

4.6 Carl Maria von Weber

The next excerpt (fig. 27) is one of the most famous overtures where the third and fourth horns open the horn section's solo. Weber uses two horns in F and two horns in C. The second pair starts the choral and the first pair completes the solo line. This excerpt is famous in the auditions not only for third horn, but also for fourth horn.

OUVERTÛRE
zur Oper
Der Freischütz.

C. M. von WEBER.

Adagio.

Corni in F.

Corni in C.

Soli.

fig. 27: C.M. Weber, Ouverture zur Oper "Der Freischütz"

4.7 Gioacchino Rossini

In Gioacchino Rossini's *Overture "La Gazza Ladra,"* there is a famous solo for the third horn, the first time for horn in G and then for horn in E (fig. 28, rehearsal letter D & bar 352). What I was wondering from the first time in my life that I played this piece some years ago, is why Rossini did not give the solo to the first horn the second time that it returns (fig. 28, bar 352) but he preferred to change key at the second pair of horns. At this point I would like to say that the first pair is playing in E for the whole Overture. It was difficult to find an answer to my question, but we are just happy that we have one more small gem in the third horn repertoire.

At rehearsal letter E (fig. 28) there is a duo for the second pair which is also famous. This Overture is one of the very first pieces that I played as a professional third horn player and I still remember the first time. Since then, I have played it quite a few times. The last one was some months ago, during summer 2015 with the National Radio Symphony Orchestra of ERT (Greece) as a guest musician. I feel a strong personal connection with this piece and this Orchestra and every time that I have to play it I feel like an acrobat on a stretched rope. It is so fragile and delicate, and must be light and flexible after finishing the very first page of playing mostly a tiring high F sharp.

Rossini — La Gazza Ladra Overture

Horn III in G.

161 1 2 3 4 5 6 7 8 9 10 **D** 1 1

pp *pp* *p*

175 5 1 11 **Solo.** *dolce ed espress.*

199 3 3 3 11

219 **E** *ppp possibile*

227 *ppp*

285 *sempre ppp*

in E.
11 **Solo.** *dolce espress.*

354 3 3 3

364 11 **H** 3 4 *ppp possibile*

fig. 28: G. Rossini, Overture from "La Gazza Ladra"

PART B

The role of the third horn in the current practice

1. THE “UNsung HERO” - SKILLS⁵

“So that was it. The final heroic statements of Mahler’s fifth symphony brought each of us in the audience to our feet and the conductor is making the rounds during the applause, acknowledging each of the soloists who so heroically executed their solos. After the solo hornist takes his well-deserved bow, the entire horn section is asked to stand up. On the way out of the auditorium, my wife says to me, «I thought the fellow on third was going to blow a gasket. His face was redder than any of the other players during all the really big stuff». «If only you knew», I answered.«If only you knew». In my twelve years of professional experience as a first – third horn player in a leading European orchestra, I have been more or less obliged to come to grips with the duo-personality required of the position.”⁶

This statement opens Kerry Turner’s article about the third horn. Is it true? After talking with many professional horn players, most of them third horns in some of the greatest orchestras around the world, the thoughts are identical. The duties of this position are specific and special at the same time. Even the horn players who are not playing at this position, but they are either first horns or second - fourth horns, they describe the same exact skills that a third horn player needs to have corresponding with his or her job. Which are these special skills that someone should have in order not only to pass the audition, but also to get finally the job? Briefly, here are some of them, which are either tips from the interviews which I have conducted and the survey which I have created and I will present later on, or personal conclusions. Nevertheless, most of them are based on Kerry Turner's article and I have borrowed many idiomatic expressions from it, expressions which horn players usually use in the daily horn language.

1. Third horn is a high horn, like the first horn. BUT, is not the first horn. The leader in the section is always the first horn, although many times the third horn has solos or leading lines.
2. On many occasions, the first and third have the same line. At these moments, the third horn supports the first horn and must remain as undetected as possible. He or she has to “sacrifice” himself or herself and to imitate the first horn as closely as he or she possibly can. If the first horn breathes, he or she must breathe. If the first horn phrases in a different way than he or she feels, then he or she has to follow the first. If the first horn holds back the dynamics on purpose and they have not already agreed upon something else (for instance, the first has asked the third to play more than him or her), then the third must hold back the volume as well.
3. Communication skills between first and third are important. When the third horn player is interested in knowing which fingerings the first horn player uses for special notes in some passages, or why the first phrases in another way in the solo, or why he or she articulates in another way and so on, then it is a huge support for the first horn. The soloist is sitting on a tightrope and he or she knows that he or she can trust the third horn and can have support from him or her, then his or her job becomes easier.
4. The third horn keeps the balance in the section. When intonation in the section is not so good, then he or she has the responsibility to fix it between the others, without bothering the first.
5. In the tutti loud passages, especially those where the first and third play in unison, then it is

5 This chapter title, “the unsung hero,” is taken from Kerry Turner, “The Art of the third horn player” in *Brass Bulletin* 97 (1997): 47. Kerry Turner is associate principal horn of the Symphony Orchestra of Radio – Télé – Luxembourg, a member of the American Horn Quartet, and a composer.

6 These are the first words of Kerry Turner’s article.

- great when the third takes over so that the first can rest up for the solos, and rally the rest of the section together to offer the best intonational and rhythmically accurate accompaniment they can.
6. Know the horn section's repertoire and not only the first horn's excerpts.
 7. The third horn has to find the pitch of the first no matter where it is. Usually, having the same instruments or the same tone production both for the first and third, helps very much to tune.
 8. Being rhythmically as precise as possible, unless the section has a different opinion, is the basis for stability. Discrepancies in the rhythm can also push his colleagues off their notes.
 9. Attacking and releasing exactly as the first horn is doing, is important.
 10. The third horn has to adapt to the soloist's mentality. It will be helpful when they have to play a "broken phrase," even if the third horn has only two or three notes on the spot.
 11. The glory goes to the first horn. So, the third horn should have in mind that the first chair is more stressful and his or her colleague deserves the applause.
 12. The horn section needs a third horn with "strong chops" and in good shape for the large symphonic or operatic works.
 13. In case of pieces where the third horn is more or less another first horn in a different key, like in the Brahms pieces, he or she has to remember that is actually the time when he or she shows how well he or she can imitate the first horn in general, but on the other hand he or she has the right to begin imposing his or her own individual interpretation on the music and the style in which he or she wishes the section to play it. This is a very dangerous time, as ego problems and disagreements could emerge. This is where the art of the third hornist is really apparent.
 14. It is really constructive when there is a very good relationship between the first and third horn. The same exists for the whole section, too. If the third horn tries to impose his or her opinion and the rest of the section does not agree, then there is a bigger problem. The second horn is bound to go with the first, but the fourth horn player should show allegiance to the third, against his or her own wishes. As a result, the colleagues start to react and the peaceful environment gets destroyed. At this time, the third horn player has to be able to recognize that he or she overstepped the boundaries and should get back into the ranks. Being respectful is the best way of ensuring good collaboration over a long period.
 15. Finally, the third horn can be a soloist. He or she has worked a lot to adapt to the mentality of the first, he or she has built the balance in the section, he or she has "burnt his or her chops" in order to support the first, he or she has been the first's shadow and now comes the moment of the solo. The third horn alone as a soloist. But usually the third horn solos sound less musical, less present, less convinced, less....soloistic. The reason is because he or she is in an ensemble frame of mind, and suddenly he or she has to be in the spotlight. Some third horn players have found a way to be in the spotlight all the time, even though they do not have solos. Then when the solo comes, they are ready to play it. Unfortunately, someone with this attitude cannot work the section well. The best solution is to be able to keep one foot in the solo spotlight, while standing with the other foot in the midst of total "self-sacrificial" ensemble dedication.

2. INTERVIEWS

During my musical life up until now, I have had the honor of meeting several great horn players who most of them are either members in orchestras around the world or famous soloists. But still, almost everyone of them has played in an orchestra, and I had the chance to hold interviews with some of them about their thoughts and personal experience on the position of the third horn chair. I will share the most important advices or thoughts that they shared with me. I recorded the interviews with their permission, but I will present their voices anonymously in the following section. These people are playing in some of the leading orchestras around the world and I feel grateful that they accepted to speak directly to me.

Here are some thoughts organized around the questions that I asked them. The questions were formulated by me (A) and the answers are symbolized as Horn-player (H) and can be from one or more people. I chose to include them all in the same answers to give an impression of the common thoughts from professionals in my field:

Angeliki (A): *1. Do you think that other musicians in the Orchestra, composers or conductors know how the horn section works and what the role of the third horn is?*

Horn-player (H): *“They do not even know why there are four horns...”*

“Sometimes I entertain people on stage and I have some stories about the third horn because people do not know what is first, second, third ,...horn so I explain it to them and I make it funny. Actually it is funny, but it is NOT funny in reality. I play to them some third horn passages and they cannot believe it.”

A: *2. Who is the most favourite composer for the third horn?*

H: *“Brahms!”*

“In Brahms you have to be as good as the first horn.”

“Brahms wrote on the script of the Piano Concerto No.1 : I had to write a lot of big things to the third horn player. Knew the poor fellow, hope he can handle it.”

A: *3. Which are the characteristics that a third horn player must have in order to pass the trial and get the job?*

H: *“Third horn player is a very humble, modest person, because you are almost always with the first horn. Like the shadow of the first. But sometimes you are the boss, like in Brahms. That is difficult.”*

“Every horn player, especially the one who is not playing first (but he or she too), has to feel as a member of the section and some people have difficulties to mix, to blend with the others. You should be like an organ.”

“The people who want to be only first horn players they will never manage to become third horn players.”

“If you have a career as first horn and you decide to be third horn because you think that it is easier, that is a bad decision because the big solos are still in first horn, but you will find that the passages are getting shorter and shorter (at the third horn) and the focus is still on you. In the third horn it is possible that you will not play a real melody for months.”

“It is important to have a nice, good, precise and confident first horn, but the third horn gives the balance between the voices in the section. The third horn has also some solos and is important to be a person who gives confidence in the group.”

“As third horn you must have a boss mentality to play solos, to play high, but you have to be a subordinate to the first horn, you have to get out of the way and make sure that you don't cause trouble. You do not make him or her feel nervous. I don't want a first horn player to bomb a solo because he or she got nervous about me.”

“The role of the third horn is to support mainly and not be the leader. You have to take initiatives sometimes.”

“People who do not pass the trial it is usually because they did not think smart and their ego was big enough.”

“My advice to my students who are auditioning for third horn is not to have ego and to listen to the first horn and be flexible, blend well and keep the balance.”

A: 4. *How do you feel playing third horn in such a great orchestra?*

H: *“ I have always loved playing third horn and actually when I was playing in the school orchestra I was always third horn. I feel I was just destined to be a third horn player [...] but I like it because I like being part of some of the melodic and solo lines, but not necessarily the one who has the solo position. But I think that the third horn gives you many challenges and experience of playing the prominent parts. And as you said (me) there is a lot of leadership involved and I think that I have to listen very carefully what the principal horn is doing and be able to pass that in the fourth horn.”*

“The third horn position is the best position. You play some solos, but you are not the leader.”

“You still get some of the beautiful solo lines but you are part of the team and you have to be so in tune mentally as well with the first horn and ready to react on time whenever you have to. You have to mentally practice playing short solos because usually you have some bars rest and I do feel responsible for the fourth horn. I feel that part of my responsibility is to bring the fourth horn into the envelope of the section. The first and the fourth are the extremes and the second and third are a sort of the glue of the group.”

“It was my destiny too...”

“I have trouble playing the third horn because I like looong solos and I only get short, little lines. Maybe a bar or 6 notes...[haha...we both laughed]”.

A: 5. *How important is the third horn for a fourth horn player?*

H: *“For me as a fourth horn it is most important to play with the third horn and after the first horn. The personality for first horn and third horn is not the same. From my experience, normally the third horn player is a better person. Because the first horn does not have to make any compromise, is the leader and the third horn has to be flexible.”*

A: 6. Do you believe that we have to keep the traditional way of composing for the horn section in the orchestra?

H: *“It makes sense to use two pairs and not first, second, third, fourth horns. A first horn feels more comfortable when he or she has this connection with the third horn and he or she has to share solos. The first horn has the support of the second and he or she communicates with the third to share solos or passages.”*

“Orchestras are calling for high or low horns in the auditions. And although nowadays horn players can play easily the whole register, as soon as you get a job either as a high or low horn then you are getting more expert in the certain register. There is no reason to ask from the second horn for instance to do acrobatics, while the third horn can be more flexible in the high register.”

I was surprised by some of the material after finishing all the above interviews. I arrived at some conclusions which I will share with you:

- First of all, all of the people had a common way of thinking even though they are from totally different countries and they work far away from each other.
- Secondly, all of them were speaking of a common code that all horn sections in every orchestra have in order to be a good team and sound homogenous.
- What is more, they were surprised that someone asked them questions that, even though they belong to their daily life in the orchestra, they had not thought of before. At the end, they were happy for this research and they trusted me without knowing me before. I felt that they really wanted to share their thoughts and to help all these young horn players who are auditioning for the third horn position.
- Lastly, those of them who are third horn players are modest people in their daily life, apart from being great horn players. Maybe this is one more reason why they are so successful at their job.

I would like to thank them all deeply for their help and support. I wish them all the best in their musical lives.

2. SURVEY

In the last semester of my studies, I created a survey on the internet and I posted it on social media. The response from the horn society around the world was immediate, something which surprised me positively. I received personal messages too, in which people wished me “good luck” in my survey and they expressed their interest to get information about both the results of it and my thesis. I would like to thank all of them from my heart for spending some of their time helping me in this project.

The results

During one month, 185 horn players from around the globe took part in my survey. The first question was: *How old are you?* People from 15 years old to more than 60 years old answered according to the following percentages (fig. 29).

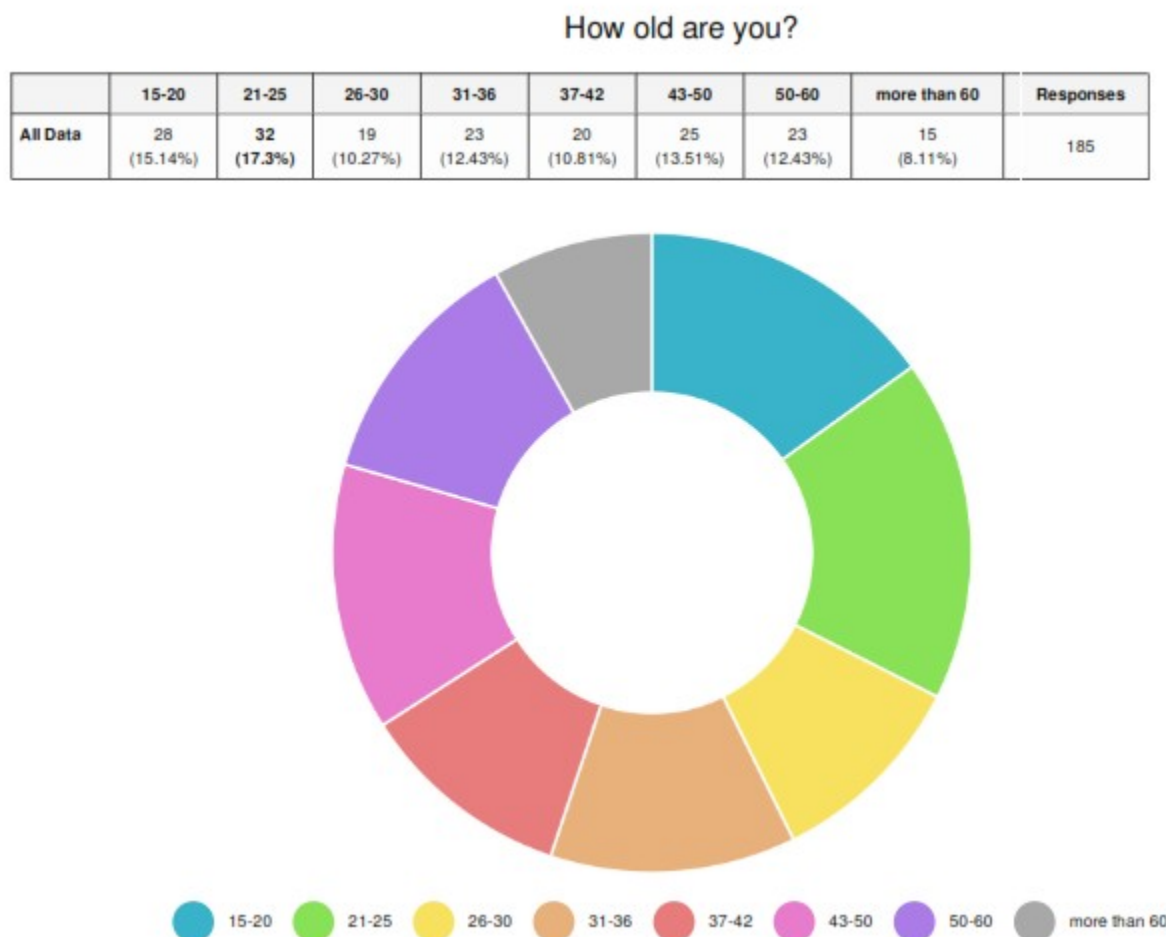


fig. 29

The second question was: *Are you a third horn player in either a professional orchestra or an amateur one?* At this question, only 16 people play just third horn. But, 55 of the 185 play both first and third horn and 71 cover several positions. That means that 142 in total have played third horn and they have experience of this position. In the next graphic we can see the percentages too (fig. 30).

Are you a 3rd horn player in either a professional orchestra or in an amateur one?

	Yes, I play only 3rd horn	Yes, but I play both 3rd and 1st horn	No, I play only 1st horn	No, I am a low horn player	I am a tutti player and I cover several positions	Responses
All Data	16 (8.65%)	55 (29.73%)	27 (14.59%)	16 (8.65%)	71 (38.38%)	185

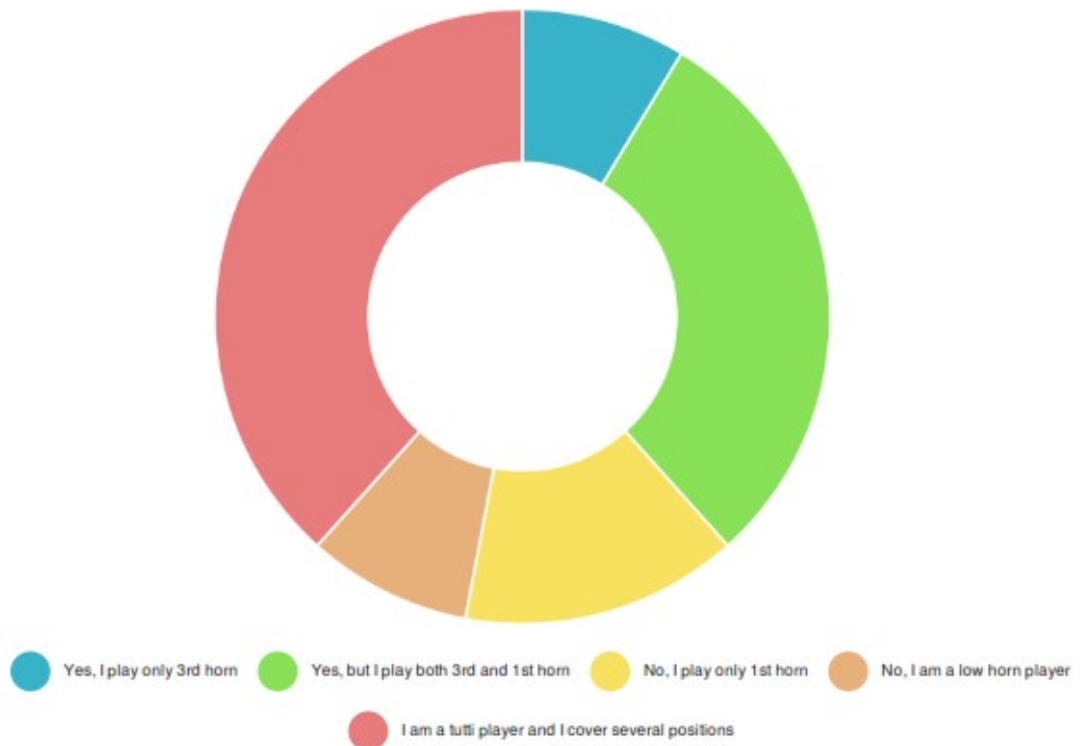


fig. 30

In the question *How many years have you played in an orchestra (either professional or amateur)?*, we see that only 3 people have only 1 year experience, while 118 people have more than 9 years experience. Based on that, the results of my survey represent mostly people who have a better idea of how the horn section works and have played a large part of the orchestral repertoire (fig. 31).

How many years have you played in an orchestra (either professional or amateur)?

	1 year	2 - 4 years	5 - 8 years	9 - 15 years	16 - 25 years	more than 25 years	Responses
All Data	3 (1.62%)	25 (13.51%)	39 (21.08%)	36 (19.46%)	37 (20%)	45 (24.32%)	185

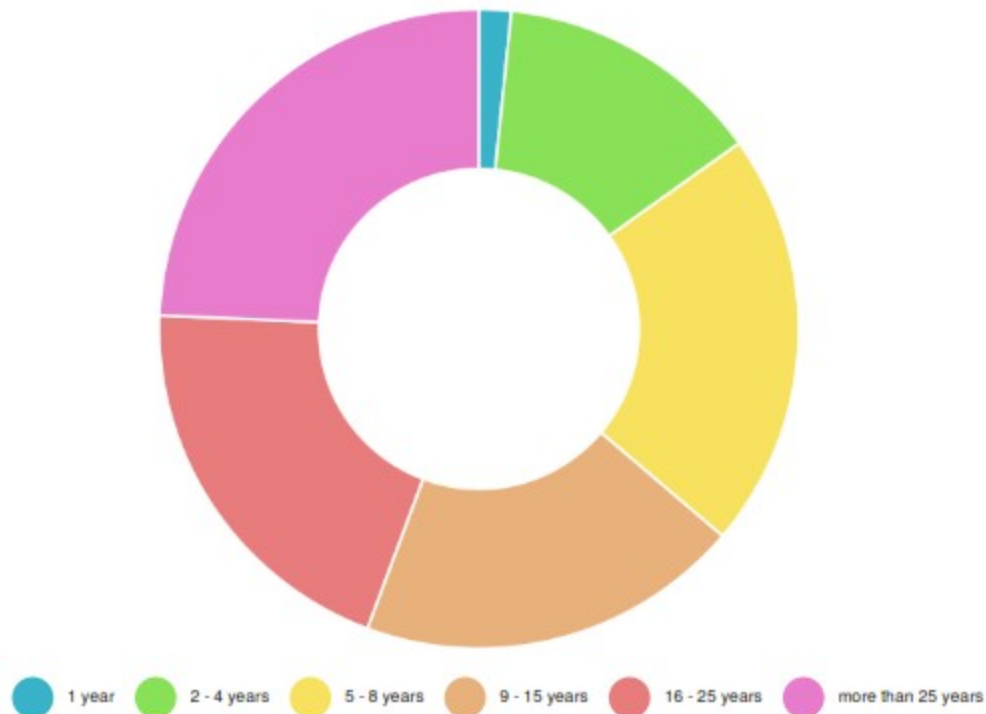


fig. 31

What kind of orchestra do you play in? In this question I received only 184 responses, from which some of them have chosen more than one answer (fig. 32). My choice to let them pick more than one if they wanted to, has to do with the fact that many horn players are either students, professionals or freelancers who have played in more than one kind of orchestra. As we can see, the most answer which come first is the Symphony Orchestra, then Chamber Orchestra and third comes the Opera. The conclusion of these answers is that only 56 out of 184 played only operatic repertoire. But there is a strong possibility that people who answered *Youth Orchestra, Conservatory/University Orchestra* and *Other*, are representatives from operatic repertoire, too. What is more, according to my personal experience, usually all kinds of orchestras have played opera galas, overtures from operas, or other pieces from the operatic repertoire. I refer to this because my intention is to cover a large area of both symphonic and operatic repertoire, where the role of the third horn is the same.

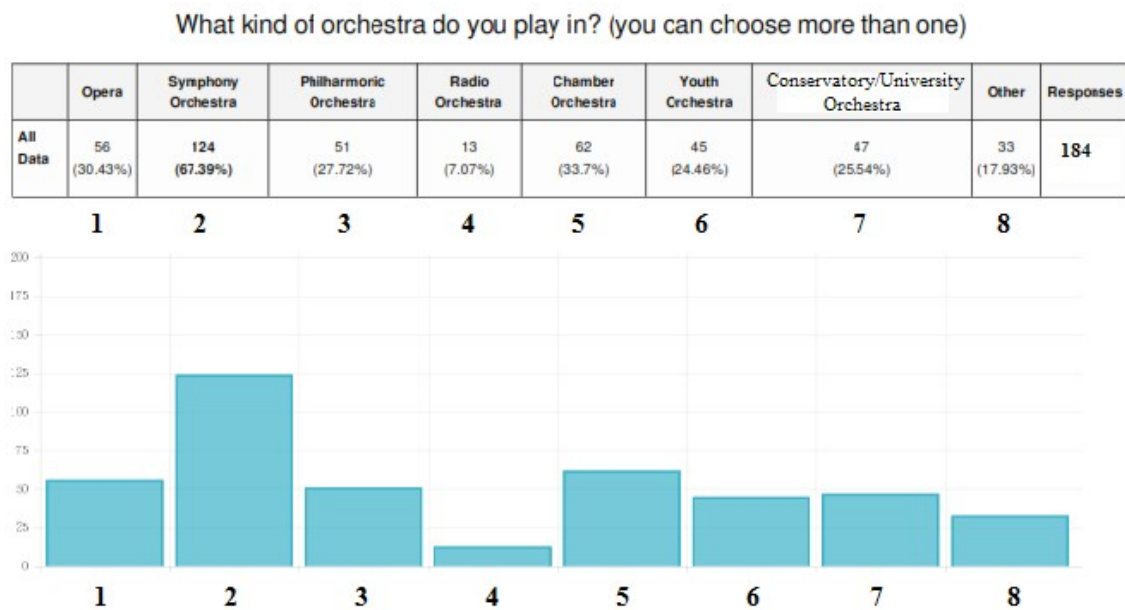


fig. 32

In my survey, I was interested in having a really global result. Here are the countries where the 185 people work (fig. 33). They had the choice to answer more than one place, because there are many people who work in different countries, like myself. According to the results, more than 15 countries took part in the survey. In the following graphic we can see the countries in general. But if someone goes through every individual response, he or she could see exactly where this person comes from. For example, if we look at the responses which are included from the U.S., we can see that some of them are from Miami, Texas, New York, Florida, etc. Moreover, if the responses from an individual country were less than four, the country name is not shown. There were less than four responses from Venezuela, Romania, Estonia, Malaysia, Denmark, Portugal, Belgium, Hungary, Hong Kong, Mexico, Scotland, Turkey, Switzerland, France, and Australia.

Where do you work? (You can choose more than one)

	USA	Norway	Great Britain	Italy	UK	Sweden	Germany	Greece	Spain	Poland	Other in Europe	The Netherlands	Canada	Austria	Brazil	Other	Responses
All Data	55 (29.73%)	15 (8.11%)	14 (7.57%)	13 (7.03%)	13 (7.03%)	12 (6.49%)	11 (5.95%)	11 (5.95%)	10 (5.41%)	9 (4.86%)	7 (3.78%)	6 (3.24%)	5 (2.7%)	4 (2.16%)	4 (2.16%)	31 (16.76%)	185

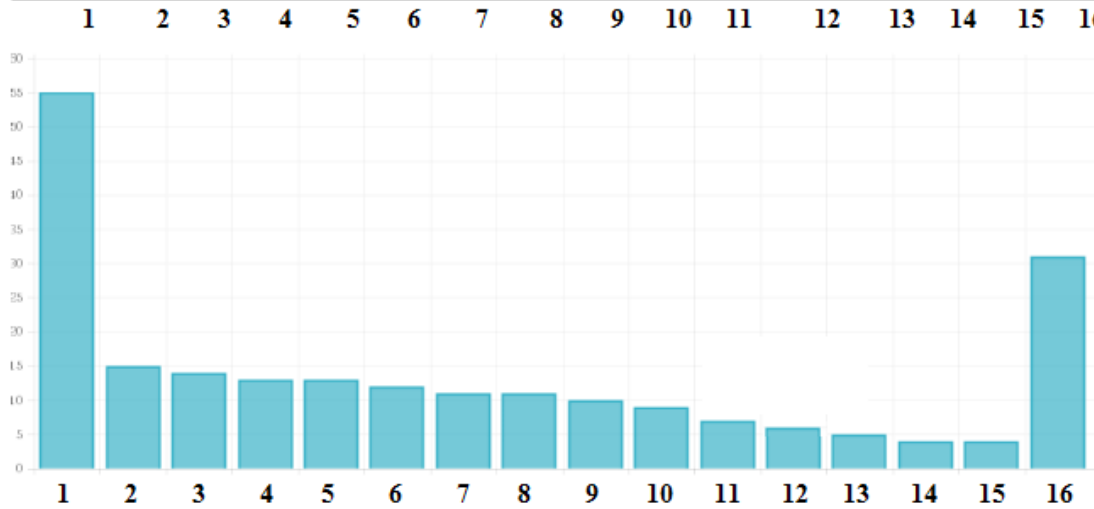


fig. 33

Johannes Brahms wins in the question *As a third horn player, what is/are your favourite composer(s)? If you are not a third horn player, what do you think about this?* 185 people answered this question and most of them chose more than one answer (fig. 34). But still Johannes Brahms is the first choice, while Gustav Mahler and Richard Strauss are the next two, respectively. I am not surprised at all about these votes. Johannes Brahms liked the third and fourth horns very much, as I have already mentioned in previous chapters.

As a 3rd horn player, what is/are your favourite composer(s)? If you are not a 3rd horn player, what do you think about this? (You can choose more than one)

	H. Berlioz	J. Brahms	A. Bruckner	A. Dvorak	G. Mahler	F. Mendelssohn	C. Saint Saëns	D. Shostakovich	R. Strauss	P. I. Tchaikovsky	R. Wagner	C.M. Weber	Other	Responses
All Data	5 (2.7%)	107 (57.84%)	21 (11.35%)	45 (24.32%)	75 (40.54%)	10 (5.41%)	13 (7.03%)	15 (8.11%)	74 (40%)	28 (15.14%)	21 (11.35%)	5 (2.7%)	12 (6.49%)	185
	1	2	3	4	5	6	7	8	9	10	11	12	13	

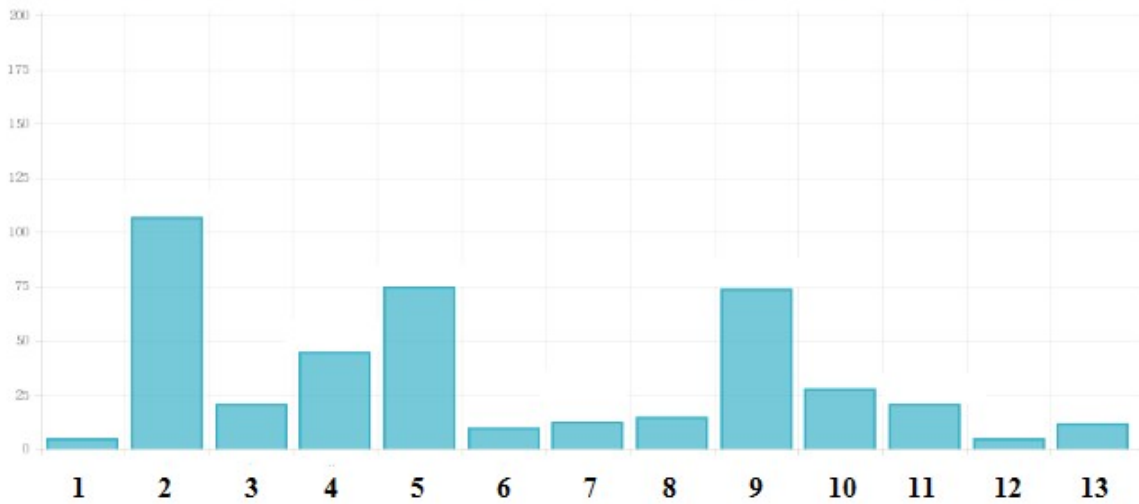


fig. 34

Although Johannes Brahms is the most favourite composer, Richard Strauss' *Till Eulenspiegel op. 28* is the most favourite piece for a third horn player. The next one is Antonín Dvořák's *Symphony No. 9*. I chose the pieces on the following graph (fig. 35) according to the most famous excerpts for the third horn. It was not possible to include all the pieces where the third horn has an important role, for this reason people could answer *other* for pieces which are not listed.

As a 3rd horn player, which is/are your favourite 3rd horn's piece(s)/excerpt(s)? If you are not a 3rd horn player, what do you think about this? (You can choose more than one)



fig. 35

I was wondering what my colleagues thought about the five roles of the third horn that I already presented in Part A.

The roles: - *Complete the phrase (like in Mozart's 25th Symphony)*,
- *Independent role from the 1st & 2nd horns (like in Brahms' 2nd Symphony)*,
- *Alternative principal (when the 1st horn is not playing)*,
- *Supporting the 1st horn*,
- *Soloist*

They answered these questions and rated them using the scale from 1 to 10. 1 is the least important and 10 the most. In the following chart (fig. 36) we can see how people voted, while in the cobweb graph after it (fig. 36), we observe the standard deviation of the answers. "In statistics, the Standard Deviation (SD or in Greek σ) is a measure that is used to quantify the amount of variation or dispersion of a set of data values. A Standard Deviation close to 0 indicates that the data points tend to be very close to the mean (also called the expected value) of the set, while a high standard deviation indicates that the data points are spread out over a wider range of values."⁷ I will analyze the results of the first answer as an example of how we have to think about the graph and the cobweb (fig. 36):

Complete the phrase: 185 people answered this question and the Weighted Average (WA) is 6.91/10. "The Weighted Average (WA) is a method of computing a kind of arithmetic mean (the most common type of average) of a set of numbers in which some elements of the set carry more importance (weight) than others."⁸ 113 opinions which represent the degrees 5 to 8, gave us the WA more or less and that lead us to the conclusion that it is not the most important role, but quite important. Only 20.54% believe that this role is very important and 2.7% that is not so important. For those who adore statistics, the Standard Deviation is 12.45. In the cobweb the blue color represents this answer and it seems that is the second less spread out data, after the role *soloist*.

The role *soloist* got 5.8/10 degrees and looks like people agree more in this degree as soon as the σ is the smaller number. It seems that this role is not so important, but in my opinion is the same important as the rest of the roles. I cannot easily imagine a Brahms' Symphony without a good soloist in the third horn. On the other hand, looking better in every individual response, people who are playing only first horn in an orchestra hardly voted high on this role. Most of them represent the degrees 1 to 5. The same is happening with people who are covering several positions. Higher rates come from third horn players mostly and those who are playing both first and third horn.

The other three roles are rated with more than 7/10 (WA), but the σ is much higher and the data spread out enough. Another important point is the degree of the *Independent role from the first and second horns*, which is the highest 7.78/10 (WA). The reason that I asked this question is because I was curious about how *independence* can be the most important role according to the results, and at the same time, the role of *soloist* shows up as the least important. It is commonly accepted that Brahms is the third horn's composer.

The last observation about this question has to do with *Supporting the first horn*. 66/181 responses rated this as the most important role. Looking more closely at each individual response, most of them belong to the people who are playing only first horn. It is clear that they truly need a quite supportive colleague, who will take care of all the *unison* and *forte* passages before a big solo in the first horn, when there is not assistant in the first chair.⁹ Maybe this is the reason why the last of the five roles *alternative principal* is also rated over 7/10 (WA).

⁷ "Standard Deviation", in *Wikipedia.org*, cited November 13, 2015. https://en.wikipedia.org/wiki/Standard_deviation

⁸ "Weighted Average", in *mathwords.com*, last modified July 28, 2014. http://www.mathwords.com/w/weighted_average.htm

⁹ Sometimes called a "bumper," an assistant to the first chair is an extra hornist whose only role is to help the first horn to play in the tutti parts in order to save the first horn's embouchure for difficult solo passages.

How would you rate each of the following roles for the 3rd horn? How important are they for a 3rd horn player?

	1	2	3	4	5	6	7	8	9	10	Standard Deviation	Responses	Weighted Average
Complete the phrase (like in Mozart's 25th Symphony)	5 (2.7%)	3 (1.62%)	6 (3.24%)	11 (5.95%)	22 (11.89%)	30 (16.22%)	33 (17.84%)	28 (15.14%)	9 (4.86%)	38 (20.54%)	12.45	185	6.91 / 10
Independent role from the 1st & 2nd horns (like in Brahms' 2nd Symphony)	4 (2.23%)	1 (0.56%)	4 (2.23%)	4 (2.23%)	15 (8.38%)	18 (10.06%)	26 (14.53%)	25 (13.97%)	27 (15.08%)	55 (30.73%)	15.65	179	7.78 / 10
Alternative principal (when the 1st horn is not playing)	4 (2.22%)	6 (3.33%)	7 (3.89%)	9 (5%)	16 (8.89%)	17 (9.44%)	33 (18.33%)	32 (17.78%)	11 (6.11%)	45 (25%)	13.21	180	7.17 / 10
Supporting the 1st horn	3 (1.66%)	4 (2.21%)	4 (2.21%)	9 (4.97%)	13 (7.18%)	20 (11.05%)	23 (12.71%)	28 (15.47%)	11 (6.08%)	66 (36.46%)	17.9	181	7.67 / 10
Soloist	12 (6.82%)	12 (6.82%)	11 (6.25%)	19 (10.8%)	30 (17.05%)	24 (13.64%)	19 (10.8%)	16 (9.09%)	10 (5.68%)	23 (13.07%)	6.28	176	5.8 / 10
													7.07 / 10

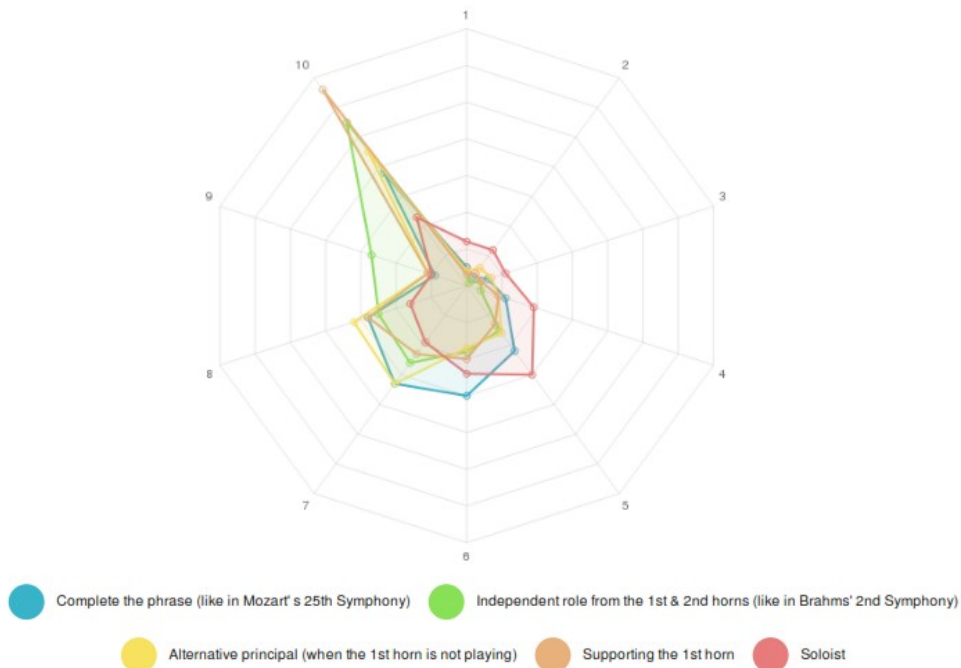


fig. 36

In the question “*how would you rate the following skills that a third horn player must have?*” we observe that all seven skills received a score of 10 at a higher percent than any other step in the scale, while the second, fifth, fourth, and seventh skills were weighted as the most important ones in descending order. Moreover, if we take into account the σ , this time we see that the data spread out a great deal from the WA (fig. 37).

How would you rate the following skills that a 3rd horn player must have?

	1	2	3	4	5	6	7	8	9	10	Standard Deviation	Responses	Weighted Average
1 The 3rd horn has to remember that is not the principal of the horn section	10 (5.41%)	3 (1.62%)	10 (5.41%)	7 (3.78%)	26 (14.05%)	24 (12.97%)	27 (14.59%)	23 (12.43%)	9 (4.86%)	46 (24.86%)	12.42	185	6.82 / 10
2 Nice communication with both the 1st and the rest of the section	1 (0.55%)	0 (0%)	0 (0%)	4 (2.21%)	4 (2.21%)	9 (4.97%)	12 (6.63%)	21 (11.6%)	20 (11.05%)	110 (60.77%)	31.5	181	8.97 / 10
3 Follow the 1st horn's phrase, sacrificing his/her personal idea	3 (1.66%)	4 (2.21%)	5 (2.76%)	4 (2.21%)	13 (7.18%)	15 (8.29%)	20 (11.05%)	28 (15.47%)	23 (12.71%)	66 (36.46%)	18.04	181	7.89 / 10
4 Keeping the balance in the section	1 (0.55%)	1 (0.55%)	1 (0.55%)	0 (0%)	8 (4.37%)	11 (6.01%)	17 (9.29%)	33 (18.03%)	24 (13.11%)	87 (47.94%)	25.22	183	8.64 / 10
5 Adjustment in tuning, color tone, dynamics etc	0 (0%)	1 (0.55%)	6 (3.31%)	0 (0%)	6 (3.31%)	9 (4.97%)	16 (8.84%)	24 (13.26%)	27 (14.92%)	92 (50.83%)	26.27	181	8.68 / 10
6 Lowering the ego when all the applause goes to the principal	14 (7.87%)	4 (2.25%)	12 (6.74%)	8 (4.49%)	18 (10.11%)	28 (15.73%)	14 (7.87%)	20 (11.24%)	12 (6.74%)	48 (26.97%)	11.85	178	6.71 / 10
7 Switching fastly from following the leader to soloist and back again	1 (0.55%)	3 (1.66%)	3 (1.66%)	2 (1.1%)	9 (4.97%)	17 (9.39%)	29 (16.02%)	30 (16.57%)	19 (10.5%)	68 (37.57%)	19.6	181	8.09 / 10
													7.97 / 10

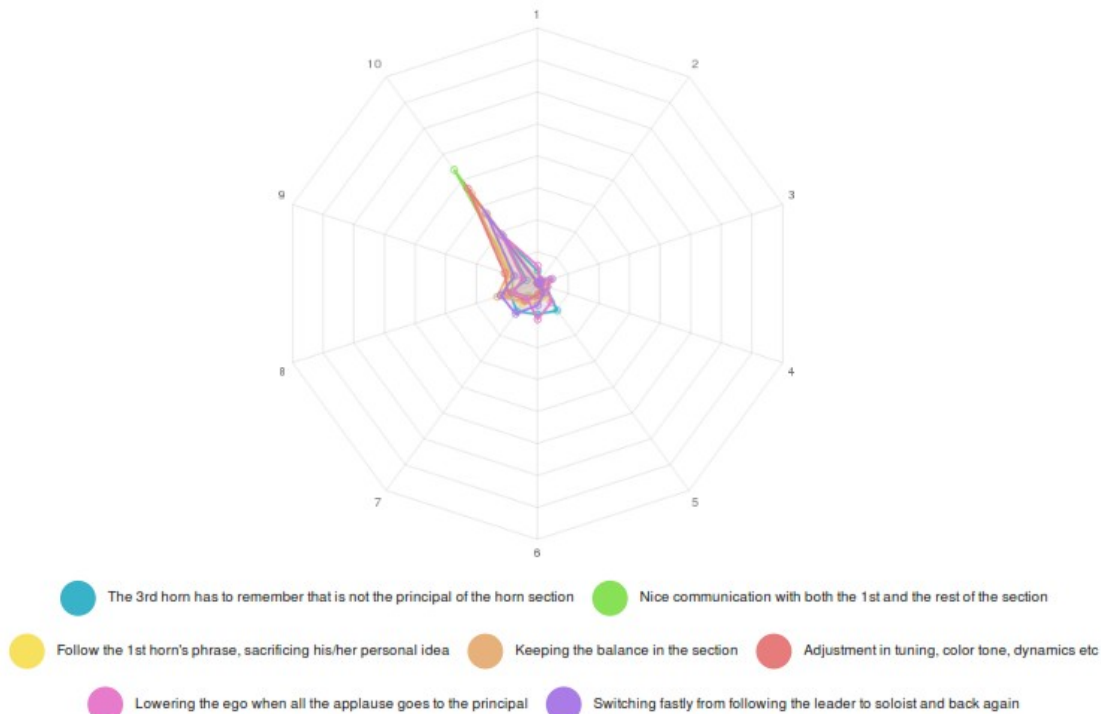


fig. 37

The third horn position is very special. Sometimes passages are not so exposed, but in almost every piece there is something small that you have to take care of and give special attention to. Occasionally, you also have to play a solo line and, very rarely, a big solo. But how do people feel at the moment they have to play a large or small solo? 77 out of 158 *really enjoy being flexible enough to play both solos and then go back to their secondary role*, while 65 out of 158 are *excited*. Although they could choose more than one answer, we observe that most of them enjoy solos and fewer of them get nervous or do not like playing solos at all (fig. 38).

How do you feel during performance when a small or a bigger solo in the 3rd horn part is coming up?
(you can choose more than one)

	Excited!!! I like playing solos!!!	Not so comfortable because I am not used to play enough solos.	I like it, but I am getting very nervous because I am more used to play secondary role in the section	I play 1st horn, so I enjoy a lot solos	I am 2nd/4th horn and I don't like solos, I am getting nervous	I am 2nd/4th horn and I like playing solos whenever I have to	I enjoy a lot being flexible to play both solos and then back in the secondary roles	I like a lot playing solos and I am getting upset when the applause goes only to the 1st horn	Other	Responses
All Data	65 (41.14%)	13 (8.23%)	22 (13.92%)	30 (18.99%)	4 (2.53%)	15 (9.49%)	77 (48.73%)	6 (3.8%)	5 (3.16%)	158

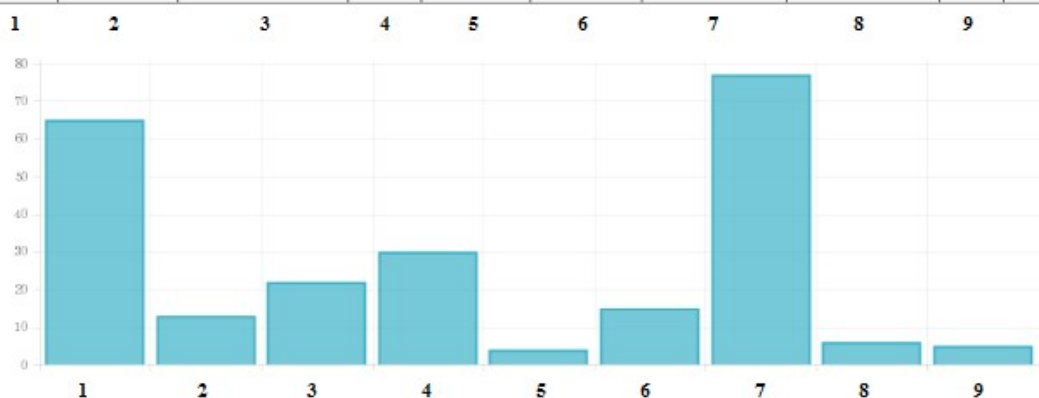


fig. 38

When an audition for third horn is announced, usually it is stated that the selected candidate will have the obligation to sometimes also play first horn. The opposite can happen as well. When they ask for a first horn, the job description may also include the obligation to sometimes play third horn. The third possibility is to announce an audition only for third horn, as in my case when I auditioned for my position in the Radio Orchestra. But *how do people feel at the point when they switch from one position to the other?* The results are shown in the following chart (fig.39). The answer with the highest votes is *I play in all positions and I feel good everywhere*, while the answer *I am third horn and sometimes I have to play first. When it happens, I am the leader of the section and I take all the initiatives in order to do well my job*, is the second highest voted one. In general, we observe that people are flexible and they have no fear to switch position, especially when it is an exposed one. Very few people are either scared to play first horn or if they are first horn and they have to play third, they do not adapt easily in the duties of the position and they think they are still the leaders.

Sometimes the 1st and 3rd horn are switching positions during a concert. How do you feel at the point when you switch from the one position to the other? (you can choose more than one)

	I am only 3rd or only 1st horn and I don't have to switch positions	I play 3rd horn and whenever I have to play 1st, I am scared and I avoid it	I am 3rd horn and sometimes I have to play 1st. When it happens, I am the leader of the section and I take all the initiatives in order to do well my job	I am 1st horn and sometimes I have to play 3rd. At these moments, I do my job as I have to do knowing that I am not the leader anymore.	I am 1st horn and sometimes I have to play 3rd. It doesn't mean anything. I am still the leader	I am 2nd/4th horn and I don't have to play in another position	I am tutti player, covering the needs of the 2nd, 3rd and 4th horn. When I play 3rd I have more responsibility, but not as much as the 1st	I play in all positions and I feel good everywhere	Everyone wants to be 1st horn and whenever I have to, is my best!	Other	Responses
All Data	19 (12.03%)	4 (2.53%)	36 (22.78%)	30 (18.99%)	3 (1.9%)	15 (9.49%)	27 (17.09%)	48 (30.38%)	8 (5.06%)	8 (5.06%)	158

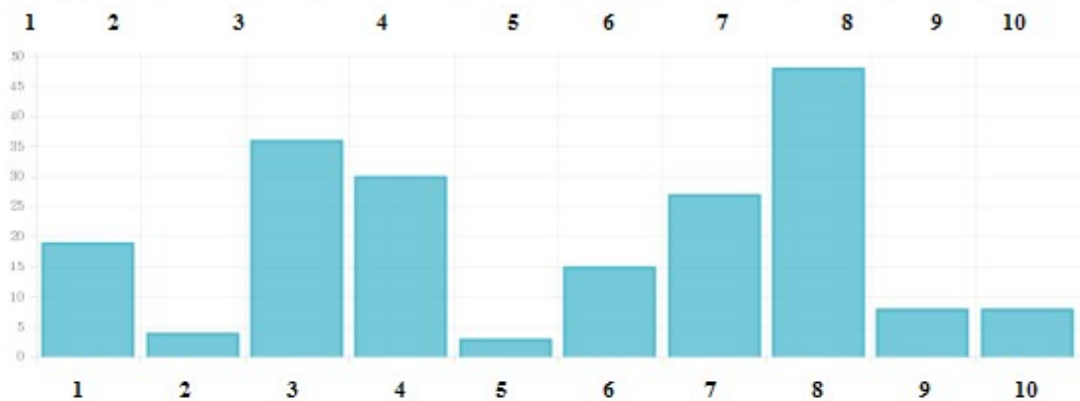


fig. 39

Blending with the section, the ability to keep the balance inside it, understanding the principal's way of thinking and accepting his or her musical ideas, and cultivating a nice personality open to corrections are the most important characteristics that a candidate who is auditioning for the third horn position must have in order to pass the trial and get the job, according to the survey (fig. 40). I totally agree with my colleagues . These days, young musicians are interested only in playing well “alone” and they do not take into account all of these details. If they do not get a job the most common reason is because they do not know how to blend with the rest of the section and how to behave inside it. I have already referred to the skills that someone must have while playing at this stand.

What are these special characteristics that a candidate who is auditioning for the 3rd horn position must have in order to pass the trial and get the job (apart from the basics that everyone should have to pass all the rounds)? (you can choose more than one)

	He/she must be able to understand the principal's way of thinking and follow it	He/she doesn't have to be selfish, but must be able to accept the principals musical ideas	He/she has to know how to keep the balance in the section when at the same time the principal has a solo line	He/she has to blend well with the rest of the group and not try to show his/her abilities to play louder for example	He/she must be a nice personality with kind behavior and open to corrections	I don't know. He/she has to play very well without mistakes	I don't know because I am very young still	I play 2nd horn and I don't care so much	I play 4th horn and I need a 3rd horn who can lead me, but at the same time knows to follow the principal	Other	Responses
All Data	81 (51.59%)	40 (25.48%)	87 (55.41%)	88 (56.05%)	64 (40.76%)	8 (5.1%)	6 (3.82%)	0 (0%)	10 (6.37%)	9 (5.73%)	157

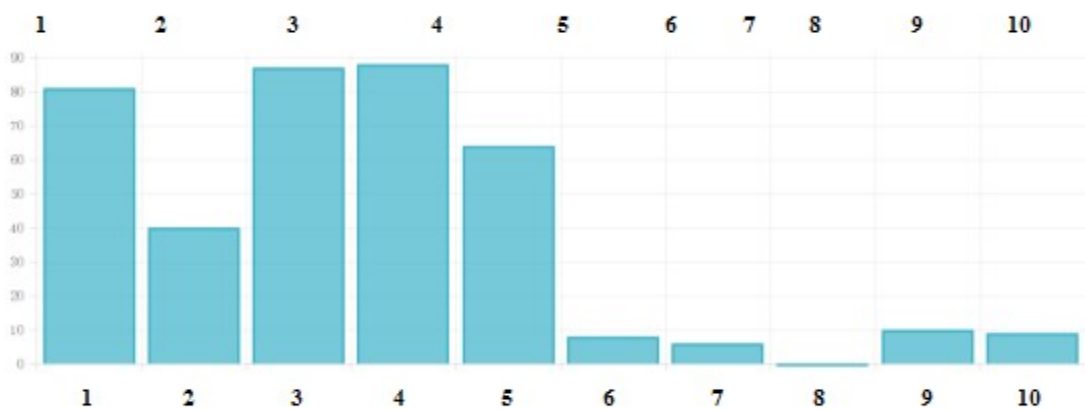


fig. 40

Throughout my musical life, I realized that a large number of my colleagues who are not horn players have no idea concerning how the horn section is constructed. Usually people in general admire the people who are sitting in the first chair of every instrument. I do the same, but I also admire people who are playing for instance, piccolo flute, bass clarinet or E-flat clarinet, english horn, bass trombone, or even all those people who are playing different percussion instruments and they are not “principals.” What about third horn? We could say that all of the above have special positions in an orchestra. Everyone has his or her role. In the same way I do admire the last stand of each string section. Everyone in the orchestra is important.

I always like to learn more things about how the orchestra works. This is my job and I want to know as many details as I can. Unfortunately, this is not true of every musician. Most of the time, people are sitting in front of their stand and they do not care about how the section next to them is working. And this is not my only my own impression. As we can see in the next results, my horn colleagues also agree with me (fig. 41).

Do you believe that the other musicians of an orchestra (apart from the horn section or even the brass section) know how the horn section is constructed? (you can choose more than one)

	I am sure that they have no idea.	I strongly believe that not only woodwinds and strings have no idea, but the rest of the brass section know nothing about the horn section	To be honest, although I am horn player, I don't know exactly how the horn section works	Surely, most of the musicians in the orchestra know how the horn section works	I think everyone knows in the orchestra	Other	Responses
All Data	76 (48.41%)	33 (21.02%)	5 (3.18%)	25 (15.92%)	11 (7.01%)	19 (12.1%)	157

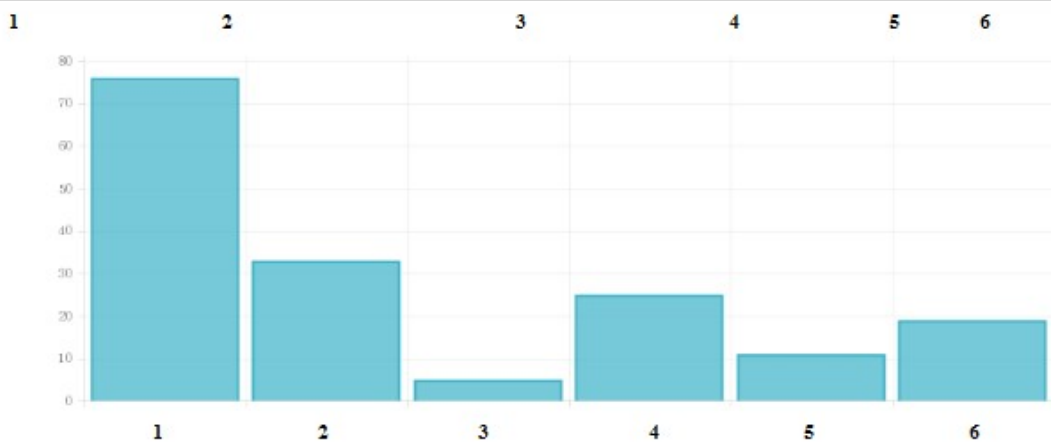


fig. 41

It would be quite unfair if I did not ask the same question of the young conductors and composers. Once more I am not surprised with the results. It is obvious that from the horn players' experience most of the young conductors and composers have no idea how the horn section traditionally works. It is also remarkable that 33 responses belong to the answer *not only young composers and conductors have no idea, but there are older ones who have no idea either* (fig. 42).

Do you believe that both young conductors and young composers know how the horn section traditionally works? (you can choose more than one)

	Of course they know	I don't think most of them know exactly. But I am not sure	From my experience, most of them have no idea	Not only the young conductors and composers have no idea, but there are older ones who don't know either	Other	Responses
All Data	17 (10.9%)	64 (41.03%)	57 (36.54%)	33 (21.15%)	11 (7.05%)	156

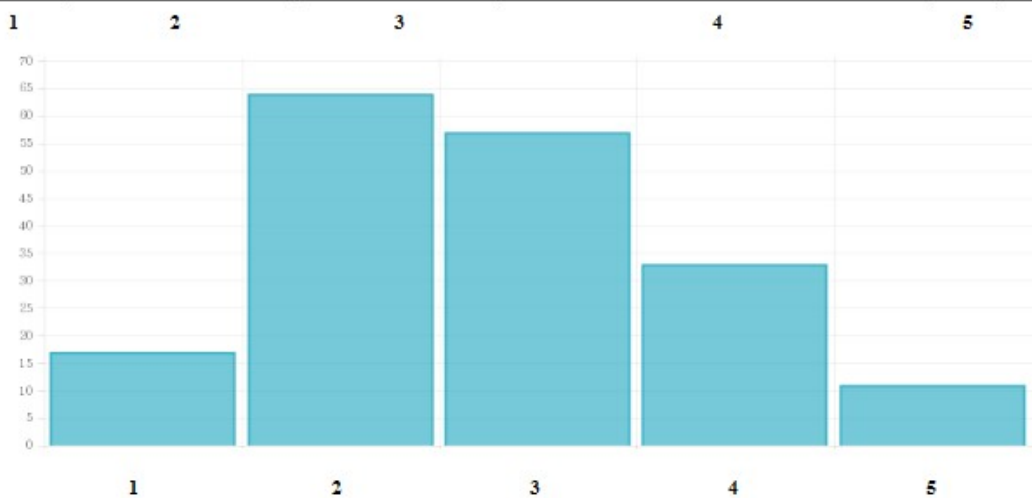


fig. 42

In the last question of my survey (fig. 43): *Do you think that the traditional way of writing for the horn section should be preserved or not?*, 61% of the people agree with my opinion that it should be preserved. “Nowadays horn players are more flexible in the whole register and no matter what the contemporary composers are writing, is fine for us. But this tradition makes the difference between the horn section and the rests.” A large percentage also believes that we have to keep the tradition strong and a very small one believes that it is better to change it. In this way the horn section will work like other sections (first, second, third, fourth and not first, third, second, fourth).

As both H. Berlioz's and R. Strauss' reference in the "Treatise on Orchestration" (H. Berlioz), 1st & 3rd horn are high horns and 2nd & 4th are low horns. Do you believe that this traditional way of writing for the horn section should be preserved or not? (you can choose more than one)

	Yes, I strongly believe that the tradition must stay alive	Yes, why not	No, nowadays all horn players can play both low and high register	No, it is better to change it. In this way the horn section will work like other sections (1st, 2nd, 3rd, 4th and not 1st & 3rd, 2nd & 4th)	I don't mind	Nowadays horn players are more flexible in the whole register and no matter what the contemporary composers are writing, is fine for us. But this tradition makes the difference between the horn section and the rests	Other	Responses
All Data	52 (33.12%)	39 (24.84%)	17 (10.83%)	1 (0.64%)	13 (8.28%)	61 (38.85%)	7 (4.48%)	157

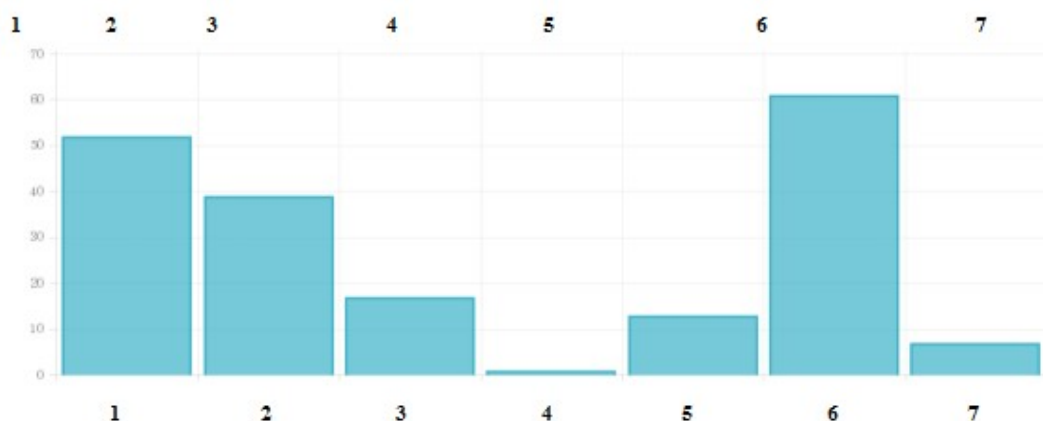


fig. 43

PART C

The role of the third horn from my own artistic practice

1. PERSONAL EXPERIENCE AS A THIRD HORN PLAYER

1.1 Professional Experience

I have already mentioned in the prologue that I was playing third horn for several years at the National Radio Symphony Orchestra of Greece (ERT). During these years, I had the chance to play major pieces for the third horn. I feel grateful to have played for huge audiences, because most of our concerts were broadcasting live on the National Radio and Television. I feel honored to have played with great soloists and conductors, being a member of a well-functioning horn section. I learned most of the tips in the orchestra from my first teacher in Greece, Antonis Lagos, who was my principal at the orchestra as well, and my current teacher Lisa Ford, who is the principal of the Gothenburg Symphony Orchestra. Playing with them as leaders of the section is just the best way to improve as an orchestra musician.

Also, I was third horn player of the World Youth Orchestra for the year 2012. I represented Greece in this Orchestra and had the honor of playing in a position that I knew very well at the time. I had the opportunity to do five different concerts with this orchestra and although I had played most of the pieces as third horn already, it was a big challenge to play them again but this time with a totally different section. Fortunately, we had a great time and we all four enjoyed every single musical moment.

Beside these two main positions, I was a freelancer in Greece for many years and I have played in all four main positions of the horn section in the orchestra. For the last two years (2014-2016) I have studied for my Master's degree in Orchestra Performance at Gothenburg University, where I also have to play in all positions. Although I came to Sweden as a student, I have been called to play in other orchestras in Gothenburg as well.

One of them is the great Gothenburg Symphony Orchestra, where I had to play in the fourth position. During this fantastic week with the GSO, I had the chance to talk with "my pair" the third horn and it was the best musical experience I have had so far in my life. The reason is not only that I was part of this great orchestra, a big honor for me, but also I had already done this research about the third horn position and all the roles of this position were turning in my mind all the time. I could really trust my two main leaders, the third and of course the big boss of the section, the first horn. Sometimes I had to follow the second, one more leader for me as fourth horn. It was like playing basketball, and I had to pass the ball to all of these three players but in different ways every time. A lot of roles were passing every two seconds and you could understand this game between all of us without talking, just playing our instruments. You could understand when the third horn was leading and when it had to follow, or when it had to keep the balance of the group or to play a soloistic line. These are definitely not new observations to me, but when you are part of a group where everyone knows exactly his or her role, then the music performance is a real pleasure.

Lastly, I have not lost my connection with my previous orchestra. Whenever they need a third horn and I am in Greece on vacation, they call me to play with them. This is what happened during the summer of 2015. I played again in my old position and the feelings were very strong.

1.2 Experience through my studies

Through my studies, I aimed to gain new knowledge not only about the third horn, but also for the other three positions. I still remember every concert that I did with the University Orchestra and which part I played. But some concerts have very strong positions in my mind. One of them is the very first concert that I did as a first semester student in the Master's program in January 2014. I was asked to play third horn - "my position" - in Sibelius' *En saga*, Ravel's *Piano Concerto for the*

left hand and Bartok's *Concerto for Orchestra*. I felt so comfortable because I knew exactly what my role was every single moment. This was the first time that I played again in an orchestra after the shutdown of ERT (National Radio and TV of Greece) in June 2013.

In the same semester we played Bruckner's *Symphony No. 7* and I chose to play a Wagner tuba. In this piece there are four horns and four Wagner tubas. My position was third Wagner tuba or in other words first bass tuba in F. My role in the tuba quartet was corresponding to the third horn's role in the horn quartet. The experience was unique for me.

In general, if I could count my experience through all these years that I have played in the orchestra, either as a professional or as a student, I think that I know the position of the third horn best. The second best position could be the fourth horn and then the others. Every time that I change position I try to be in the role of each one of them. It is a nice challenge to learn and explore new staff in each piece according to what you are playing and to be flexible. I still remember my last concert in the first semester of my studies in the Master's program where I had to play in all four positions. It was so important for me to learn to change roles so fast and to readjust myself within seconds.

The next semesters I tried to play mostly in the other three positions. I learned a great deal just observing every person who was sitting at the third horn chair. All my colleagues in the University are great people and very good horn players. But someone with a more critical way of thinking could notice that not everyone could support easily all the skills that this position requires. On the other hand, we learned from our teachers, who are members of the Gothenburg Symphony Orchestra, how to communicate between us and solve the small problems quickly. The result is that the horn section from the University Orchestra works in a very friendly environment and everyone has the willingness to improve and to give his or her best. We help and support each other. This is the ideal relationship that every horn section in every orchestra should have.

Under these circumstances, I developed many of my skills in all four positions. Whenever I played first horn, the rest of the group respected me. Whenever I was playing second, I was the shadow of my principal and I was supporting them. As third horn, I was trying to help the section and support my leader, improving and taking care of all the aspects of its role. As fourth horn, I was the base of the section and the shadow of my third horn, following the principal at the same time.

1.3 A symbolic concert before completing my Thesis

One concert that I will never forget was in my last semester of studies. At this concert we played Dvorak's *Cello Concerto*, where I played third horn and Sibelius' *Symphony No. 1*, where I played first horn. This concert was the penultimate concert before I finished this thesis. It was just the perfect combination of switching positions, after researching the role of the third horn.

The importance of this concert is multifaceted. The first coincidence has to do with Sibelius' *Symphony No. 1*. The first time that I played it was in Yorkshire in England exactly 11 years ago, where I was an exchange student during my Bachelor's degree. At this time I knew very few things about the roles of each position in the horn section. I still remember that I had to do an audition for the Orchestra of University of York and according to the results I was both first and third horn. I could not understand then why first *and* third horn and not another combination, like first and second. But finally I did my job well in both positions being both leader and second leader alternately.

Another facet has to do with the Dvorak's *Cello Concerto*. As we will see later in the Appendix (fig. 53a and 53b), there are only three horns in this piece and Dvorak gives small solos to the third horn. While I was playing, I had either to follow the principal whenever we had to play all three horns together, or I had to play solos like another principal. It is known that the first horn has a very beautiful solo in the first movement, but the third horn also has to play some small gems.

I cannot forget how my heart was beating when I had to play the following solo arpeggio in *pianissimo* 8 bars before rehearsal number 9 (fig. 44). The feeling after playing it successfully in the concert was unforgettable.

Antonín Dvořák
Cello Concerto in B Minor, Op. 104
Corno III.

in D. I.

The musical score consists of three staves. The first staff begins with a first finger fingering (1) and features dynamics of *fz*, *f*, *fz*, *fz*, *fz*, *fz*, *f*, and *f*. The second staff starts with a **8** rehearsal mark and the marking *Grandioso.*, with dynamics *f*, *f*, *fz*, *fz*, *dim.*, and *pp*. A red arrow points to a first finger fingering (1) in the *pp* section, which is also marked *Solo.*. The third staff begins with a **9** rehearsal mark and a **7** fingering, with dynamics *f*, *fz*, *fz*, *dim.*, *fz*, and *p*. The bottom of the third staff shows bass clef chord diagrams.

fig. 44: A. Dvořák, Cello Concerto in B Minor, mvmt 1.

I enjoyed not only playing this piece, but also switching from the first position to the third during the week of the rehearsals and at the concert. Every part of this research was turning in my mind all the time. My thoughts while playing third horn were: *follow the leader, keep the balance, support the chords, be a soloist BUT remember that in the end the conductor will not ask you to stand up for the applause alone as he will do with the first horn.* And then we had intermission and I had to prepare myself to be the real leader. My thoughts as first horn were: *I am responsible for my section, I have tricky parts and although I can be nervous, I have to spread positive vibes to my section and to the orchestra, hope the third horn will support me in the unison places so I can take a rest, I have to ask the third horn to lead in some places so I can be ready to play the next solo or do the following crescendo etc.*

The concert was great and I feel satisfaction for doing my best in both roles. This thesis helped a great deal and I am glad to have chosen this topic.

1.4 Recordings and Video

One more aspect of this research was to regularly record the pieces that we performed with the Gothenburg University Orchestra. My purpose is to give a complete idea concerning the *role of the third horn in the orchestra's horn section*, apart from the musicological research that I have done here. These were valuable for my own development but due to copyright issues I cannot use them publicly as examples for this thesis.

For this reason, I have prepared a short video with me playing third horn while I was working in the Radio Orchestra. A large percentage of the concerts with the Greek Radio Orchestra were recorded and relayed either on the radio or on the TV when I was a member. Here too, there are also copyright problems, so I was not able to borrow these recordings from the broadcasting company. I could find only very few of them either through Youtube or from personal recordings. I am going to present some of the roles of the third horn in brief excerpts that I consider to be fair use of this material. There are also two excerpts from my participation as third horn in the World Youth Orchestra.

Here is the list with the excerpts from concerts or rehearsals with the National Radio Symphony Orchestra of Greece (ERT) and World Youth Orchestra (WYO). The recordings are mostly amateur and only two of them professional. The repertoire for the horn section is endless, but I have included excerpts from Symphonies, Piano Concertos, Operas, Overtures and film music. It is just a very small sample with some of my favorite music moments.

Video

1. J. Brahms – *Symphony No. 1, 1st movement* (ERT)

In the following excerpt (fig. 45) only the third and fourth horn are playing until bar 180, where the first and second are joining again after many bars rest. For more than 60 bars the third horn is leading and has some short soloistic lines. But, when someone is listening only to an audio recording they cannot understand that there is no first and second horn at this point.

J. Brahms, Symphony no1, 1st movement in Es

118 **D** *p espr.* *cresc.* *p*

130 *p dolce* *dim.* Klar.

149 *Solo* *p espr.* *p* *pp* *cresc. molto* *ff* *f* **E**

164

178 *ff marc.* *ff*

fig. 45

2. J. Brahms - *Symphony No.4, 2nd Movement* (ERT)

Here is one of the most important solos for third and fourth horn in Brahms' symphonies (fig. 46). The third horn is both the leader and the soloist. The key of the following excerpt is in C.

II

Andante moderato

Solo *f* *dim.* *pp*

fig. 46

3. G. Bizet – *Carmen*, *Toreador's song* (ERT)

The third horn in the opera has exactly the same roles as in the symphonic repertoire. Here we can listen to a solo line of it (fig. 47).

229

The musical score for the Toreador's song from *Carmen* is presented in two systems. The first system includes the Clarinet (Clar.), Bassoon (Bns.), Horns in F and C, Violins, Viola, and Basses. The second system includes Flute I (Fl. I.), Oboe (Ob.), Clarinet (Clar.), Bassoons, Horns in C, and the vocal line (E.).

Key musical markings and performance instructions include:

- Clarinet (Clar.):** *espress.*, *p*
- Horns in F and C:** *arco*, *pp*, *pp*
- Violins and Viola:** *arco*, *pp*
- Basses:** *arco*, *pp*
- Vocal line (E.):** *To-ré-ador, Et songe bien, oui, songe en combattant, Qu'un œil noir te re-gar-*
- Flute I (Fl. I.):** *colla voce*, *Tempo.*
- Oboe (Ob.):** *a1.*, *pp*
- Clarinet (Clar.):** *ppp*
- Bassoons:** *ppp*
- Horns in C:** *dim.*
- Vocal line (E.):** *-de Et que l'amour t'attend, To-ré-a-dor, L'a-mour, l'amour t'at-tend!*
- Violins and Viola (second system):** *pizz.*, *arco*
- Basses (second system):** *pizz.*, *arco*
- Vocal line (E. second system):** *dim.*, *p*, *pp*, *rit.*

fig. 47

4. P. I. Tchaikovsky - *Piano Concerto No.1, 1st movement* (ERT)

In Tchaikovsky's music the third horn is usually supporting the first horn. Tchaikovsky doubles the first horn part very often. There are very few solo lines for the third horn, but its main role is support. In this excerpt (fig. 48), there is an opening solo in unison for all four horns. In the end of the phrase we can see the double line in both first and third horn and second and fourth horn.

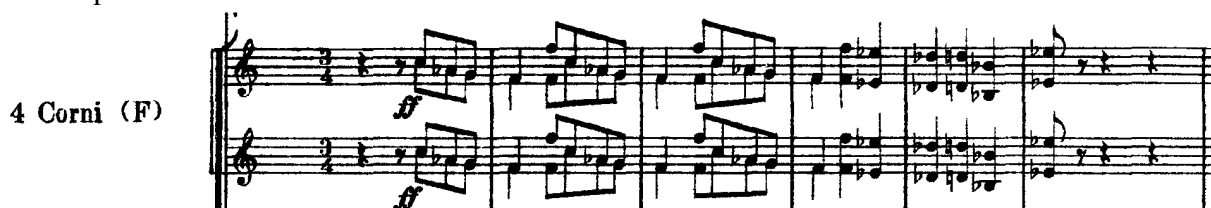


fig. 48

5. P. I. Tchaikovsky – *Romeo and Juliet, Fantasy Overture* (WYO)

Here is one of the very few solo lines in the third horn and its leading role from the third bar, where the fourth horn plays (fig. 49).



fig. 49

6. P. I. Tchaikovsky – *Symphony No.5, 2nd movement* (WYO)

In the following excerpt (fig. 50) there is a “one bar solo”. The reason I added this here is because it is one of the most tricky short solos for the third horn. Most of the third horn players around the world hate it. Why? Because in the first minutes of the movement there is one of the most beautiful solos for the first horn. The other three horns are *tacet* until the point where the third horn is playing “naked” in the high register *piano*. I have played it twice in my life and I still remember how fast my heart was beating before the attack. Fortunately both times were very good. Here is an excerpt from one of these times.

I have a short story around this excerpt too. I was participating in a masterclass in Italy where a horn player was playing the first horn solo from this symphony. As I already said, this solo is just before the third horn's small solo. He was playing in front of the horn legend Barry Tuckwell. Tuckwell congratulated him after finishing and he added: “*The difficult part comes directly after it, when the third horn has to enter piano in the high F sharp.*” At this time I could not understand why he said that. I did understand it when I had to play it some months after this masterclass.

fig. 50

7. Klaus Badelt and Hans Zimmer - *Pirates of Caribbean, the Medallion Calls* (ERT)

Horns in film music are very famous for the amazing solos that have been written for them. I had the opportunity to play some pieces from both film music and music for cartoons and I was very happy when I saw that these amazing composers write in the traditional way for the horn section. In the following excerpt (fig. 51), the first and third horn are playing the same line and respectively the second and fourth are playing another line in a lower register. The third horn supports the leader again, although there are some solo lines for it as well as in other pieces.

THE MEDALLION CALLS

FROM "PIRATES OF CARIBBEAN"

Music by KLAUS BADELT

Moderately

1st & 3rd horn in F

fig. 51

CONCLUSION

Before I started the research for my thesis and the writing of it, I was wondering *why is it so important for me to research the role of the third horn in the orchestra's horn section?* Just following my instinct and without having much proof beyond my own experience, I believed from the first day that in the end, I will have in my hands a tool dedicated to the “unsung hero” of the horn section. I remember listening to an inner voice asking me to search information about the third horn some years before I applied for my master’s degree. I trusted this voice and as soon as I got accepted in this program, I did not doubt that this would be the theme of my thesis.

Now, after completing my research for my master’s thesis, I hold in my hands the accomplishment of the prodding inner voice. I feel satisfied because I explored the subject that I was most interested in and I learned many details that I could not find gathered together in one written source. I collected them and now I have a written guide for the third horn players and not only them. Sometimes in life we look for things that we do not really know from the beginning if they will be worthy of our time or not. But as soon as I decided to dedicate the two years of my studies to something that I deeply love, I became more and more excited. There was not one day that I got bored with this topic. The more information I found, the more interested I became.

In the first semesters I had a great deal of information but had not decided how to organize them in my text. Finally, I gave a shape to it, based on the main questions of my thesis. While I was writing each one of the parts, I realized that this topic is endless. It was impossible to include all these infinitely small gems in the classical, operatic, contemporary and film music repertoire for the third horn. I have included all of the excerpts that in my point of view are the most representative for the third horn repertoire. My purpose was to cite some examples and create a more integrated image of this wonderful position. Through this investigation, I have found very interesting things. I would like to continue my research in the future and go deeper in the area, covering at the same time most of the repertoire.

APPENDIX

1. PIECES WITH THREE HORNS

Some composers chose to use three horns instead of two or four. The most famous one is Beethoven's *Symphony No. 3 "Eroica."* The following excerpt (fig. 52) from the Scherzo is one of the most famous excerpts for all three horns.

TRIO.

The musical score for three horns from Beethoven's *Symphony No. 3, Scherzo* is presented in two systems. The first system features three staves labeled '1. or.', '2. or.', and '3.'. The top two staves (1. and 2. horns) play a melodic line with a 'cresc.' (crescendo) marking. The bottom staff (3. horn) plays a rhythmic accompaniment, also marked 'cresc.'. The second system continues the parts, with a 'f' (forte) dynamic marking at the beginning.

fig. 52: L.v. Beethoven, *Symphony No.3, Scherzo*

Dvořák uses three horns in the *Serenade, Op. 44* and the *Cello Concerto*. He used the third horn in a dual role; either as an extra second horn to make up triadic harmonies, or as an alternative first. In this capacity he could either relieve the first horn in conventional two-horn writing to enable that player to prepare for some important or difficult solo, or occasionally to share the solos themselves. Here are some more excerpts (fig. 53a and fig. 53b) from the *Cello Concerto*.

The musical score for the first and second horns in the upper staff and the third horn in the lower staff from Dvořák's *Cello Concerto, mvmt 1* is presented in two systems. The first system features two staves in the upper part and one staff in the lower part. The upper two staves (1. and 2. horns) play a melodic line with a 'f' (forte) dynamic marking. The lower staff (3. horn) plays a rhythmic accompaniment, also marked 'f'. The second system continues the parts, with a 'ppp' (pianissimo) dynamic marking at the beginning and a 'SOLO.' marking above the third horn staff.

fig. 53a: A. Dvořák, *Cello Concerto, mvmt 1* (first and second horns in the upper staff and third horn in the lower)

fig. 53b: A. Dvořák, *Cello Concerto*, mvmt 3

Amongst later composers who used the three-horn group is Prokofiev in *Peter and the Wolf* (fig. 54), where the three horns represent the Wolf, and Hindemith in his *Schwanendreher*. Both composers use the third horn in a subordinate role.

fig. 54: S. Prokofiev, *Peter and the Wolf*, three horns' solo

While in Strauss' opera *Intermezzo*, the third horn is both a soloist and often an alternative principal. In the following two excerpts from the Act I, we can see the solo line (from 2 bars before rehearsal number 25 until 4 bars after rehearsal number 26, fig. 55a) and the leading voice (1 bar after rehearsal number 34, fig. 55b), where Strauss indicates III, II horn.

21

MOSSO Metr. $\text{♩} = 132$

25

2 Fl.
2 Ob.
2 B. Klar.
2 Fag.
III. Horn (F)
Die Frau

den Schin - ken, die Milchflasche für zehn Uhr? Ist die Tor-te gut ver -

MOSSO Metr. $\text{♩} = 132$
pizz. arco

25

I. Viol.
II. Viol.
Br.
Celli
Ktrb.

26

2 Fl.
2 Ob.
2 B. Klar.
2 Fag.
III. Horn (F)
Klavier
Die Frau

packt? Kann der Him - beer-saft nicht auslaufen? Zehn harte Ei - er: sehr nahrhaft. Bei der

I. Viol.
II. Viol.
Br.
Celli

1. Pult
(m. Dpf.)
pp
dim.
arco
26
(mit Dämpfer)(alle)
pp

fig. 55a: R. Strauss, *Intermezzo* (opera), Act I

34 35

2 Fl.

2 Ob.

2 B Klar.

2 Fag.

III. II. Horn (F)

2 Tromp.(C)

Die Frau

Der Mann

Ich denke, wenn man auf zwei Mo-nate fort-geht, hält-teman mit seiner Frau doch manches Wicht-ge zu be-sprechen.

Ja,

34 (ohne Dpf.) 35

I. Viol.

II. Viol.

Br.

Celli

2 Ob.

2 B Klar.

2 Fag.

III. II. Horn (F)

2 Tromp.(C)

Klavier

Die Frau

Der Mann

Du bist ein Flegel. Ich ver-bit-te mir diesen wenn sie bei Ver-nunft ist. Du auch nicht ge-rade sehr lie-benswürdig.

I. Viol.

II. Viol.

Br.

Celli

Ktrb.

fig. 55b: R. Strauss, Intermezzo (opera), Act I

2. PIECES WITH MORE THAN FOUR HORNS

In the romantic era, the composers used more than four horns or two pairs in their works. There are pieces with six horns, eight horns, ten horns, twelve horns or even twenty horns. In all these composite groupings built up from two-horn units, each first player (i.e. one, three, five, and seven) is a principal in the structure of the orchestra and each second (two, four, six, and eight) is a sub-principal. That means that the first is the leader, but the third, fifth, and seventh have the same role as the third in the four-group structure. In some works, there are two quartets of horns, where the first, second, third and fourth are the first quartet (a) and the fifth (first b), sixth (second b), seventh (third b), and eighth (fourth b) are the second quartet (b). In this case, the first and fifth are the two main principals and the seventh does the same job as the third. Most of the time, the second quartet has to play Wagner tuba as well, so they are an independent section, which belongs to the horn family.

Here are some of the most representative pieces with more than four horns.

2.1 PIECES WITH SIX HORNS

One of the composers who uses three pairs of horns in many of his pieces is Richard Strauss. The use of these pairs is exactly the same as if there was only one pair – first and second horn – or two pairs – first & second and third & fourth horn – . That means that now we have three high horns and three low horns. In other words, every pair has its leader – first , third , fifth horn – and the role of the fifth horn is exactly the same with the third horn’s role in every piece. Here are some excerpts from *Also Sprach Zarathustra* (fig. 56) and *Don Quixote* (fig. 57).

The image shows a musical score for six horns in F major, arranged in two systems. The first system includes parts for horns I, II.III.IV, and V.VI. The second system includes parts for horns I.III, II.IV, and V.VI. Red circles highlight specific passages in the V.VI and III parts. Performance instructions include 'mit Dämpfer', 'ohne Dämpfer', and 'Marcato'.

fig. 56: R. Strauss, *Also Sprach Zarathustra*

The image shows a musical score for six horns in F major, arranged in two systems. The first system includes parts for horns I, II.III.IV, and V.VI. The second system includes parts for horns I.III, II.IV, and V.VI. The score includes dynamic markings such as 'cresc.', 'dim.', and 'pp'.

fig. 57: R. Strauss, *Don Quixote*

We find six horns not only in these two pieces from Richard Strauss, but also in *Die Ägyptische Helena*, *Bardengesang*, *Friedenstag*, *Die Liebe der Danae*, *Josephs-Legende* and in his opera *Salome*.

2.2 PIECES WITH SEVEN HORNS

Gustav Mahler seems to be the only one who uses seven horns in two of his pieces, in his *Symphony No. 1* and his *Symphony No. 5*, in which there are six horns plus one horn *obligato* or seven players in total. Mahler uses the extra *obligato* horn only in the 3rd movement. It is a solo horn and the player has to play it either standing in front of the orchestra as a soloist, or at his place. Most of the time, the first horn plays the horn *obligato* part because in this movement the fifth and sixth horns are *tacet*. So, the fifth and sixth players can play some other parts. Orchestras rarely pay for an extra soloist to only play this part. But Mahler wrote seven parts for this piece and he doesn't write on the score that the first horn and the horn *obligato* are the same part.

The difference between the seventh player in these two symphonies is:

1. In the *Symphony No.1* (1,2,3 fig. 58) there are three pairs plus an extra horn, which is like a horn that helps either the low parts or sometimes the high ones. It seems that Mahler needs an assistant for this symphony to help his colleagues. Sometimes, the seventh horn plays with the first and third horn – like another high horn – (excerpt no 1, fig. 58) and at other times he lets the fifth horn rest and uses the sixth and seventh as a pair (excerpt no 3, fig. 58). In the second excerpt we see one of the roles of the third horn, the temporary leader (fig. 58).
2. In the *Symphony No.5* (fig. 59) the seventh player/horn *obligato* is a soloist in the 3rd movement. Such contrasting roles! But the main six horns have the same function as usual. Here is a comparison between these two symphonies.

The image contains three musical excerpts, labeled 1, 2, and 3, comparing horn parts from Gustav Mahler's Symphony No. 1 and Symphony No. 5. Excerpt 1 shows four staves of music for horns 1.3., 2.4., 5.6., and 7. in F major. The first staff has a 'zu 2' marking above it. The music features various dynamics including *f*, *ff*, and *sf*. Excerpt 2 shows three staves for horns 1., 3.5., and 4.6. in F major. The first staff has a 'zu 2' marking above it. Dynamics include *pp* and *ppp*. A 'Dämpfer ab' instruction is present at the end of the excerpt. Excerpt 3 shows two staves for horns 1.3.6. and 2.4.7. in F major. Both staves have a 'zu 3' marking above them. Dynamics include *pp* and *sempre pp*.

1,2,3 fig. 58: G. Mahler; *Symphony No.1*

3. Scherzo.

Kräftig, nicht zu schnell. *poco rit.* *a tempo*

Vier Flöten. I.II. a 2. III.IV. a 2. I.II. a 2.
 Drei Oboen. I.II. a 2.
 Drei Klarinetten in A. I. II.
 Zwei Fagotte. I. II.
 Contrafagott. I. II.

Corno obbligato in F. *poco rit.* *a tempo*
 Vier Hörner in F. 1. 2. 3. 4. *a 2.* *ff* *poco rit.* *ff* *ff* *ff*
 Drei Trompeten in F.
 Drei Posaunen.
 Tuba.
 Pauken.
 Glockenspiel.
 Becken. $\frac{3}{4}$
 Grosse Trommel. $\frac{3}{4}$
 Triangel. $\frac{3}{4}$

Erste Violinen. *pizz.* *get.* *unis. pizz.*
 Zweite Violinen. *pizz.* *get.* *unis. pizz.*
 Violen. *pizz.*
 Violoncelle. *pizz.*
 Bässe. *pizz.* *p*

fig. 59: G. Mahler; Symphony No. 5, mvmt 3

2.3 PIECES WITH EIGHT HORNS

Richard Strauss was the son of a horn player – the composer Franz Strauss. He seems to have very much liked the horns and he uses in most of his pieces, even more than six horns. In *Ein Heldenleben*, *Symphonia Domestica*, *Festliches Präludium*, *Japanische Festmusik*, *Militärischer Festmarsch*, *Tailliefer* and in *Wiener Philharmoniker Fanfare*, he uses eight horns – four pairs – , while in *Till Eulenspiegels lustige Streiche* he uses four horns and four more *ad libitum* after rehearsal number 37 (fig. 61c). In *Elektra* and *Die Frau ohne Schatten*, he uses eight horns, but the fifth - eighth have to play Wagner tuba too.

In the following excerpt from *Ein Heldenleben* (fig. 60), R. Strauss uses the four pairs as the tradition requires, high – low, high – low, etc. He follows the same tradition for all his works. Here will be presented some of the most representative excerpts from these pieces with eight players in total.

The image displays three systems of musical notation for horns in Richard Strauss's *Ein Heldenleben*. The first system is for 6 horns, with parts for I. II., III. IV., and V. VI. The second system is for 8 horns, with parts for I. II., III. IV., V. VI., and VII. VIII. The third system is also for 8 horns, with parts for I. II., III. IV., V. VI., and VII. VIII. The notation includes various dynamics such as *dim.*, *p*, *mf*, *pp*, *cresc.*, and *espr.*, as well as performance instructions like *herfortretend*. The music is written in a key with one sharp (F#) and a common time signature.

fig. 60: R. Strauss, *Ein Heldenleben*

In the following excerpts we can see one of the roles of third horn, the soloistic (fig. 61a). In the whole piece, the third horn has numerous soloistic lines, but Strauss knows very well all the roles of it and he does not forget this traditional way of composing. Also, we can observe the way he uses the second horn quartet and not only the role of the second first horn, but also the second third horn (fig. 61c).

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

Horn I in F.

Strauss — Till Eulenspiegel's Merry Pranks

Horn III in F.

fig. 61a: R. Strauss, Till Eulenspiegels lustige Streiche

In the next excerpt (fig. 61b) from the same piece, he completes the phrase, just changing key to the second pair. One more role of the third horn.

fig. 61b: R. Strauss, Till Eulenspiegels lustige Streiche

As it has been already mentioned, in the same piece he chooses to use four more horns to double the strings. The main horn quartet is in F and the new one in D (fig. 61c). If we zoom out, we realize that this is the same function as the use of two pairs, each one in different key and now two horn quartets in different keys. Still the second first horn (fifth) and the second third horn (seventh) are the high voices and the other two – sixth and eighth – the low voices. The second third horn doubles the second first horn. He writes *ad libitum*, and orchestras rarely pay for four extra musicians. But, it is useful to make a reference to it. We could say that he is exaggerating. Indeed he does that, but who can imagine the *Alpine Symphony* with less than twelve offstage horns?

In the following excerpt from the Bruckner's *Symphony No.7* (fig. 62), we can see the use of the horn quartet and the Wagner tuba quartet. Usually, when the composers ask for Wagner tuba quartet, they use two tenor Wagner tubas in B and two bass Wagner tubas in F. Again they are composed in pairs, with each pair having the high and the low tuba player. The role of the first bass Wagner tuba is the same as the third horn's in the section.

The musical score is divided into two systems. The first system contains the woodwind and brass parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Hr.), Trumpets (Tr.), Positively (Pos.), Tubas (Tub.), and C.B. Tubas (C.B. Tub.). The second system contains the string parts: Violin I (Viol. I.), Violin II (Viol. II.), Viola, and Cello/Double Bass (Cello col Bass.). The tempo is marked 'Breit und wuchtig' and the dynamics include 'marc.', 'marc. sempre', and 'f'. The score is annotated with 'a2' and 'marc.' throughout.

fig. 62: A. Bruckner, *Symphony No. 7*, mvmt 4

first & second horns
third & fourth horns

first & second tenor Wagner tuba
first & second bass Wagner tuba

The next excerpt is from Gustav Mahler's *Symphony No. 3* (fig. 63). Mahler was also a big fan of the horn. He has written many great melodies for the horn section and he uses from one pair of horns up to five pairs in his works. He follows the traditional way of composing too, like all the great composers until the present day. In this excerpt it is obvious that the first, third, fifth and seventh horns are also the high horns and the second, fourth, sixth, and eighth, the low.

fig. 63: G. Mahler, *Symphony No. 3*, mvmt 1

One more piece that requires eight players is Richard Wagner's tetralogy *Der Ring des Nibelungen*. In all four operas there are eight horns (plus four Wagner tubas, played from the players fifth to eighth). The Wagner tuba was originally created for this piece and since then, other composers have written for it. This instrument is played by the horn player and belongs to the horn section. Wagner uses pairs again for the horn section, not only in the eight horns, but also in the four Wagner tubas, as well. He uses two tenor Wagner tubas and two bass Wagner tubas (fig. 64). The two pairs of the Wagner tubas are used in exactly the same way as the horn quartet, with first – second, and third - fourth roles respectively.

fig. 64: R. Wagner, second Scene from "Das Rheingold"

In the following excerpt from the Act II of Wagner's *Tristan und Isolde* (fig. 66), the offstage¹⁰ horns are written in a slightly different way than the traditional one, although Wagner keeps the traditional writing for the horn section not only in this piece, but in all his pieces.

Wagner — Tristan und Isolde

SZENE I (*Garten mit hohen Bäumen vor dem Gemach Isolde's, zu welchem, seitwärts gelegen, Stufen hinaufführen. Helle, anmutige Sommernacht. An der geöffneten Türe ist eine brennende Fackel aufgesteckt. Jagdgetöse. Brangäne, auf den Stufen am Gemach, späht dem immer entfernter vernehmbaren Jagdtrösse nach.*)

The musical score consists of three systems of staves. The first system includes parts for Flg., Bel., Hr. 2: u. 4: (F), Pk., 1: Hr. (F), 2: u. 3: Hr. (F), 4: u. 5: Hr. (F), 6: Hr. (F), Vc., and Ch. The second system features 2: u. 4: Hr. (F), 6 Hr. a.d. Th., 3: (allein.), 4: u. 5: Hr. (F), 6: Hr. (F), and Pk. The third system includes 2: u. 4: Hr. (F), 6 Hr. a.d. Th., 2: u. 3: Hr. (F), 4: Hr. (F), 5: Hr. (F), 6: Hr. (F), and Pk. The score includes various performance instructions such as 'pizz.', 'pizz. p', 'ff', and 'entfernend'.

fig. 66: R. Wagner, *Tristan und Isolde*, Act II

¹⁰ These six extra horns are required to be onstage, but not in the orchestra pit. We used to call them offstage horns, meaning that they are not part of the orchestra for the whole piece. The composers use the offstage instruments in order to describe a different situation that is apart from the orchestra ensemble, no matter where they are sitting.

2.5 PIECES WITH TWELVE HORNS

One of the few pieces that requires twelve horns is Hector Berlioz's *Requiem*. As we have seen already in Part A, Berlioz either triplicates one horn quartet or even sextuples one pair of them, like in the very beginning of the piece. Here is an excerpt from this piece (fig. 67).

*) 6 Corni in C (Ut).
 *) 6 Corni in Es (Mi b).

*) Ces indications de nombre ne sont que relatives, et l'on peut, si le local le permet, doubler ou tripler toute la masse vocale, et augmenter un peu la masse instrumentale dans les mêmes proportions. Seulement, dans le cas où l'on aurait un chœur immense de 700 à 800 voix, par exemple, il ne faudrait le faire chanter tout entier que dans le Dies Irae, le Tuba Mirum et le Lacrymosa, n'employant pour tout le reste de la partition que 400 voix seulement. (H Berlioz.)

Diese Zahlenangabe ist nur relativ, und man kann, wenn es die Räumlichkeiten gestatten, den Chor verdoppeln oder verdreifachen und im gleichen Verhältnis den Instrumentalkörper etwas vermehren. Nur im Falle, dass eine aussergewöhnlich grosse Anzahl Stimmen, z. B. 700 bis 800 zur Verfügung ständen, dürfte man Alle zusammen nur für das Dies Irae, Tuba Mirum und Lacrymosa verwenden, die übrigen Theile jedoch nur von 400 Stimmen ausführen lassen.

The numbers indicated are only relative. If space permit, the Chorus may be doubled or tripled and the orchestra be proportionately increased. But in the event of an exceptionally large chorus say 700 to 800 voices, the entire chorus should only be used for the Dies Irae, the Tuba Mirum and the Lacrymosa, the rest of the movements being restricted to 400 voices.

fig. 67: Hector Berlioz, *Requiem (Grande Messe des Morts)*, mvmt. 1

2.6 PIECES WITH SIXTEEN AND TWENTY HORNS

Only rarely did composers choose to use more than eight horns in their pieces. Some of them who dared to use a large number of horn players were Mahler, Strauss, and Wagner. There is a reference already to these pieces. These last lines are dedicated to two pieces where the number of horn players where required is huge. The first piece is a very rarely played piece by Havergal Brian *Symphony No. 1 "The Gothic"*, in which sixteen horns are needed in total. Eight horns are onstage and the rest are offstage, separated in four extra brass orchestras with one pair of horns in each one of them. Brian uses the traditional way of writing for the horn section.

Apart from all of these great pieces, not only for the horn repertoire, but also for the classical anthology, there is a masterpiece that requires the largest number of horn players to date: Richard Strauss's *Alpensinfonie*. In this piece twenty horn players have to take part, eight on stage and twelve offstage. Four of the eight horns onstage have to play Wagner tuba as well. Strauss uses the onstage horns in pairs in this piece, as in all of his pieces. But he does not treat the offstage horns in exactly the same way. He writes three lines and gives the high line to the first, third, and fifth horn, the middle line to the second, fourth and sixth horn and the third line to the other six horns. As we saw before, Wagner also uses the offstage horns differently in his *Tristan und Isolde* (fig. 66).

Here is an excerpt from Strauss's *Alpensinfonie* (fig. 68). It is the entrance of the whole offstage ensemble.

(Jagdhörner von ferne.)

12 Hörner (Es)
 1. 8. 5.
 2. 4. 6.
 3. 7. 9.
 4. 10. 11. 12.
 2 Trpt. (C)
 2 Pos. I.
 II.

hinter der Scene

fig. 68: R. Strauss, *Alpensinfonie*

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