

The Artistic Merits of Incorporating Natural Horn Techniques into Valve Horn Performance

A Portfolio of Recorded Performances and Exegesis

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Abstract

The dissertation addresses the significance of how a command of the natural horn can aid performance on its modern, valve counterpart. Building on research already conducted on the topic, the practice-led project assesses the artistic merits of utilising natural horn techniques in performances on the valve horn. The exegesis analyses aesthetic decisions made in the recitals – here disposed as two CD recordings – and assesses the necessity or otherwise of valve horn players developing a command of the natural horn.

The first recital comprises a comparison of performances by the candidate of Brahms' *Horn Trio*, Op.40 (1865) on the natural and valve horns. The exegesis evaluates the two performances from an aesthetic and technical standpoint. The second recital, while predominantly performed on the valve horn, contains compositions that have been written with elements of natural horn technique taken into consideration. It also contains two pieces commissioned for this project, one by a student composer and the other by a professional horn player. These two commissions are offered as case studies in the incorporation of natural horn techniques into compositional praxis. As such the effectiveness of utilising natural horn techniques in valve horn performance can be assessed.

Declaration

I, Adam Greaves, certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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