

Cornucopia

News and articles for anyone interested in the horn

September 2017



Farquharson Cousins

Farquharson Cousins (1917-2017)

by Tony Catterick

Farquharson Alfred Mackay Cousins – “Farkie” to everyone – was a true horn legend and character who achieved lasting fame as a devotee of “the true horn tone.”

Farkie was born in Bristol, England and attended Clifton College, a boys’ public school, where he took up the horn at age 15. This was a school-owned piston valve F horn. Later his father bought him a similar-type Raoux horn and, for the rest of his life, Farkie stayed passionately loyal to the narrow bore piston valve French horn in F.

Farkie attended Selwyn College, Cambridge and decided to become a professional horn player. He studied at the Guildhall School of Music in London, then during the months leading up to World War II in 1939, he also had lessons with Aubrey Brain at the Royal Academy.

On the outbreak of hostilities, Farkie joined the Welsh Guards Band. When he was demobilized in 1945, he bought a Joseph Lucien Raoux horn in F. He joined the BBC Symphony Orchestra for the 1945-46 season, the City of Birmingham Orchestra in 1946-47, and the Yorkshire Symphony Orchestra (Leeds) in 1948-49, the last horn section in the UK to play the narrow bore piston valve French Horn in F. The section was Farkie, Raymond Few, William Crosse, and Walter Smith.

In Glasgow he played with the Scottish Orchestra, then the Scottish National Orchestra, then the BBC Scot-

tish Orchestra. He realised that there was no choice but to give up the old narrow bore piston horn and played an old Lehmann compensating horn in F and B-flat, then later a yellow brass Conn 6D full double instrument.

In 1969 he joined first the Cape Town (South Africa) Symphony Orchestra, then the SA Navy Band, playing horn, BBflat tuba, and a lot of golf, before moving finally to the Army Band as Music Librarian. He retired in 1991, returning to the UK to write novels and play more golf.

His classic tutor, *On Playing The Horn*, first published in 1983 and revised in 1992, is an absolute *must* for all horn players. He describes, with humour, wisdom, and long experience, the many qualities that make up a horn player’s character, playing technique, and how to survive as an orchestral musician.

This great man – fine horn player, teacher, author, cartoonist, believer in a pure, clean, and open tone on the horn, raconteur, lover of fine malt whisky and poker, highly intelligent, a true bon viveur with a twinkly-eyed sense of humour – left us three months after his 100th birthday. We will all miss him, as they don’t make these larger than life characters any more. ❖

© Tony Catterick, Historian for The British Horn Society, July 2017. A longer version appears in the October 2017 issue of The Horn Call.

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What Can Horn Players Learn from Dance?

by Megan Small



Although the horn is my passion, my introduction to the performing arts was dance; training in ballet, jazz, modern, and tap dance have impacted my personal views on performance and pedagogy. These concepts can apply to horn study.

Dancing has clear connections to music. If we dance and move to music, we can internalize rhythm and gain new understandings of tempo and phrasing.

Dance is almost exclusively taught and performed in groups. Group lessons for horn offer the opportunity to hear players from various ages and levels of ability and watch peers learn. Also, dance classes are set to music. It is valuable for horn students to play with music: in unison with the teacher, in duet with the teacher, with an accompanist, along with a horn recording, or with a recorded accompaniment.

Lessons from dance. Dance classes are always about performance. Ballet dancers' effortless grace while holding a position comes from disciplined training. For horn, ask "Am I always playing with correct technique, beautiful sound, and mental focus?"

Dancers work from memory in every class and performance. Challenge yourself and your students to do more from memory. Simple call and response can build into larger examples.

Dancers, out of necessity, learn spatial awareness. Music demands spatial and aural awareness. Our stu-

dents can notice the differences that posture, seating arrangement, and location in the ensemble make on tone quality and dynamics; also the importance of listening to others.

Inspiration from dance. Dancers train in form-fitting clothing and dance in front of mirrors, which aids in correct technique and provides a confident sense of self. In the mirror, we often see things that we cannot feel, such as tension and extraneous motion, and also build confidence for solo performances. As another type of mirror, students can benefit from recordings.

In ballet, dancers begin every class at the barre, a safety net to assist with balance and strength training but used with only the lightest touch. Aspects of horn playing serve as "barres" but we often hold on too tightly, gripping the horn too hard, eyes fixed on the notated music, considering only one ideal horn sound or technique or inaccurate views of ourselves.

Dance is directly connected to humanity. People use movement to connect with other people. In music, we often speak of the intrinsic value of music. Do we serve art and/or other people with our playing? Enjoyment comes from a sense of community and shared learning and excitement. ❖

Megan is a PhD student at the University of Iowa. See the October 2017 issue of The Horn Call for more.

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2018 Northeast Horn Workshop

We're looking for a host. Contact Marilyn Kloss
mbkloss@comcast.net or 978-369-0011

John Clark and Vincent Chancey now have a Jazz Horn Blog
at <https://crosstalkinthecrosswalk.wordpress.com/>.

Reading (MA) Symphony Orchestra is looking for
member horn players. Contact Judy Braude
(judy.braude@gmail.com) to schedule an audition.

North Shore Philharmonic (MA) is looking for extra horns
for Mahler 3 for a November 19th concert. Contact
Anne DiSciullo (anne.disciullo@gmail.com or 781-606-0257).

2018 International Horn Symposium

July 30-August 4, Ball State University, Muncie, Indiana
Host: Gene Berger, genepberger@gmail.com

For videos from the Brazil symposium, see instructions
in the October 2017 issue of *The Horn Call*.



News and Events

Re: Marie-Luise Neunecker: Preventing Dystonia. Randall Faust (Western Illinois University): "Thank you for another great Cornucopia! There are always some great little gems in each one! Marie-Luise Neunecker's article was very good – and appropriate! – and the update on so many other people is appreciated!" ... **Barbara Chinworth** (Tucson) "Really informative about dystonia. I also liked the article about Andrew [Seacord]. I remember him at the workshops." ... **Karissa Strawley** (Glen Burnie MD) wondered about the device Marie-Luise uses to avoid too much mouthpiece pressure; she investigated: Alexander makes a Pressure Trainer for Horn, available in the US for about \$110.

Laura Meyer (Waban) took over her daughter's copy of the newsletter when her daughter left for college. Laura is now practicing horn every day ("making up for lost time") and attended the Composer's Conference at Wellesley College this summer.

Ryan Ramey (South Lancaster) and his wife, flutist Maria Ramey, performed music for flute, horn, and piano in May in support of a student scholarship fund. The program included an East Coast premiere and a new commissioned work.

Lydia Lowery Busler (Montpelier VT) and the Tradewinds Improv Ensemble performed at the Newport Contemporary Music Series in its Inaugural Season. Next year, the ensemble will be a featured performer. Lydia also wrote a new piece for horn and piano last spring entitled *Adesso* ("Now" in Italian) for the International Women's Brass Conference. www.lydialowerybusler.com

Heidi Vogel, IHS Executive Director, is retiring. The IHS is searching for a new director to start January 1, 2019. www.hornsociety.org

Sudbury Valley New Horizons Music classes (for beginners and returning students, all ages) start in Wayland MA, Wednesday evenings. www.svnhm.org Diane Muffitt 987-261-5065 muffitt@bandnotes.info.

Dick Greenfield (Boston) will soon be 83, still teaching but not playing. "Always enjoy each issue of Cornucopia. It's become a window to our horn world."

Douglas Lyons (Brooklyn NY) and his wife have created a version of the Brahms Serenade No. 1 for string quartet, bass, flute, two clarinets, bassoon, and two horns. Score and parts are available for rental. A performance is available on YouTube. douglaslyons@hotmail.com

Jeffrey Jepsen (Woodbridge PA) has sent a contribution in memory of Andrew Seacord (obituary in May 2017 issue). "The workshops will not be the same without him." Thanks, and we echo that sentiment.

Lost: Melinda Forthofer (Columbia SC), Stephen Fox (Hanson); Rigel Lustwerk (BillERICA); Thomas Everett (Lexington).

New members: **Marie-Luise Neunecker** (Berlin, Germany); **Ian Zook**, James Madison University, IHS Area Representative for Virginia; **Andres Moran**, University of Wisconsin Stevens Point, IHS Area Representative for Wisconsin; **Erika Binsley**, Washington DC, PhD candidate at University of Maryland, joining the US Naval Academy Band;

Anne LaFleur, Ledyard CT; **James Naigus**, Warrensburg MO, University of Central Missouri; **Andrew Phillips**, Liberty University, Lynchburg, Virginia; **Nathan Bamberger**, NEC, Tanglewood, St. George VT; **Devin Gossett**, Evanston IL, Tanglewood; and at the Brazil symposium: **Justin Sharp**, Georgetown TX, Advisory Council, IHS social media coordinator; **Megan Small**, Coralville IA, dance and the horn; **Amy Thakurdas**, IHS Advisory Council, Oxford, England, neuropathic doctor, recovered from focal dystonia; **Loren Mayhew**, Oro Valley AZ; **Don McCrary**, Las Vegas NV; **Carl Smith**, Minnetonka MN, retired surgeon; **Cindy Sims**, Sydney, Australia, teacher, freelancer; **Ysolt Clark**, faculty of Griffith University, Brisbane, Australia, IHS Area Representative for Australia; **Mariela Rodriguez**, Santa Fe, Argentina, Orquestra Sinfonica de Rosario; **Keith Eitzen**, Xalapa Symphony, Veracruz, Mexico; **Adalto Soares**, Rio de Janeiro University; **Abel Pereira**, National Symphony (US), Rio de Janeiro; **Philip Doyle**, Orquestra Petrobras Sinfônica, Rio de Janeiro; **Sávio Faber**, Foundation for Technical School Support, Rio de Janeiro; **Nikolay Genov**, originally from Bulgaria, São Paulo Symphony and São Paulo State School of Music. ❖

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