

# The 51st International Horn Symposium

The 2019 IHS Symposium in Ghent, Belgium was distinguished by unique events: a Historical Horn Conference, boats in the canals with horn players playing Handel's *Water Music*, and Wake the Dragon, with 402 hornists breaking the Guinness World Record for the largest horn choir ever – and sounding fantastic in doing so. This was in addition to myriad concerts, masterclasses, lectures, and exhibits in the charming city of Ghent.

## John Humphries

The trouble with an event like IHS 51 is that with so much going on, it is impossible to get to more than a fraction of everything on the programme. If you were there, and if you read this report to the end and find yourself asking, "Why hasn't he mentioned such-and-such?" I won't be surprised, and I apologise. It is just that choices had to be made. I confess I never got to a single early morning warm-up session, or to any of the masterclasses, or to many rounds of the competitions. I was in the audience for the prize-winners' concert, however, and can tell you that all the performers were spectacular, and I wish I had heard more.

Something we all experienced was the beautiful setting of the Ghent Conservatory, right in the middle of the mediæval city, and the weather, which behaved perfectly. Setting and weather both contributed to the success of the concert on the first evening of the symposium. The Greenfields, a hunting



horn ensemble whose earthy vibrancy sent a shiver down the spine, led the audience into the breathtaking St. Bavo's Cathedral for performances accompanied by Belgian Brass. The sun's rays, which had blazed through the west window at the start of the evening, gradually softened as the concert

went on, and the atmosphere was intimate by the time the utterly unique Arcady Shilkloper took to the improvised stage under the Cathedral's crossing. His solo, played on alphorn with backing from the brass ensemble was astonishing enough, but his encore for alphorn alone had to be heard to be believed. Taking his cue from the circular breathing used by didgeridoo players, he spun an exquisite web in which delicate wisps of melody were accompanied by pedal notes and multiphonics. With members of Belgian Brass looking on with jaws dropped, we knew we were witnessing something special.

Here, in no particular order, are some of my other favourite moments. My "note of the week" was a sustained high D, played by Hervé Joulain in Prosper van Eechautte's *Night Poem*. Hervé wound himself up for it and hit it with every fibre of his being. It didn't sound remotely strained, yet it was so loud it drowned out the Brussels Philharmonic Orchestra and made me wonder

if he was on that gig in Jericho. You know: the one where they blew the walls down.

Bill VerMeulen deserves a mention for sheer bravura in Robert Weirich's *Steamboat Stomp* and Johannes Hinterholzer gets my vote for the individual movement of the week with his playing in the Andante from Mozart's Horn Quintet. It was utterly moving and reminded me of the first time I heard Dennis Brain's recording of the same music. Johannes and Alec Frank-Gemmill were ideally matched in Beethoven's Sextet, Op. 81b and every time I saw the pair of them around the Conservatory, they seemed inseparable and were clearly having as much fun as the rest of us.

Two staggeringly beautiful performances came from northern Europe. I am lost for words to describe Finnish player Jukka Harju's reading of Bach's D minor Cello Suite. It was certainly compelling, though that word doesn't do it justice. The simple word "lovely" is about as close as I can get. Sissel Morken Gullord's concert was one I nearly missed. She can make the bukkehorn, a billy goat's horn with holes like a recorder, seem the world's most romantic instrument. She also plays modern and period horns and sings like a beautiful Norse goddess. How can one person be so talented? It was quite magical, and I am so glad I made it after all.

Somebody else who seems totally at home on anything you put in front of him is Jean-Pierre Dassonville. Modern horn, natural horn, six-valve Cor Sax, single F ... and standing in for the indisposed Marie-Luise Neunecker, all with the same beautiful sound and ease of delivery. I never found out if he can sing, but I bet he can. Somebody give that man a medal.

I didn't hear much of the new music on offer, but it was wonderful to see Samuel Adler at the premiere of his second horn sonata, newly composed, and written more than 60 years after his first. On the other hand, I attended many of the lectures given at the Historical Horn Conference, which ran alongside the main festival performances under the umbrella title Moving Horns: Worldwide Migrations in Horn Playing. Almost anybody who is anybody in the world of historical horns was there, sharing discoveries, theories, and expertise. I certainly learned a lot and came away feeling inspired and keen to take my thinking about old horns to the next level. To some, Isabel Osselaere's lecture on polychrome horn bells, or Jeff Snedeker's on transitional valve and hand technique, or Tom Hiebert's on 18th-century cadenzas, or Uli Hübner's on horn crooks and the reasons for the lack of hand stopping in 18th-century orchestral horn parts might seem esoteric, but I absolutely lapped it up. The trip to the Brussels Museum and the chance to go behind the scenes to meet curator Géry Dumoulin was another unforgettable experience. The display of historic instruments in the Conservatory was stunning, the beautiful exhibition catalogue providing a superb memory of a fascinating display.

An entertainment about as far away as one could get from historical horns was a set from Genghis Barbie which combined slick a cappella singing with amplified horn playing. Famously, when Bob Dylan first went electric, someone in the crowd shouted "Judas." Did the same thing happen when Genghis Bar-



bie first turned up the volume, I wondered. Surely not! When they announced that they were going to perform a Mariah Carey song I was left uncomprehending, but when they said it was originally by a group called Badfinger, I cottoned on. That is the generation gap for you. I still like the Harry Nilsson version of "Without You" best of all, but the Barbies' version wasn't bad either.

It was a real treat to hear the Band of Belgian Guides. Their horn section exhibited splendid playing in *Till Eulenspiegel* but the bass clarinetist deserves a special shout-out for her fiendishly exposed, and superbly executed solo near the close of the work. Anneke Scott dropped by - blink and you'd have missed her: she had another gig the same day in Paris - and two horn ensembles particularly took my fancy: the horns from the UK's Coldstream Guards, and the velvet-toned Knopf Heritage Horn Quartet. Bravo to all of them!

And what about the grand finale? Our attempt to Wake the Dragon, the famous gilded copper dragon which sits atop the city's 14th century belfry, and beat the record for the largest number of players in a horn ensemble in the process.... Sadly, while we failed on the first count, we were successful on the second, so I and my 401 co-performers now hold a record ratified by Guinness World Records. Come on, own up, who else is going



to put it on their C V ? H o r n p l a y e r s f i l l e d t h e s q u a r e b e t w e e n t h e c a t h e d r a l a n d t h e c i t y c a r i l l o n .

Andrew Pelletier smashed out Siegfried's horn call from the top of the tower, the carillon gave us a tune, and we were on our way. Men and women with clipboards scurried about. I am not quite sure what exactly they did, but the result is that now we 402 horn players are world record holders. How good is that?

The other stars of the week who I haven't yet mentioned are Rik Vercruyse, Jeroen Billiet, Nina Hanssens and their team, who organised it all, and were absolutely fantastic. They won't thank me for asking this, but please guys, could you put it all on again? Preferably quite soon. You don't need to do anything differently. I'll just go to all the things I missed the first time around (and some of the others again). It was all brilliant. Thank you.

*John Humphries read music at Oxford University and studied natural horn with Anthony Halstead at the Guildhall School of Music in London. He is an arranger, historian, author, and a member of the British Horn Society since its founding.*

## Nancy Jordan Fako

IHS51 Gent. Where to begin? It was totally amazing how smoothly it all transpired. Huge credit goes to Jeroen Billiet, Rik Vercruyse, Nina Hanssens, and all their helpers for their outstanding organization. Great playing, interesting lectures, fun

activities. I cannot imagine a more perfect week of horn playing, learning, socializing, sightseeing. There is no way to report on it all without writing a lengthy tome, so I will just mention a few of the things that were highlights for me.

Jukka Harju of the Finnish Radio Symphony Orchestra was sensational, playing Bach's Suite No. 2 in d minor for cello solo. His technique was flawless, his artistry wonderful to hear. Jean-Pierre Dassonville, principal horn of the Théâtre Royal de



Nancy with Jean-Pierre Dassonville

la Monnaie (Brussels), played various historical instruments as well as the alphorn on a number of programs. In the Saint Bavo Cathedral with the Belgian Brass Ensemble, he presented Maurice Ravel's *Pavane pour une Infante Défunte*, a stunningly beautiful performance and my favorite moment of the entire week!

There were delightful concerts outdoors on the terrace (with snacks and libations readily available!). The Brazilian Horn Ensemble was outstanding, and it was so good to hear the winners of the horn quartet competition, students from Texas A&M University Kingsville.

The Historical Horn Conference was a huge and valuable addition to IHS symposia. It provided numerous concerts and informative lectures by experts in the field. In particular, we heard a program by Anneke Scott, a leading exponent of historical horn playing. Her recently published first book in the series *Historic Horn Handbooks* was presented.

Not to be forgotten was the canal boat tour with 80 horn players playing Handel's *Water Music* as we traveled through the canals of Gent, to the delight of residents and tourists. Then on last day, the highlight of the week, "Wake the Dragon," the symbol of Gent, and the 402 horn players smashing their way into *The Guinness Book of World Records* as the largest horn ensemble ever!

By far the best and most important aspect of these symposia are the people one meets. In addition to the opportunity to meet and hear outstanding active players from all over the world, I was delighted to meet two older retired players, famous ones whose names I have known since my youth. One was Bulgarian Vladislav Grigorov, retired principal horn of the Bulgarian National Radio Symphony Orchestra, professor at the National Music Academy, Sofia, and recording artist.

Another was Paul Staicu, retired solo horn of the Bucharest Philharmonic Orchestra, professor of horn and chamber music at the Bucharest Academy, and founder and conductor of the Constanta Symphony Orchestra. Thirty years ago he left communist Romania, settling in France where he founded a







new orchestra in Montbéliard. He was elected an IHS Honorary Member in 2017.

International gatherings such as the IHS symposia are immensely important contributions to the promotion of world harmony and peace. To quote Mark Twain: “Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts. Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one’s lifetime.”

*Nancy Jordan Fako is a former member Florida Symphony, Houston Symphony, Chicago Lyric Opera, and Chicago Symphony orchestras. She is an IHS Honorary Member and an author and translator of books and articles, including the biography Philip Farkas and His Horn (Crescent Park Music Publications, 1998).*

### Allison DeMeulle

This year’s symposium is an event that I will not forget anytime soon. I thoroughly enjoyed visiting the Historical Horn exhibit, tasting Engelbert Schmid’s Don Ángel wines, performing Water Music on canal boats, and breaking the Guinness World Record!

Our host, Jeroen Billiet, was the advisor for the Historical Horn Exhibit, “The Early Horn,” that showcased the progression of the horn. The exhibit displayed 47 horns from private collections, one of the most notable being the six-valve horn created by inventor Adolphe Sax.

For those of you who don’t know, Don Ángel is the label for Engelbert Schmid’s wines. On the second evening of the symposium, Engelbert Schmid himself led the tasting of Don Ángel wines, making for a unique and memorable experience.

Echoing the horn’s initial appearance in an orchestra, about 80 horn players climbed into canal boats to play Handel’s *Water Music*. As we traveled along the canal, we stopped at a few points to perform an arrangement of *Water Music* for the crowds that appeared on the water’s edge. You can bet we were met with applause for the flash mob event!

On the final day of the symposium, the Guinness World Record Attempt (and Success!) began with the Long Call performed by IHS President Andrew Pelletier and a carillon (bells played by keyboard) performance from the belfry tower in the square near the Conservatory.

These unforgettable events helped me make lifelong memories with friends old and new.

*Allison DeMeulle is a Master’s student in horn performance at the Bob Cole Conservatory of Music at California State University, Long Beach.*



## Reports from Spanish and South American Students

Hacer contactos, probar instrumentos, escuchar nuevos y viej Hacer contactos, probar instrumentos, escuchar nuevos y viejos solistas o tan solo, la alegría inmensa de tocar.

Fue la primera vez que cruzamos el mar para estar en Bélgica. Ambas con el corazón acelerado por participar por primera vez en un congreso de la IHS. Conocimos Gante, una ciudad llena de texturas medievales. Había dragones por todos lados y así entendimos el significado de “Wake the dragon,” con la peculiar historia del dragón que fue llevado desde Brujas al campanario de Gante, la cual fue parte activa de uno de los momentos más memorables del congreso.

El primer día del encuentro empezó temprano, lo primero que recibimos fue un hermoso bolso (que ahora lleva mi nombre “Vero”). Repasamos la programación y el único problema era tener que elegir entre tanta variedad de actividades. Tanta gente, tantos músicos, conciertos, lecturas, exposiciones...el inglés, francés, neerlandés, alemán, portugués. ¡Todo nos llegaba de golpe!

Los días pasaron llenos de perfectas emociones. Una tras otra, en todo momento se aprendía algo nuevo. Nos llenábamos de información o simplemente refrescábamos algunas cosas que estaban ahí guardadas, pero sobre todo escuchábamos intérpretes de diferentes escuelas. Cada interpretación y presentación fueron impresionantes, en cada una la trompa tenía un diferente color o matiz que la hacía especial. Cada artista le dio su propio color y luz a nuestro instrumento, aportándole su personalidad.

Aunque éramos más de 500 personas enfocadas en este instrumento, se pudo observar y percibir la calidad humana con la que la IHS agrupa a todos los cornistas que deciden participar. No existía diferencia de estratos sociales, raza, color e idioma, todos nos convertimos en parte del conservatorio como un gran grupo de alumnos, algunos nuevos y otros no tanto.

Se reunieron personas de Europa, Asia, África y América, todos mezclados en las salas de conciertos o la tan visitada terraza. Uno de los momentos donde se sintió esta fusión fue en el estreno de la Obra de Amy Tarkudas, uniendo mujeres de todos los continentes para estrenarla. O momentos tan espectaculares, como cuando se escuchaba un ensamble con todos los trompistas de diferentes conservatorios y orquestas de una sola ciudad como el caso de The Belgium brass, o el virtuoso dúo del matrimonio Turner que dejaban una huella imborrable en cada presentación, tanto visual como sonora. ¡Impecable! El único y singular Arkady con la trompa alpina, que en Latinoamérica se ve contadas veces, nos cautivó con su energía hecha música. Otro que nos llenó de musicalidad fue Jean-Pierre Dasonville, que además de mostrar un mundo sonoro nos llenó el alma con esa capacidad de interpretar la trompa y la trompa alpina. También la presencia del ensamble de cornos de Brasil llenando Gante con su picardía latina. La dulzura de la voz y la interpretación de los instrumentos nórdicos de Sissel Morken, desnudando el alma de todos los presentes y el cierre del taller que para mí (Verónica) era uno de los momentos más esperados. Las Genghis Barbie, que nos sacaron de lo tradicional al pop rock vistiendo además sus monos blancos.



Nos sorprendió ver como en Europa la cultura musical de los instrumentos de viento es más fuerte y lleva más años arraigada en comparación a Latinoamérica, lo cual crea una motivación mucho más fuerte de querer lograr, en un futuro, escuelas con tantos trompistas dedicados a todas las variedades de este instrumento.

“Wake the dragon.” El objetivo era ser más de 250 cornistas, nos habían separado en grupos de 50 personas y así fuimos entrando a la plaza. De casualidad quedamos al medio las dos latinas y en ese instante por los altavoces del campanario sonaba la *llamada de Siegfried* interpretada por el presidente de la IHS, Andrew Pelletier. Después las campanas de la torre anunciaban la melodía de *Game of Thrones* y empezamos a tocar los más de 250 trompistas. La adrenalina, la energía y la música nos envolvían en un torbellino de sonidos. Tocamos y tocamos, batimos el record y fuimos parte de los 402 cornistas tocando al mismo tiempo. Es indescriptible la sensación que se tiene al estar en medio de tantos trompistas, fabricantes, estudiantes, maestros y amantes de la trompa.

La coordinación perfecta de la organización nos permitía ir de un edificio al otro sin perder tiempo cruzando la ciudad, nos daban la posibilidad de participar en todos los eventos que queríamos y podíamos. La organización, pre y post producción, a la cabeza de Jeroen Billiet, fue maravillosa, ¡¡¡impecable!!! No falló ni un solo evento, ninguna conferencia, nada; todo estaba bien pensado, sabemos que para él y todo el equipo fue un trabajo de mucho tiempo invertido, pero realmente una se llegaba a sentir tan cómoda, tan bien atendida y sobre todo saciada de información que sólo nos queda agradecer por esa inmensa satisfacción.

Pilar Frías: Personalmente para mí fue una experiencia fantástica, centrar el mundo trompístico, el que haya gente de otros continentes, socializar, conocer nuevos puntos de vista, formas de tocar, experiencias de otra y con otra gente. Las actividades grupales fueron muy divertidas, han logrado unir lo cultural de la ciudad con el encuentro, el paseo del canal y el Wake the dragon. Fue muy guay, fue convivir con la gente, nos hicimos ver por toda la ciudad. Fue una semana de aprender muchísimo.

Alejandro Huete: A mí el congreso de la IHS me ha parecido increíble, aunque yo había estado en el primer congreso de España (Encuentro de trompas de la Asociación Española de Amantes de la Trompa), este es mi primer congreso internacional y me ha parecido insuperable. Por un lado por la cantidad de clases magistrales, actividades, fabricantes, tiendas y por otro lado fue muy interesante estar en las ponencias, conferencias conciertos de todos los estilos con respecto a la trompa y todo tipo de música. Yo como voluntario y parte del staff de la organización, no he podido disfrutar tanto, porque me tocaba trabajar, pero ha sido increíble, además de un acercamiento de un alto nivel, sobre todo para alumnos como yo que acabamos de terminar el máster de trompa. Si tuviera que calificar sobre 10 este simposio, mi nota es de 10 y más aun habiendo batido el record Guinness.

Gabriela Ibarra. Debo empezar diciendo que estoy agradecida con Jeroen y todo el equipo, que sin ellos este congreso no hubiera sido lo que fue; un congreso nutrido de culturas, darle un espacio a Latinoamérica y hacerme parte como expositoras fue una experiencia nueva. Siento que mi ponencia fue valorada

por expositores e historiadores, algo impensado y a la vez motivador y positivo.

Al momento de dar clases me sentí capaz de compartir conocimientos, compartirlo con otras culturas, para ello me tocó adaptarme a personalidades diversas de otras culturas y en ese sentido la experiencia fue enriquecedora.

Personalmente la variedad cultural y la riqueza artística hicieron de este evento un éxito. El ambiente que se creó me pareció estupendo, la comunidad cornistas me parece tan amena, sociable, bonita. No sentir la diferencia de culturas ni de latitudes.

Para mí Verónica Guardia, ir por primera vez como cornistas e inscribirme como estudiante, fue de los aprendizajes más grandes obtenidos. Escuchar y poder tomar clases con tan grandes maestro es una oportunidad insuperable. Me siento afortunada de haber sido parte de este congreso.

Texto: Verónica Guardia (Bolivia), en colaboración con Gabriella Ibarra (Venezuela), Pilar Frías (España), Alejandro Huete (España).

### English translation by Rubén Pérez Alonso

Make contacts, test instruments, listen to new and old soloists, or just the great joy of playing.

It was the first time that we crossed the ocean to be in Belgium, and with a beating heart for participating for our first time at an IHS Symposium. Ghent is a city full of medieval features. There were dragons everywhere and we understood why “Wake the dragon,” with the peculiar story of the dragon that was taken from Bruges to the bell tower of Ghent, was to be one of the most memorable moments of the symposium.

The first day of the Symposium started early. The first thing we received was a beautiful bag (which now bears my name “Vero”). We reviewed the programs and the problem of choosing from so many simultaneous activities troubled us. So many people, so many musicians, concerts, readings, exhibitions ... English, French, Dutch, German, Portuguese. Everything happened at the same time!

The days passed full of perfect emotions, one after another, always learning something new. We were filled with information, or simply refreshed some things that were stored there, but above all we listened to interpretations from different schools. Each interpretation and presentation was impressive, in each one the horn had a different color or hue that made it special. Each artist gave his own color and light to our instrument, bringing his personality.

While we were more than 500 people focused on this instrument, it was possible to observe and perceive the human quality within all the hornists who participated. The difference of social strata, race, color and language was lost – we all became part of the conservatory, as a large number of students, some young, others not so much.

People from Europe, Asia, Africa, and America met, all mixed in the concert halls or at the much visited terrace. One of the moments where this fusion was felt was at the premiere of a composition by Amy Thakurdas, uniting women from all continents. There were spectacular moments, such as when an





ensemble was heard with all the hornists from different conservatories and orchestras of a single city. Then there was The Belgium Brass, and the Turner's Virtuoso Duo – spouses who left an indelible mark on each presentation, both visual and sonic – impeccable! The unique Arkady, with his alphorn, which in Latin America is seldom seen, captivated us with its musical energy. Someone who filled us with musicality was Jean-Pierre Dassonville, who showed us a sound world, but above all he filled our soul with that ability to interpret the French horn and the alphorn. The presence of the Brazilian horn ensemble filling Ghent with its Latin mischief. The sweetness of the voice and the interpretation of Sissel Morken's own Nordic instruments, affecting the soul of everyone present. The closing of the workshop that for me (Veronica), was one of the most anticipated moments. Genghis Barbie took us from traditional to pop rock and in white overalls.

We were shocked to see how in Europe the musical culture of wind instruments is stronger and has been entrenched for years compared to Latin America, which creates a much stronger motivation for us to want to achieve, in the future, schools with so many dedicated hornists to all varieties of horns.

“Wake the dragon” – the goal was to be an ensemble of more than 250 hornists, and they had separated us into groups of 50. When we entered the square, surprisingly we were in the middle of the two Latinas, at that moment by the bell tower speakers sounded – no less than the President of the IHS, Andrew Pelletier, performing *Siegfried's Call*, and then the bells of the tower announced the melody of *Game of Thrones*; the more than 250 hornists began to play, adrenaline, energy, music enveloped us in a whirlwind of sounds; we played and played, we broke the record and we were part of the 402 hornists playing at the same time! It was an indescribable feeling to have when you are in the middle of so many hornists, manufacturers of horns, students, teachers, and lovers of the horn.

The perfect coordination of the organization helped us to go from one building to the other without wasting time crossing the city, giving us the chance to participate in all the events we wanted. The organization, with the pre- and post-production headed by Jeroen Billiet, was wonderful – impeccable! Not a single event or lecture failed; everything was well thought out, we know that for Billiet and the whole team there was a great deal of time invested. The Symposium felt so comfortable, so well attended, and especially satisfying with information, that we can only thank the hosts for that immense satisfaction.

Pilar Frías: Personally, for me it was a fantastic experience, centering around the horn world. There were people from other continents, socializing, sharing new points of view, ways of playing, and experiences with other people. The group activities were very much fun – they managed to unite the cultural history of the city with the Symposium – the canal ride and the Wake the Dragon – it was very cool to live with people from other backgrounds – we got to see with the whole city. It was a week of intensive learning.

Alejandro Huete: The symposium was incredible. Although I had been at the first symposium in Spain (French Horn Association), this was my first international symposium and I found it unsurpassed, on the one hand for the amount of master classes, activities, manufacturers, stores, and on the other hand

it was very interesting to be in the presentations, conferences, and concerts of all styles and all kinds of music. As a volunteer and part of the staff of the organization, I was not able to enjoy as much because I had to work, but it was incredible, in addition to a high level approach, especially for students like me. If I had to rate this symposium over 10, my grade is 10 – and more even having broken the Guinness record.

Gabriela Ibarra: I must start by saying that I am grateful to Jeroen and the entire team; that without them this symposium would not have been what it was – a symposium nourished by cultures, giving Latin America a space and becoming part of exhibitors was a new experience. I feel that my presentation was valued by exhibitors and historians, something both unthinkable and at the same time motivating and positive. At the time of my teaching I felt able to share knowledge, share it with other cultures. For this I had to adapt to diverse personalities from other cultures and in that sense the experience was enriching. Personally, the cultural variety and artistic richness made this event a success. The atmosphere that was created seemed great to me, the horn-playing community seems so pleasant, sociable, and beautiful. One does not feel the difference between cultures or countries.

For me, Verónica Guardia, going for the first time as a horn player and enrolling as a student was one of the greatest lessons learned. Listening and being able to take classes with such great teachers is an insurmountable opportunity. I feel fortunate to have been part of this symposium.

*Verónica Guardia (Bolivia), in collaboration with Gabriella Ibarra (Venezuela), Pilar Frías (España), Alejandro Huete (España).*



*Gravensteen castle in Ghent (completed in 1180). Those who performed Handel's Water Music enjoyed this view from their boats.*



## General Membership Meeting Minutes by IHS Secretary/Treasurer Annie Bosler Saturday, July 6, 2019 at 9 am - IHS 51 Ghent, Belgium

President Andrew Pelletier called the meeting to order at 9:02 a.m. He welcomed the membership and introduced the IHS Advisory Council (AC) in attendance: Patrick Hughes, Louis-Philippe Marsolais, Kristina Mascher-Turner (Vice President), Justin Sharp, Jeff Snedeker, Michelle Stebleton, Radegundis Tavares, Amy Thakurdas, Lydia Van Dreel, William VerMeulen, and Geoffrey Winter. Annie Bosler (Secretary/Treasurer), Nobuaki Fukukawa, and Susan McCullough were not in attendance.

President Pelletier acknowledged the IHS administrative staff: Julia Burtscher (Executive Director), Elaine Braun (Membership Coordinator), Bill Scharnberg (Publications Editor), Marilyn Bone Kloss (Publications Assistant Editor), Dan Phillips (Website Editor), Kristina Mascher-Turner (Digital Newsletter Publications), Nancy Joy (Symposium Coordinator), and IHS 51 Hosts Rik Vercruyse and Jeroen Billiet.

Members of the AC, conducted by Kerry Turner, performed a portion of Elgar's *Nimrod* from *Enigma Variations* as a tribute to Bill Robinson, a founding member of the IHS who had passed away the day prior. Michelle Stebleton said a few words about Bill which was followed by a moment of silence.

Tobi Cisin moved and asked for unanimous consent to approve the 2018 General Membership Meeting Minutes as published in the October 2018 issue of *The Horn Call*. Dan Phillips seconded the motion. Without objection, the motion passed.

Julia Burtscher thanked the AC and the IHS for entrusting her with the position of Executive Director. Julia shared that the IHS had 3,219 active members (as of May 18th) and adjusts membership dues according to the IHDI (Inequality-adjusted Human Development Index) to help members who live in countries with economic challenges. She stated that the 2020 IHS budget has been approved. Julia invited anyone to contact her if interested in volunteering for the IHS.

Elaine Braun, Membership Coordinator and US Country Representative, encouraged the membership to visit the IHS's US Facebook pages (Northeast, Southeast, MidNorth, MidSouth, NorthWest, and SouthWest). Elaine acknowledged several regional representative retirements and thanked them for their contributions: Brent Shires (Arkansas), Robert Green (Montana), Natalie Douglass (Utah), and Gina Gillie (Washington). These state representative positions are now open, as well as Alaska, Hawaii, Maine, New Hampshire, and Wyoming. Elaine thanked all of the regional representatives and shared that she will be moving from the US Country Coordinator to a newly created Canada/US Regional Coordinator.

International Coordinator Kristina Mascher-Turner praised the work of regional coordinators: Fernando Chiappero (Latin America), Lukasz Łacny (Europe), and Sindy Wan (Asia/Oceania) as well as the country representatives. She highlighted several exciting projects: Keith Eitzen (Mexico) has coordinated the translation of several classic Horn Call articles into Spanish. Kristina stated that there are several new representatives in Europe: Ricardo Matosinhos (Portugal), Jack Munnecom (Netherlands), Bruno Grošić (Croatia), Cher Ghee Sim (Malaysia), Dario Lispurger Soto (Bolivia), and Jukka Harju (Finland). Kristina reported the Country Representative position for the United States is open. The Area Representative meeting held in Ghent was live streamed.

Bill VerMuelen, on behalf of military liaison JG Miller, explained that continued advocacy has led to a tangible increase in awareness for those who have served. There have been 175 total social media posts (130 unique posts) reaching 84,331 people. Kat Robinson (Reserve and National Guard - USA) will be joining the team as an assistant content creator with a continued search for an international team member. JG Miller will be stepping down from his role but will help the IHS find a new military liaison.

President Andrew Pelletier, on behalf of *The Horn Call* Publications Editor Bill Scharnberg, reported that Bill has announced his retirement and the AC has moved to advertise his replacement. Andy apologized for the late February issue and encouraged the membership to continue to submit articles. Volunteer translators will be secured as needed. Assistant Editor Marilyn Bone Kloss added that there are plans for a new font to be used in the journal. She also stated that articles, high resolution photos (especially from the symposium and for the journal cover), letters to the editor, and humor related to the horn are welcome.

Kristina Mascher-Turner, *Horn and More* Coordinator, said that the bi-monthly publication has remained true to its mission of being translated into several languages, thanks to original contributions and the volunteer translators. She thanked the *Horn and More* team: Ab Koster, Lydia Van Dreel, Mike Harcrow, Nobuaki Fukukawa, and Dan Phillips.

Dan Phillips, IHS Website Manager, reported that the website had 135,652 unique visitors from 172 countries. Website updates include: flash content has been removed, sections of the site and articles have been translated into Dutch and Spanish with other languages coming soon, mechanisms for compliance with the EU GDPR have been added to Community Builder, and membership discounts for one year print and all e-memberships based on the IHDI ranking of the member's country are now applied automatically on the checkout page.

Amy Thakurdas, on behalf of Horn Tunes Coordinator Anna Leaverenz, shared that Horn Tunes currently has eight pieces available. Anna plans to continue publicizing the program on major social media platforms.

Symposium Coordinator Nancy Joy highlighted events from Ghent and thanked the 2019 hosts Jeroen Billiet, Rik Vercruyse, and Nina Hanssens as well as The Hogent School of Arts Conservatory administration, staff, students and many volunteers. Nancy announced that IHS52 will be held at the University of Oregon in Eugene, Oregon, from August 3-8, 2020 with host Lydia Van Dreel. For more information visit: [www.ihs52.com](http://www.ihs52.com).

Louis-Philippe Marsolais, on behalf of IHS Regional Workshop Coordinator Brent Shires, reported that a total of thirteen regional workshops received assistance from the IHS in 2019 totaling \$5,000. These took place in Brazil, Poland, Panama, South Africa, Canada, and the United States. The Regional Workshop program helps bring regional workshops to all parts of the world.

In his Social Media Report, Justin Sharp stated that this past year continued the advancement of a broader, global social media presence for the IHS. IHS51 in Ghent focused on creating more content for Instagram and Snapchat while Facebook remained strong. Justin thanked Amy Thakurdas for her help with content.

Dan Phillips presented the Online Music Sales Report on behalf of Daren Robins. IHS Online Music Sales are continuing steadily in 2019 with 323 items sold. Daren recognized the two new Online Music Sales team members James Boldin (Collected Works of Doug Hill) and Gina Gillie (John J. Graas Collection).

The Meir Rimon Report was presented by Patrick Hughes on behalf of John Ericson who heads the fund. This past year the Rimon Commissioning Assistance Fund was put on a one-year hiatus due to budgetary constraints. It is back up and running and currently accepting proposals for review.

Randall Faust, Composition Contest Coordinator, announced the 2018 Composition Contest winners: Ricardo Matosinhos' *The Horn Calls You Back* for two horns and piano (Featured Division) and Zack Stanton's Trio for horn, viola, and harp (Virtuoso Composition Division). Two Honorable Mentions in the Virtuoso Division went to Jules Pegram's *Fleet* and Derek Weagle's *Serenade for bass-baritone, horn and strings*. The next composition contest will take place in 2020.

Jeff Snedeker reported for Peggy Moran, Paper Archives Coordinator. All IHS members are encouraged to contact Peggy and send in content for the archives. Jeff, who recently visited the Archive, found it useful and encouraged the membership to contribute.

Lydia Van Dreel, presenting for Susan McCullough, gave the Sound Archives Report stating that in 2018, archivist Matthew Guarnere completed work within the allotted \$1600 budget. The budget remains \$1600 for 2019. The Sound Archives committee was praised and recognized: Lisa Bontrager, Liz Freimuth, and Michelle Stebleton.

Geoffrey Winter presented the Thesis Lending Library report on behalf of Lin Foulk Baird. The Lending Library received thirty-two new titles and provided theses to four interested IHS members.

Patrick Hughes, IHS Scholarship Coordinator, recognized this year's scholarship and award winners: Yu Hirono (Paul Mansur Scholarship), William Simpson (Barry Tuckwell Scholarship), Catherine Dowd (Jon Hawkins Memorial Scholarship), Emma Shaw (Dorothy Firzelle Low Horn Excerpt Competition), and Ryan Humphrey (Dorothy Firzelle High Horn Excerpt Competition). The IHS Premier Soloist Competition Winners included: Florian LeBleis (1st prize), Samuel Ferriera (2nd prize), and Catherine Dowd (3rd prize). Both Elisa Andreu Gonzalez and Maggie Demel were also finalists.

Andrew Pelletier, in his President's Report, said that the Budget Committee has restored programs that were reduced in the last budget and opted for a reduction in the AC benefits. He announced the new IHS AC members as well as this year's IHS awardees. New initiatives include: Student Advisory Committee, new resources for teachers, and website updates with improvements to look and feel more user-friendly. President Pelletier thanked the EC, AC, and national and regional coordinators. He encouraged members to aid in the membership drive. Andy shared that the IHS is slowly losing members, so please encourage horn players in your community that are not members to join. He then opened the floor to New Business. There was no new business.

Geoffrey Winter moved and asked for unanimous consent that the General Membership Meeting of the 51st Symposium be adjourned (seconded by Louis-Philippe Marsolais). Without objection, the motion passed. Meeting adjourned at 10:05 am.