

Meir Rimón Commissioning Assistance Fund
Report -- Summer 2022 Randall E. Faust, Coordinator
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As a result, on behalf of the Meir Rimón Commissioning Assistance Project Committee, (Douglas Hill, Philip Doyle and Jeff Scott), I am pleased to announce the following hornists as recipients of Meir Rimón Commissioning Assistance Grants for 2022.

1. **Jennifer Sholtis:** For “ *Cabeza de Vaca* ” a work for 2 Horns, 2 Percussionists (with a large array of instruments, and sound file by the composer **Kerry Turner** (\$700)
“
2. **Mary Elizabeth Garza-** for a Concerto for Horn and Chamber Orchestra “*Strut*” by the composer **Brian Nabors** (\$2000)
3. **Michael Thornton** for a work for Horn, Flute, and Harp “*In a New York Minute*” by the composer **Adrienne Albert**. (\$1000)
4. **Michael Walker** for a work for Soprano, Horn, and Piano “*Delicioso Hongo*” by the composer **Francisco Cortes-Alvarez**. (\$700)
5. **Jordan Bennett** for a work for Horn and Piano “*Undercurrent*” by the composer **Michael Kahle** (\$200)
6. **Kirsi Manula Johnson** for a work for Horn, Trumpet and Electroacoustic Tape by the composer **Erica Procunier** (\$700)
7. **Emily Britton** for a work for **Horn and Piano** by the composer **Cynthia Wong** (\$600)
8. **Cathryn Cummings** for a work for Horn and Piano “*Where the Boats Go*” by the composer **Gaia Flagello** (\$300)
9. **Rachel Boehl** for a work for **Horn and Harp** by the composer **Anne LaBaron** (\$700)
10. **Peggy Moran** for a work for Four Horns and Rhythm Section “*Angelicus redux*” by the composer **Frank Glover** (\$600)
11. **Stacey Eliason** for a work for Horn Solo with optional Electronics “*Musicians of the National Gallery*” by the composer **Joanna Ross Hersey** (\$500)

This conforms to the \$8,000 amount budgeted for this project-and represents a notable diversity of hornists and composers. Needless to say with only an \$8,000 budget and a plethora of applications we were only able to provide a fraction of the amounts requested

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by the applicants. Most of the applicants were very reasonable in the amounts that they requested. Nevertheless, if the committee were to fund the applications to the requested amounts, we would have needed a budget of \$24,000. So as coordinator for this project, and in behalf of the committee, I would like to request an increase beyond the \$8,000 budget.

This year, with a committee of Douglas Hill, Philip Doyle and Jeff Scott-as evaluating and voting members of the committee, I was able to strictly serve as an administrative officer of this project-and to answer some questions that came up prior to the evaluation of applications by the committee. Because I was able to deal with some of these questions-and provide information to the would-be applicants, it allowed the committee to deal better with the content of the applications.

The questions that I answered dealt with helping people understand the real intent and guidelines of the Meir Rimon Commissioning Grant project. Many (particularly) young hornists have a composer in mind that they would like to commission. However, they do not have the means to commission that composer. So, the intent of this project is to provide financial assistance to (particularly) young hornists who may need some seed money to get started on a commissioning project and to provide funds and the moral support of our Horn Society that could potentially be matched by funds from a university, a foundation, or some other agency.

So, during the course of the application process, my task became one of helping people understand the intent and scope of this project. For example, I had to clarify, that this is not a project where a composer can join the Horn Society-and subsequently apply for a Meir Rimon Commissioning Assistance Grant, and then obtain reimbursement for a composition that is already written-or almost completed-and then search for a hornist to perform it. Applications for the Meir Rimon Grants should be received from hornists in the Horn Society who have envisioned a project with a given composer. These are to be compositions for the Horn (not other instruments).

The Meir Rimon Commissioning Grant program should not be confused with the Major Commissioning Initiative. If a major soloist wishes to commission a major high-priced composer, that hornist should work with the Advisory Council to fund such a work. On the other hand, Officers, Staff members, and members of The Advisory Council are not eligible to apply for The Meir Rimon Commissioning Assistance Grant (or the Composition Contest.) However, the Advisory Council may commission a work through the I.H.S. Major Commission Initiative.

As noted on the website: *“In 1999, the first commission of this type was completed, resulting in Beyond Autumn: Poem for Horn and Orchestra, by Joseph Schwantner.” This concerto was premiered by Greg Hustis and the Dallas Symphony Orchestra.* For those who are unfamiliar with the three-tiered composition project of The International Horn Society, I recommend reading William Scharnberg’s article in the November, 1999 issue of ***The Horn Call: I.H.S. Commissions a Major Work: Beyond Autumn, Poem for Horn and Orchestra by Joseph Schwantner.*** In this article, Dr.

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Scharnberg not only reviews the major commissioned work by Joseph Schwantner, but also describes the development of the three-tiered Composition Project of The International Horn Society. These three tiers include The Composition Contest, The Meir Rimon Commissioning Assistance Grant Project, and the Major Commissioning Project. Each of these three tiers approaches the process of encouraging the composition of new music for the Horn differently. Consequently, the International Horn Society is able to serve several different constituencies of composers and Hornists.

Currently, the Meir Rimon Commissioning Assistance Grant accepts applications through the website application portal. This procedure has worked well: many thanks to the website management of Dan Phillips! During the past couple of years, we have received applications starting January 1st and closed applications on May 15th. This gives hornists time to organize their projects during the first part of the academic calendar and performance season, and submit their applications starting at the first of the calendar year. It also gives the committee time to evaluate the applications and submit the results of their evaluations in time for the report to Horn Society headquarters. Committee members have suggested that we could move up the calendar for next year-**with the applications portal opening on November 1st and closing on March 15th.** This would require applicants to prepare their projects sooner, but also provide them with the results sooner. At the same time, it would maintain the time for the committee to evaluate their proposals.

I have checked with our Website Manager-Dan Phillips, and if the Advisory Council approves we can adjust that time frame for the submission of applications on the website. Having the application portal for both the Meir Rimon Commissioning Assistance Grant and the Composition Contest through the Website has been very helpful. His assistance not only includes organizing these application portals, but also in helping me keep information about the projects up-to-date. Thank you Dan!

Those of us who knew Meir Rimon remember that he was always premiering new works by his composer friends. So, it is very appropriate that this Project is named after him. Thank you to the Advisory Council for its ongoing support of the Meir Rimon Commissioning Assistant Grant Program.

The following is the information about this project-as posted on the Horn Society Website. Proposed changes are highlighted in bold letters.

The Meir Rimon Commissioning Assistance Fund

This fund was established by the Advisory Council of the International Horn Society in 1989. Meir Rimon (1946-1991) was Principal Horn of the Israel Philharmonic Orchestra and served three terms as Vice-President of the International Horn Society. In memory of our esteemed colleague who had a positive effect on many performers, composers, and audiences around the world, the fund was renamed in his honor in 1992. An annually updated list of works that have been supported by the Meir Rimon Commissioning Assistance Fund may be found on the Horn Society Website.

The purpose of this fund is to encourage new and significant compositions that feature the horn by offering needed financial assistance to qualified IHS members. Compositions of modest difficulty are particularly encouraged. Awards are granted by the Advisory Council of the IHS,

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which has sole discretion in the administration of this fund. The fund has a total of \$8,000 available annually*, but the Advisory Council reserves the right to offer less or more than this amount depending on the nature and merit of the proposed and selected projects. Current Advisory Council Members, Officers, and Staff of The International Horn Society are ineligible for a MEIR RIMON COMMISSIONING ASSISTANCE GRANT.

All applications should be submitted electronically to the MEIR RIMON COMMISSIONING ASSISTANCE PORTAL beginning January 1, 2022 (*With the proposed change, this will move to November 1, 2022*)

Guidelines:

- The grant request must be from an IHS member in good standing using the official online application form.
- No more than three commissions will be granted to an individual composer within a ten-year period.
- No more than four funding requests will be granted to an individual IHS member within a ten-year period.
- Pieces, which receive funding from the IHS Meir Rimon Commissioning Assistance Fund, may not be entered in the IHS Composition Contest.
- Attach the composer's current resume, including previous compositions, commissions, awards or recognitions that demonstrate the composer's creative ^[1]_{SEP}abilities.
- A brief narrative must be included with this application supporting the significance of this commission, the intended date of completion for the composition, the instrumentation and length of the composition, and the role that the applicant intends to take in the premiere performance and promotion of the commission.
- Electronic Applications: All applications should be submitted electronically to the **Meir Rimon Commissioning Assistance application**.
- All electronic applications should be in either MS-Word or PDF format. All Application files will not be returned and will become the property of the International Horn Society.
- Composers selected for the Meir Rimon Grant, need to complete the composition within 2 years. Then the award will be paid upon completion.
- **Deadline for Applications is May 15, 2022. (With the Proposed CHANGE this would move To March 15, 2023)**

Randall E. Faust re-faust@wiu.edu

Chair, IHS Commissioning Assistance Program

NOTE: Applications for funding will be taken beginning in January of 2022. (*With the proposed change, this will move to November 1, 2022*)

NOTE: Previous Rimon award recipients may not enter that piece in the IHS Composition Contest.

***(Please note my previous request for increased funding of this project.)**

If these proposed changes are approved, I will ask Dr. Phillips to post them on the I.H.S. Website.

**CORdially,
Randall E. Faust**

Rimon Fund awards since 2006

year app.	project/name	composer	comissioner	instrumentation	dur.	total commission	awarded amount	year paid	
2006	Moon Shards, op 700	Carson Cooman	Andrew Pelletier	trumpet, horn, sax, piano, perc	25	\$2,500	\$1,000	2008	
2007	As the Sparks Fly Upward	Daniel Barta	Emily Britton	horn, piano	8	\$500	\$500	2008	
2007	Fakes and Snakes	John Clark	Rachel Drehmann	clarinet, horn, violin, viola, cello	15	\$3,700	\$2,500	2009	
2008	Ancient Songs... (Dreaming of Queen of Sheba)	Kai Nieminen	Tommi Hyytinen	horn, harp or piano	10	\$3,000	\$500	2010	
2008	Dance of Wooden Sticks	Isador Zebeljan	Lisa Ford	horn and strings	12	\$3,000	\$3,000	2008	
2009	The Age of Assassins	Jeff Myers	Laura Klock	horn, tenor, piano	12	\$5,000	\$750	2009	
2009	South Africa	Matthew Sanders	Nancy Joy	horn, marimba	10	\$1,000	\$500	2009	
2009	Safari	Luis Szaran	Bontrager and Stebleton	2 Horn Concerto with orch/piano reduction	12	\$5,000	\$1,000		
2009	The Last Dances of Prospero	Jess Turner	Jeffrey DesRosier	four horns	20	\$1,000	\$750	2010	
2009	Sonata for Horn and Piano	Johanna Murphy	Jeffrey Powers	horn and piano	15	\$1,000	\$500	2010	
2010	Zylamander	Russell Pinkston	Luke Zyla	horn and computer	8	\$5,000	\$2,000		
2010	Quintet No. 1	Adam Berndt	Michael Gast	horn and string quartet	10	\$3,500	\$2,000	2010	
2010	Phoenix	Anthony DiLorenzo	William VerMeulen	horn and piano	12	\$7,500	\$2,000	2010	
2010	Thunor's Gate	Mark Olivero	Zachary Glavan	horn and live electronics	10	\$2,830	\$1,000	2010	
2011	Lanterns	Lydia Busler-Blais	Susan LaFever	horn, flute, piano	20	\$2,200	\$1,500	2010	

Rimon Fund awards since 2006

year app.	project/name	composer	comissioner	instrumentation	dur.	total commission	awarded amount	year paid	
2011	The Cave of Souls	Andrew Wolfe	Susan McCullough	horn and piano	10	\$1,000	\$1,000	2011	
2011	Savannah Vistas	Frank Newton	Candace Thomas	horn, marimba, vibraphone	6	\$1,000	\$500	2011	
2011	Sonata for Horn and Percussion	Timothy Davis	Timothy Davis	Horn and Percussion	6	\$1,000	\$500	2011	
2011	Thrashing the Siren	David Cronin	Candace Thomas	horn, harpsichord, string bass, percussion	5	\$1,000	\$500	2011	
2011	Morningside	Jeremy Schreifels	Candace Thomas	horn, piano, and drumset	6	\$1,500	\$500	2011	
2011	Early Berlin	Charles Ruggiero	Greg Danner	horn, clarinet, piano	12	\$1,500	\$1,000	2011	
2011	Finite	Johanna Eranko	Tommi Hyytinen	solo horn	5	\$1,500	\$500	2011	
2012	Collage	Bruce H. Frazier	Travis Bennett	horn and piano	10	\$2,000	\$1,250	2013	
2012	Music for Horn and Piano	Andre Mehmari	Lauren Hunt	horn and piano	6	\$1,000	\$750	2012	
2012	Pastoralia	Glenn James	Ashley Cumming	horn and piano	6	\$500	\$300	2013	
2012	Alchemy	Elizabeth Knudson	Oliver de Clercq	horn, cello, and piano	16	\$5,000	\$2,500	2012	
2012	Beale Suite	James Naigus	Heidi Vogel	horn quartet	10	\$1,000	\$500	2012	
2012	Table for Three at Chez Janou	Paul Ferguson	John Ericson	horn, bass trombone, and piano	15	\$2,500	\$1,700	2014	
2013	Folk Songs from a Fantasia	Rory Merritt Stitt	George Koenig	horn and piano	10	\$800	\$500	2013	
2013	Väki	Tomi Raisanen	Tommi Hyytinen	horn and tape+live electronics	10	\$2,500	\$1,000	2014	

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year app.	project/name	composer	comissioner	instrumentation	dur.	total commission	awarded amount	year paid	
2013	Hymn Settings	Larry L. Wheelock	Randy Gardner	solo horn, SATB chorus, organ and/or piano		\$3,500	\$1,500	Cancelled	
2013	unknown	Keith Moss	Neil Smit	horn quartet	12	\$1,100	\$1,000		
2013	Prayer	Michael Daugherty	Lisa Bontrager	two horns and piano or four horns	5-10	\$3,000	\$1,500	2014	
2013	Double Concerto	Jason Thorpe Buchanan	Michael Walker	Two horns and chamber orchestra	11-13	\$2,000	\$1,000	2014	
2014	Triptych	Andrew Wolfe	Jason M. Johnston	horn, trombone, piano	12	\$1,200	\$750	2014	
2014	Couperin Variations "La Bandoline"	Kerry Turner	Andrew Pelletier	horn and piano	12-15	\$3,500	\$1,750	2014	
2014	Brave Wind	Mark Goodenberger	Jeffrey Snedeker	horn and field drum	7	\$400	\$300	2014	
2014	In Arkadia	Gary Schocker	James Boldin	horn and harp	10-12	\$4,500	\$2,200	2014	
2014	Spring Music	Dan Welcher	Patrick Hughes	woodwind quintet	10	\$8,000	\$2,000	2015	
2015	Horn Concertino	Chase Dobson	Li-Zhi Yeoh	horn and orchestra with piano reduction	10-12	\$1,500	\$1,200	2016	
2015	Sunsetting	Chris Fischer-Lochhead	Matthew Oliphant	19 horns	20-25	\$2,000	\$1,000	2017	
2015	Passages	Paul Basler	Zachary Cooper	horn, flute, piano	8-11	\$1,000	\$800	2016	
2015	Smash!t	Tomi Räisänen	Tommi Hyytinen	Solo horn + ensemble (flute, oboe, clarinet, 2 violins, viola, cello, double bass, electornics)	20-25	5,000 euros	\$2,800	2017	
2015	Quintet for Winds	Philip Spaeth	Patrice Malatestinic	woodwind quintet	15	\$1,000	\$500	2015	

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year app.	project/name	composer	comissioner	instrumentation	dur.	total commission	awarded amount	year paid	
2015	Trio	Josh Oxford	Rose Valby	flute, electronic horn, percussion	15	1,000	\$750	2016	
2016	Spectra	James Naigus	Jason M. Johnston	horn, trombone, piano		1,500	\$500	2016	
2016	untitled	David Crumb	Robert Patterson	horn, violin, piano	12 to 18	4,000	2,000		
2016	Realm's End	Tyler Ogilvie	Lori Roy	trumpet, horn, bass trombone	13-15	\$2,000	\$750	2017	
2016	Jam Session	Michael Thurber	William VerMeulen	horn and piano		\$3,500	\$1,750	2016	
2016	Gone to the Other Shore	Nick Norton	Erika Binsley	Wagner tuba or horn and tape	7-8	\$1,500	\$750	2017	
2016	Scenes from Black Bayou	Gina Gillie	James Boldin	Brass Trio (trumpet, horn, trombone)	12	\$1,500	\$750		
2016	Returning Home	Douglas Hill	Thomas Jostlein	Solo Alphorn and Two Horns	4 1/2	\$1,500	\$500	2017	
2016	Three Solo Pieces	Douglas Hill	Thomas Jostlein	Alphorn or Natuiral Horn	12	See above,	combined request	for two works	
2016	Shenandoah Fanfares	Eric Guinivan	Ian Zook	Solo Horn with Horn Quartet	5-6	\$1,500	\$750	2017	
2017	Serenata Notturna	Glen Cortese	Jason M. Johnston	Horn, Trombone, Piano, and Percussion	12	\$2,500	\$1,000	2017	
2017	Trio di Velluto	Corrado Saglietti	Amy Laursen	Horn, Euphonium, and Tuba	12	\$600	\$300	2017	
2017	What a Circus!	Octavio Vazquez	Heidi Lucas	Horn, tuba, and piano	15	\$3,000	\$1,500	2018	
2017	Mosaico No. 3	Fernando Morais	Ricardo Matosinho	Horn and piano	5	1000 euros	\$550	2017	
2017	Duo Concertante	David Gillingham	Andrew Pelletier	2 horn and piano	12	\$5,000	\$2,000		
2018	Personalities	Barbara York	Amy Laursen	Horn, Euphonium, and Tuba	10	\$1,200	\$600	2018	
2018	Chrystal Kaleidoscope	Ken Davies	James Boldin	Horn and Vibraphone	7-8	\$3,500	\$1,250	2018	

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year app.	project/name	composer	comissioner	instrumentation	dur.	total commission	awarded amount	year paid	
2018	To See the Starling	Andrew Sigler	Katie Johnson-Webb	Horn octet	5-8	\$7,000	\$2,000	2018	
2018	Crooked Consort	Jeremy Thurlow	Alec Frank-Gemmill	Natural horn and string quartet	15	\$2,000	\$1,000	2019	
2018	As She Turns	Ernest Richardson	Jason M. Johnston	Horn, Trombone, and Piano.	5	\$1,500	\$750		
2018	Harrowing Sky	Andrew Phillips	Kiirsi Maunula Johnson	Trumpet, horn, and piano	7-10	\$1,000	\$500	2018	
2018	Diffusion	Michelle McQuade Dewhirst	Julie Gerhardt	horn quartet	7-8	\$750	\$400	2018	
2018	Empyrean Skies	James Naigus	Margaret Moran	horn, violin, piano	10	\$2,000	\$1,000	2018	
2018	Alloy 7645	Thomas Bough	Kelly Langenberg, on behalf of Alloy Horn Quartet	horn quartet	8-10	\$5,000	\$500	2018	
2020	Concerto for natural horn and baroque orchestra	Olli Virtaperko	Tommi Hyytinen	natural horn and baroque orchestra	22	\$3,000	\$1,750	2021	
2020	a work for two horns	Chi-Lin Pan	Brent Shires	2 horns, piano	10-12		\$1,300		
2020	Wunlit	Shawn E. Okpebho	Kim Rooney Hagelstein (Tarleton State University in Texas & a diverse consortium)	unaccompanied horn	7-8		\$850	2020	
2020	A Trio for Horn, Violin, and Piano	Chris Neiner	Maria Long	horn, violin, piano	20		\$775		
2020	A Horn Trio	Eric Wubbels	John Gattis	horn, violin, piano	25	\$8,000	\$1,650		

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year app.	project/name	composer	comissioner	instrumentation	dur.	total commission	awarded amount	year paid	
2020	a composition for prepared horn and live electronics	Jacob Miller Smith	Adam Heyen	horn, electronics	12	\$1,800	\$850	20 - 1/2 paid	
2020	a composition for T	Alyssa Weinberg	Katy Ambrose) U of Virginia with Lauren Hunt of Utah State U)	2 horns, piano	5		\$825		
2021	Graffiti	Adam Wolf	Bill Richter	2 horns, piano			\$625		
2021	Terre morte	Jose Maria Sanchez-Verdu	Premysl Vojta	2 horn choirs with stereophonic sound effects			\$2,500		
2021	Rush	Jessica Mayer	Blari Hamrick for Metropolitan Horn Authority	4 horns	3		\$3,375		
2021	Terra Sacrum (Sacred Earth)	Jeff Scott	Daniel Wood for Quadre	4 horns, piano, gospel choir	20		\$1,500	2022	
2022	Cabeza de Vaca	Kerry Turner	Jennifer Sholtis	2 Horns, 2 Percussionists, electronics	10		\$700		
2022	Strut	Brian Nabors	Mary Elizabeth Garza	Horn & Chamber Orchestra			\$2,000		
2022	In a New York Minu	Adrienne Albert	Michael Thornton	Horn, Flute, Harp			\$1,000		
2022	Delicioso Hongo	Francisco Cortes-Alvarez	Michael Walker	Soprano, Horn, Piano	10		\$700		
2022	Undercurrent	Michael Kahle	Jordan Bennett	Horn & Piano			\$200		
2022	A work for hrn, trp	Erica Procnier	Kiirsi Maunula Johnson	Horn, Trumpet, & Electroacoustic Tape			\$700		
2022	A work for Hrn, pnc	Cynthia Wong	Emily Britton	Horn & Piano	5-8		\$600		
2022	Where the Boats G	Gaia Flagello	Cathryn Cummings	Horn & Piano			\$300		
2022	A work for hrn, har	Anne LaBaron	Rachel Boehl	Horn & Harp	4-5	\$3,000	\$700		
2022	Angelicus redux	Frank Glover	Peggy Moran	4 Horns & Rhythm Section	10		\$600		

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2022	Musicians of the Na	Joanna Ross Hersey	Stacey Eliason	Horn solo w/Optional electronics			\$500		
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**Follow up on the 2020 Composition Contest
and Information on the 2022 Contest
For The Advisory Council of The International Horn Society
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The Composition Contest has an important part in the history of the Horn Society. THE book by Jeffrey Snedeker on the 50 years of **The International Horn Society** devotes a ten-page section to the more than 40 years to the History of the Composition Contest. Within this section of the book, Dr. Snedeker covers the beginnings of the contest, the Winning and Honorable Mention Compositions from the various years and background on the evolution of the operation of the contest.

PERFORMANCES AND PRESENTATIONS

As noted in the book by Jeffrey Snedeker, from the earliest contests, Horn Society officers Gayle Chesebro and James Winter were very interested in encouraging the performances of the Winning and Honorable Mention compositions at our Workshops and Symposia.

This past year, during the virtual Symposium-IHS53, we presented a special session with the winning composers and the collaborating hornists. This session included an interview with the winning composer of the Virtuoso Division-Catherine Likhuta, with her collaborating hornist Peter Luff, as they described their collaboration and the story that led to the creation and composition of her work: ***I Threw a Shoe at a Cat for Solo Horn***. Also, on this session was an interview with the winning composer of the Featured Division-Keaton Marek, with the collaborating Horn Professor-Kristi Morrell, and the collaborating Horn Choir conductor-Hannah Morrison. They similarly described their collaborative interaction that led to the first performance of Keaton's winning composition- ***Invocation for Eight Horns***.

As members of The Advisory Council are quite aware, IHS54 will also include a program where the members of the Advisory Council will perform Keaton Marek's Prize-winning Composition-Featured Division- ***Invocation for Eight Horns***. Also included on that program will be Honorable Mention compositions from the Featured Division of the The International Horn Society Composition Contest 2020: ***Guiding Light for Horn Quartet Or Four-part Horn Choir*** by Chase Hampton, ***Pianto for Horn Quartet*** by Håkon Guttormsen, and ***Jam and Toast for Solo Horn*** by Aaron Houston. Members of the Advisory Council will perform the Horn Ensemble compositions and the hornist of the premiere performance and commissioner-Parker Nelson will perform ***Jam and Toast***.

When composers ask me about the benefits of submitting a work to the International Horn Society's Composition Contest, I tell them that above and beyond the cash prizes that the winners of the Featured Division and Virtuoso Division receive, the most important opportunity we provide is recognition for their work as composers of *Music for the Horn*. This recognition takes several forms. These include the following: descriptive articles about both the Winning and Honorable Mention compositions in an article in the Horn Call, performances whenever possible at International Horn Symposia, and a listing of all of the works submitted by all the composers participating in a Horn Call Article

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and/or the Composition Project section of the Horn Society website. The web presence of the Composition Contest has also been expanded by the recent podcast with Editor James Boldin about the Composition Contest:

<https://www.hornsociety.org/publications/horn-call/podcast>

In addition, a video interview with composers Zack Stanton and Derek Weagle of the 2018 Contest may be found at the following link:

<https://hornsociety.org/about-the-ihf/composition-projects/composition-contest>

Thanks to my colleague, Dr. Jena Gardner for her production assistance with the videos of the 2018 and 2020 composers, and Thank you to our editor, Dr. James Boldin and website manager-Dan Phillips for all of their ongoing support for this project. In the end, through our performances-live and on the website, as well as our publications-print and media, we are able to help composers obtain more recognition for their compositions.

More details are found on the Website: <https://www.hornsociety.org/about-the-ihf/composition-projects/composition-contest> (As you know, I will be happy to supply a longer description and history upon request.)

Detailed articles about the 2020 Composition Contest appeared in THE HORN CALL as follows:

*The **May 2021 Issue** included a Report of the Contest and descriptions of the Winners of the Featured and Virtuoso Divisions.

* **The October Issue** included information about the six significant HONORABLE MENTION compositions.

***The February 2022 Issue-with the attachment on the Horn Society Website** included a listing of all the works submitted-with composer' s names and addresses. In this way, the Horn Society provides significant recognition to many composers who are writing music for the Horn.

The 2022 International Horn Society Composition Contest

As noted in my previous reports, the International Horn Society has (at least), two types of members: **1. Virtuoso Hornists** and those who are aspiring to be **Virtuoso Hornists**, and **2. Hornists** who like to perform **Good Horn Music** regardless of its level of difficulty. As a result, the Composition Contest has had Two Divisions over the past decade-a **Virtuoso Division and a Featured Division, and the 2022 Contest has continued with Two Divisions:**

1. The Featured Composition Division: Compositions in this division are works of moderate difficulty. "In the featured DIVISION, the horn part should be playable by the

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entire spectrum of Hornists within the International Horn Society: Students, Amateurs, and Professionals. It should have musical content that would have the integrity to honor the professional hornists—yet within the pitch and technical range of the panorama of student and amateur players.

2. The Virtuoso Composition Division: Compositions in this division have no difficulty limitation and are from one of the following instrumentation categories.

INSTRUMENTATION

Every contest cycle, the instrumentation for the divisions rotates. The following is the Instrumentation for **the 2022 Contest:**

***FEATURED DIVISION: *Compositions for solo horn and keyboard instrument.** (Keyboard instruments may include piano, harpsichord, organ, electronic keyboard, or mallet percussion.)

***VIRTUOSO DIVISION:**

***Compositions for Solo Horn (alone/unaccompanied)**

***Compositions for Solo Horn with Vocal Ensemble**

***Compositions for Horn Ensemble (two or more players, all horns)**

***Horn with chamber ensemble of three or more players (one horn part only)** (The chamber ensemble may include any combination of electronic instruments, acoustic instruments and/or voices. Acoustic instruments may include Wagner Tuben.)

***Solo Horn featured with large ensemble.** (The large ensemble may include any group of electronic, acoustic instruments and/or voices. Electronic instruments may be live or pre-recorded. Acoustic instruments may include Wagner Tuben.)

The **ELECTRONIC SUBMISSION system** worked well, thanks to the fine work of our Webmaster Dan Phillips. Thank you to Dan and Julia for all of their work on this project! As a result, we are using the Electronic submission system and rules updated as follows:
I. Application Rules include the following:

1. Scores in PDF Format. Personal name must be removed from the score. MP3 recordings of the composition. Personal information (such as embedded composer's name) should be removed from the file. Maximum size is 30MB.
2. A brief description of the work in MS-Word.doc format
3. An on-line application, which will include the name of composition, entered as well as contact information (full name, address, phone number and email address).

*Composer's name and address must not appear on the scores, recording file or description file. All works are assigned a number to guarantee anonymity during judging.

*Entry fee of \$25 U.S.D. for each composition must be paid at the time of submission via the Horn Society website.

**Follow up on the 2020 Composition Contest
and Information on the 2022 Contest
For The Advisory Council of The International Horn Society
Randall E. Faust, June of 2022
4 of 5**

*Entries must be received no later than December 1, 2022. Incomplete entries or entries submitted in an incorrect format will not be considered.

*No more than one composition per division per composer is allowed.

*Works submitted must have been composed during the past four years, and any composition that has received support from the International Horn Society Meir Rimon Commissioning Assistance Fund is not eligible. Also ineligible are Officers and Staff of the International Horn Society—as well as the most recent winners of the Composition Contest.

II. Files will not be returned and will become the property of the International Horn Society. Intellectual rights remain the property of the composer.

III. The panel of judges may withhold the awards if the works submitted are deemed unqualified to receive such distinction. Judges may assign Honorable Mention status to compositions not selected for a monetary award.

IV. Contestants may expect to receive the results of the contest by February 15, 2023. Results of the contest, including a description of the winning compositions and composers' biographies will appear in an issue of *The Horn Call*, the journal of the International Horn Society (circulation: over 3,000 members from 55 countries).

V. The winner of each division will receive a prize of \$1250 U.S.D. The winning compositions will be performed or featured, if possible, at an International Horn Society Workshop. The winning composers will have the option of having the work published by the IHS Online Music Sales.

VI. Entrance into this competition constitutes acceptance of Application Rules.

***Please let me thank our Webmaster-Dan Phillips whose coordination of the website Composition portal-as well as posts of information on the Horn Society Website make this project as well as others possible. Many thanks also to Julia Burtscher whose coordination with Dan, the judges, the winning composers, and myself has made the magic of the online submission system work!

In addition, our Editor James Boldin has provided ongoing support by printing information about this project in *The Horn Call* and the Newsletter. In addition, I particularly appreciate the efforts of members of The Advisory Council who made translations of the above information and sent it to members in countries where the primary language is not English. Thank you all!

I look forward to working with all of you again on the current contest. The deadline is December 1, 2022. However, we already have a dozen submissions. (If you put your ear

**Follow up on the 2020 Composition Contest
and Information on the 2022 Contest
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up to your computer-and listen very carefully, you can hear composers around the world,
writing new music for the Horn!)

CORDially,
Randall E. Faust
2022 IHS Composition Contest Coordinator
The International Horn Society

Scholarship Programs Report – Prepared by Julia Burtscher
International Horn Society 2022

The scholarships program has remained fluid over the past 2 years, with changes in program coordinator and revisiting whether the IHS will hold any / some of the scholarships each year depending upon the status of in-person versus virtual symposiums.

The 2020 international symposium was cancelled due to the pandemic and all scholarship programs except for the Tuckwell Award were cancelled.

The 2021 international symposium – IHS53 Our ONE Horn Community – was held virtually online and again, with the exception of the Tuckwell Award, all other scholarship activities were cancelled.

In August of 2021 Patrick Hughes resigned as Scholarship Programs Coordinator and Leslie Norton volunteered to serve in this role. In April of 2022 Leslie had to step down from this role as well as the AC. Andrew Pelletier agreed to manage the scholarship program at IHS54, which will host the Premier Soloist Competition Finals and the Dorothy Frizelle Excerpt Competition (high and low horn divisions). We have also awarded the John Hawkins Memorial Scholarship, the Barry Tuckwell Scholarship and the Paul Mansur Scholarship.

Premier Soloist Competition

The purpose of this competition is to nurture and develop the great horn soloist of the future. All finalists are expected to pay for travel to the Symposium and register as a participant. There were four applicants this year.

The Following players have been chosen as finalists for the Premier Soloist Competition

1 **Jonathan McGarry**, performing Mozart *Concerto No. 2, K. 417* & Schumann Adagio & Allegro, Op. 70

2 **Serina Turrieta**, performing Strauss *Concerto No. 1* & Schumann Adagio & Allegro, Op. 70

Prizes:

- First Prize: \$1000 and a three-year IHS membership.
- Second Prize: \$750 and a three-year IHS membership.
- Third Prize: \$500 and a three-year IHS membership.

Many thanks go to our adjudicators

First round (taped/blind): Andrew Pelletier, J. Bernardo Silva, Radegundis Tavares

Final round: TBD

Jon Hawkins Memorial Scholarship

Jon Hawkins (1965-1991) was a Life Member of the IHS, just starting his career as a professional musician

when he met his death in a traffic accident. His parents, Neil and Runa Hawkins, established this award as a

memorial to their son. The purpose of this award is to encourage the attendance of deserving, highly motivated horn students at the annual IHS symposiums, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

There were six applicants this year.

Quentin Fisher is the recipient of this year's Jon Hawkins Memorial Scholarship.

Quentin will receive up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2022 IHS Symposium.

In addition, he will receive

- A private lesson with an Advisory Council member or a Featured Artist
- The opportunity to perform a solo performance at the Symposium
- A copy of Werner Pelinka's Concerto for Jon;
- A one-year IHS membership.

This year's adjudication panel was Andrew Pelletier, J. Bernardo Silva, and Radegundis Tavares, all of whom deserve our thanks.

Barry Tuckwell Award

The Barry Tuckwell Award was established in 1997 to honor the IHS Founding President and is designed

to encourage and support worthy horn students as they pursue education and performance opportunities by attending and participating in masterclasses and workshops throughout the world.

One award of up to \$500 will be used to help pay the registration, room and board, and travel costs to attend any master class or symposium in which the applicant will study with master hornists and perform. The winner will also receive a one-year IHS membership.

There were 11 applicants this year.

This year's recipient of the Barry Tuckwell award is **Telmo Alexandre Cota Rocha**

Many thanks go to our adjudicators, Randy Gardner, Johanna Lundy, and Radu Rusu

There were 2 applicants in 2021, and the recipient of the Tuckwell Award was **Annie Moon** as judged – with our thanks – by Doug Hill, Stacie Mickens, and Michael Walker.

One award of up to \$500 will be used to help pay the registration, room and board, and travel costs to attend any master class or symposium in which the applicant will study with master hornists and perform. The winner will also receive a one-year IHS membership.

Paul Mansur Scholarship

This award, named for the longtime Editor of The Horn Call, Emeritus Dean, and IHS Honorary Member,

Paul Mansur, provides opportunities for full-time students attending the IHS international symposium

to receive a lesson from a world-renowned artist or teacher. The application process includes an essay on how attending the Symposium will enhance their studies, and the Scholarship is granted based on the strength and quality of this essay.

There were four applicants this year.

Emma Brown was chosen as this year's recipient in the 19-26 age group, and **Sonya Tobias** was chosen as this year's recipient in the 18 & under age group of the Scholarship, and both will receive a lesson with a world-renowned artist/teacher present at the Symposium.

Dorothy Frizelle Low and High Horn Excerpt Competition

This Competition was created in memory of IHS member Dorothy Frizelle to support the study of orchestral performance at the IHS Symposia, and to give competitors the valuable experience of the process of a professional orchestral audition. One winner may be selected in each category (High and Low). Winners will receive an orchestral coaching session from an orchestral artist at the Symposium and a one-year IHS membership.

A required pre-competition master class that will cover both the excerpts required and the expectations of the judging committees in performance and audition decorum will be held during the first few days of the symposium. This year's class will be run by Andrew Pelletier. After the master class, rosters for the high and low horn auditions will be established. This year's judges for the high and low horn divisions are TBD

Kat Robinson

IHS Military Horn Liaison

Annual Report - 2022

2021-22 Accomplishments:

- Worked alongside Musician First Class Erika Loke, U.S. Naval Academy Band, to create a vision for what elements of military horn playing should be incorporated into IHS through the E-Newsletter, the Horn Call, and on social media
- Designated Erika Loke to take over as the writer of the Military Matters column in the Horn Call to feature matters pertaining to horn playing in military bands including working with composers to commission new pieces, interviewing military hornists, and developing an advice for auditions section
- Continued to work on filling out an excel spreadsheet of US military bands including premiere, active, reserve and national guard

Future Planning:

- Continue work with Erika Loke to increase visibility and create a sense of community for military hornists serving in the U.S. and abroad through articles, publications, and social media
- Continue to plan for more military matters pieces within The Horn Call such as: a featured military horn player interview, a short piece on the history of a military band, military horn audition tips, a day in the life vignette of a unique military band with a special mission, designated purpose or unique location
- Seek out points of contact for the email distribution roster list of US military to collect news of military bands and share updates with currently serving horn players
- Find more volunteers to help with email contact roster list, specifically internationally

- Plan to add Military Audition Horn Excerpts page to the current IHS excerpt page
- Work alongside Dr. Justin Drew, IHS Area Representative, to envision, plan and host a “Horn and Military music” day at the University of Maryland, College Park. This event would bring together UMD alumni who serve as hornists in premiere military bands and horn players both professional, students and novice together within the DMV area. The event would feature a group warm up, masterclasses, mass horn choir readings, pedagogy class, interview panel sessions, and a mock audition

IHS Online Music Sales Annual Report

Summary of Activities June 2021 - May 2022

Submitted May 18, 2022

Gina Gillie, Editor of IHS Online Music Sales

Sales

Sales from June 15, 2021 to May 18, 2022 totaled 276 separate purchases. This is a dip from last year, which saw a record number of sales (444). The lower number may also be because it represents two fewer months than the previous reporting period.

Sales reported in the three years prior to 2020 were 352, 323, and 314. This year, many people returned to in-person playing and may have gone back to established libraries.

Top selling items include:

108 – Orchestral Excerpt books by Daren Robbins

86 – Works by Douglas Hill (ranging from horn method books to jazz to new chamber works)

16 – Warm-up and Daily Exercises for Horn by J. Bernardo Silva

14 – Works by Ricardo Matosinhos (Scale book and horn ensembles)

9 – *Three Pieces in Jazz Style* by Alexander Akimov

New Members

We had no new members this year.

Projects

The main project keeping us busy is the continual addition of many of Doug Hill's works to the OMS catalog. Doug has been steadily securing the copyright to most of his works as previous publishers go out of business or revamp their management. In order to make his music easily accessible to the horn playing community, the OMS has been accepting the majority of his works. These items sell well online as evidenced by his top-seller status this year. Ellie Jenkins is the project manager in charge of formatting each work to fit the design template.

The John J. Graas Collection (Jeff Snedeker, curator) went on a bit of a hiatus last year due to Jeff's publication of the IHS commemorative volume. He is planning a minimum of five new releases for Summer 2022.

Observations

Last year, I noted that very few composers represented by the OMS are women. This year, we added one new work by composer Na'ama Kamir Taplan. Additionally, Na'ama reached out to me with the idea of including her unaccompanied work, *Encore to Radek*, on horn competitions. This would be a great way for competitions to diversify their repertoire and include a new exciting work.

IHS Social Media Report
Julia Burtscher, June 2022

Social Media continues to be a work-in-progress as we try to find ways to have a presence in that space.

Our volunteers **Maddy Tarentelli** and **Margaret Tung** both stepped down from their volunteer roles helping with Instagram and Facebook (respectively), and I cannot thank them enough for their time and efforts!

Josh Hannon was recruited by Maddy to help with Instagram, and he has willingly agreed to help me with Facebook as well, since posts for both can be created and scheduled in one step. Josh has an eye for clean, concise graphics and has already brought a lot of creativity to our posts. I am very thankful for Josh, as I have learned that the executive director must take an active role in creating and scheduling content.

I would also like to thank **James Bolden** for his efforts in getting more social media presence for the IHS. He has created a Facebook page for The Horn Call, and he cross-posts for the main IHS page as well.

In our continual efforts to find tools that make sense and add value to the task of social media activities, we had setup a structure prior to IHS53 to delegate tasks to volunteers from our Student Advisory Council to create content which Annie, Maddy, and Margaret approved to post. This structure involved a paid app (Sprout). We learned that there was too much 'procedural overhead' and too many points of failure to maintain this process long-term. It was a great process that worked for IHS53 because that was a very hands-on, intense and specific project that had an end-date. We cancelled our Sprout account and have had little engagement from the SAC.

We then engaged with Horn Hippie Media (HHM) to help us update the back-end infrastructure and aesthetics. We were able to update and optimize our logo for web presence and update our FB and IG to business accounts. We also started the process of creating an online store for IHS logo-items through Shopify, which integrates with FB and IG. Unfortunately, through this process our remaining hours were used up with HHM in addition to the unplanned and high number of hours I spent fighting FB to finalize the integration. It still isn't done, and I'm about to abandon it. These platforms change and update their technology so frequently it is a maddening prospect getting everything aligned.

I then reached out to Morin Media, a Canada-based company who specializes in strategy, content, web design and social media. The goal was to perhaps get help in the strategy of our social media, and in doing so they analyze what we have done, analyze our market, audit our website, our social media engagement, our google presence, etc. then provide a quantitative and qualitative analyses of our digital presence, competitive analysis, make recommendations, provide social media strategy and tactics and track it with key performance indicators. All valuable, but the quote was \$8,500 and we can't support that right now.

We need to continue to work to find a somewhat sustainable way to manage social media. Currently we have

- One Instagram Page
- One YouTube Channel
- A main IHS Facebook Page
 - o Separate Facebook pages for each region – I would like to organize them under the main page, analysis needs to be done on who has access, who is managing them, etc.
 - o THC Facebook Page
- A Twitter account, which I think is only used – occasionally – by James

Respectfully submitted: Julia Burtscher, June 2022

The IHS Symposium Sound Archives Project Report

May 2021

By Susan McCullough, committee chair

I am happy to report that work is continuing to progress well on the IHS Symposium Sound Archives Project. As chairman of this committee (which also includes Lisa Bontrager, Liz Freimuth, and Michelle Stebleton), I continue to be in close contact with Mathew Guarnere, who is working on the preference lists that we had originally given to Eastman. Matthew completed work in 2021 to use \$975 of the \$1000 budget for 2021. He has done some work in 2022 and plans to do more work in November and December of this year, to use this year's allotted budget.

Here is a list of work done since the 2021 symposium:

1969-Farkas (ESM#111) = \$100
1973-Barrows+Dunn_6-21 (ESM#49) = \$200
1974-Tape#16_Louis Stout Pt.II_6-12 (ESM#83) = \$100
1974-Tape#18_Fred Fox Pt.II_6-12 (ESM#85) = \$100
1974-Tape#19_Fred Fox Conclusion_6-12 (ESM#86) = \$75
1974-Tape#25_James Winter, Pt.2_6-14 (ESM#92) = \$100
1974-Tape#30_Civil On Brain Pt.1_6-14 (ESM#97) = \$100
1974-Tape#31_Civil On Brain-concl_6-14 (ESM#98) = \$100
1975-Schweikert (ESM#112) = \$100

To summarize, I am pleased with the progress on this project during the past year, and I am confident that we are going in a good direction with Matthew Guarnere and Eastman regarding the conversion and storage of the IHS Symposium Sound Archives.

Respectfully submitted,

Susan McCullough

Chairman, IHS Symposium Sound Archives Project

June 24, 2022

To the International Horn Society Advisory Council:

Thank you for your continued support of the IHS Thesis Lending Library collection. This extensive collection is of great value to some IHS members, particularly international members or those not affiliated with an academic institution. Even for domestic members, this may be the easiest (or only) way to access dissertations written by members who completed their advanced degrees outside the United States. Please note that copyright laws prohibit the IHS from distributing these documents as digital files. No additional printed titles were added to the collection since my last report, so the total number of printed theses in the collection is still 242.

The theses are available for IHS members to borrow for a three-week period. IHS supports the project by paying for the cost of mailing theses out upon request. Borrowers submit a refundable deposit with their requests (\$45 per thesis) and return the theses at their own expense. Five patrons borrowed materials from the collection since my last report.

Normally, the Lending Library costs very little to maintain and expand. For comparison, the total expenses for recent years are as follows: \$0 (2021), \$306 (2019-20), \$209 (2018), \$0 (2017), \$86 (2016), \$33 (2015). I would like to request that the Advisory Council allocate \$100 for 2023 postage and materials for the IHS Thesis Lending Library.

Sincerely,

A handwritten signature in black ink that reads "Lin Foulk Baird". The signature is written in a cursive, slightly slanted style.

Lin Foulk Baird
Thesis Lending Library Coordinator
lin.baird@wmich.edu



International Horn Society
l'Association Internationale du Cor
Internationale Horngesellschaft
La Società Internazionale del Corno
Sociedad Internacional de Trompas
国際ホルン協会 国際圓号協会 국제호른협회

May 19, 2022

To: Julia Burtscher, Executive Director, The International Horn Society

Re: Publications Editor Report, 2021-2022

This report covers the period from May 2021-May 2022, my second full year as Publications Editor. I continue to rely on the expertise and input of Assistant Editor Marilyn Bone Kloss, Website Manager Dan Phillips, News Editor Brenda Luchsinger, Proofreaders Allison DeMeulle and Joseph Johnson, and numerous other column and review editors for *The Horn Call*. Thank you to all!

The Horn Call

Recurring columns form a significant portion of *The Horn Call*, and we have added a few new ones, or assigned regular editors to columns, during the past year. Here is an overview:

Student Corner, Lauren Antonioli, Column Editor *new column
Technique Tips, Drew Phillips, Column Editor
Military Matters, Erika Loke, Column Editor *new column
Creative Hornist, James Naigus, Column Editor
Cor Values, Ellie Jenkins, Column Editor
Teacher Talk, Michelle Stebleton, Column Editor *editor assigned
Horn Tunes, Drew Phillips, Column Editor

These columns may be added to and/or modified in the future, based on suggestions from IHS membership, the Advisory Council, and current column editors. We continue to have a steady supply of quality submissions for featured articles, and the Editorial Staff is committed to content which exemplifies the international stature and circulation of the journal. For example, the May 2022 issue included articles from Brazil, Spain, Germany, Austria, Kenya, and the United States. I would love to see more content from other countries, and will be working on ways to encourage submissions from diverse authors in the coming year. In February 2022, Jeffrey Curnow, Associate Principal Trumpet of the Philadelphia Orchestra and cartoonist for the NPR Classical Facebook page, was contracted to create humorous illustrations to appear regularly in each issue. It is my hope that Jeff's talent and wit will encourage submissions of a similar nature from IHS members.

Podcast

The Horn Call Podcast is a monthly podcast featuring interviews, archived audio from past IHS symposia and other events, and news and updates in the horn world. The online home of the podcast is podcast.hornsociety.org, and it can also be found on Apple Podcasts and other major podcast outlets. As of this report, 22 episodes have been published, with a total of 5,788 downloads. This represents more than double the number of downloads since this time last year. 70.34% of those downloads come from the United States, which is not surprising, but the remainder have come from over fifty other countries. Guests for season two include: Yasmeen Richards, Katherine Likhuta, Radegundis Tavares, J. Bernardo Silva, Daren Robbins, Larry Williams, Johanna Lundy, Jennifer Sholtis, Mike Harcrow, and Julia Burtscher.

E-Newsletter

Mike Harcrow is the newly-appointed Editor of the IHS e-Newsletter, *Horn and More*. Mike brings a wealth of experience and numerous international contacts to this position. He and his editorial staff have already put together several great issues during the past few months.

Social Media/YouTube

The Horn Call has a social media presence through Facebook and Twitter, and I strive to post content which amplifies the goals of the IHS, and draws attention to new issues of the journal and podcast. New podcast episodes are automatically published to the IHS YouTube Channel, and these episodes account for the last several uploads. We have had many discussions about how best to utilize YouTube, Instagram, and other social media platforms, and one conclusion of those conversations is the necessity for content. It is my hope that in the future we can solicit more videos from IHS members in the form of brief playing tips, interviews, humor, and other engaging content.

Respectfully submitted,



James Boldin
Publications Editor

Horn Call Assistant Editor and Website Editor

Report to the IHS Advisory Council

Marilyn Bone Kloss

May 2022

For the General Meeting

IHS publications depend on input from members. Send articles, correspondence, humorous items, and photos (including photos suitable for the cover of *The Horn Call*) to Editor James Boldin or me (Assistant Editor Marilyn Kloss). Send emails, Word documents, and high-resolution jpg images. Our contact information is listed in *The Horn Call* and on the IHS website. We are happy to help in any way to make the most of your submissions and are grateful for all contributions. Thank you.

IHS Online

2021-2022 Annual Report

The past year was again one primarily of making incremental changes in coding to several pages to make the site more mobile friendly while updating existing content. Version 4.x of the Joomla platform has been published and we are waiting on the updating of several components to Joomla 4 compatible versions before we can make the migration. The Jobline and Assistantship component, and the form2content component that is used for symposium host applications are not being updated, so I will need to find replacements.

The major change this year was in how the site handles translations. Instead of manual translations of a very small portion of the content, we installed GTranslate. This module offers Google Neural Translation – machine translations, but significantly better than the free Google Translate. With GTranslate, the entire site, including link text and all menu items is now available in traditional Chinese, French, German, Italian, Japanese, Korean, Portuguese, Romanian and Spanish.

To accommodate uploading of the “On Demand” videos that were part of IHS 53, our Vimeo account had to be upgraded. We currently have the “Pro” membership level, but that will be downgraded back to the Plus level once our current subscription expires in July. We won’t lose any content, but the subscription price will be reduced from \$20 per month to \$7 per month.

Traffic is again up significantly compared to the previous year, with 196,827 unique visitors from 191 countries vs 171,062 from 189 countries a year ago. Once again, most of that increase came from one country, most likely in the form of spam or hacking attempts. As far as I can tell, there have been no successful hacks of the site.

The “Updates from the IHS” newsletter, listing new classified ads, new or updated Teacher Database listings and new or updated section lists is sent out every other Tuesday. It currently has 954 active subscribers.

As always, I welcome ideas, suggestions, and constructive criticism!

Respectfully submitted,

Dan Phillips
May 29, 2022

Horn and More E-Newsletter
Mike Harcrow, Editor
2022 Annual Report

Since assuming editorship of *Horn and More* in the fall of 2021, the editorial staff and I have worked to continue Jeff Nelsen's original goal of providing *a great mix of information about horn events, performers, performance, pedagogy and more*. I believe we have been successful in accomplishing this, and positive feedback is evidence to support it.

There has been some turnover in the editorial staff, most noticeably the retirement of Ab Koster, with Dan Grabois taking over as provider of the Pedagogy Column as of this past May. We have also added a proofreader, Heather Thayer; and Angela Winter will continue to do video interviews with a loose goal of 3 per year. Gabriella Ibarra has been very consistent in keeping readership informed about people and events across Latin America. We would like more content from Asia and the Middle East; and we still hope for a European representative to be added to the editorial staff sometime during this calendar year (this would put us at a total of 8 staff members, including Dan Phillips and myself). We have, in addition, added several new languages to the translation "button" on the site.

One topic that has grown out of attention to articles from parts of the world where horn is not well-known or where instruments are difficult to locate or purchase is the potential need for a charitable arm of the IHS, a clearing house of sorts for donations from our very generous community—gifts of instruments, *accoutrement*, methods and print music, *etc.*—delivered or sent to places where the cost of living or other barriers to access make procuring these things difficult. (I believe President Tavares will address this with the EC during or prior to upcoming IHS 54 meetings.) Replacement of materials in Albania and provision of materials to Cambodia are the most recent suggested projects.

Horn and More is intent on publishing at least ten issues annually, if not twelve, with each issue released on the first of each month. Since October 2021, I have made no noticeable alterations to the format or content type which Kristina Mascher-Turner so ably established during her excellent tenure as Editor of *Horn and More*. However, we will assuredly make every effort to keep up with the development of more interactive content application as it appears in the digital world.

Respectfully submitted,

Mike Harcrow, Editor
Horn and More