



# THE SOCIETY OF RECORDER PLAYERS

President: Sir Peter Maxwell Davies CH CBE  
Registered Charity No. 282751, SC038422

## ANNUAL CONFERENCE 2015

### OFFICERS' REPORTS

#### REPORT BY THE CHAIRMAN

*The third year of my Chairmanship seems to have passed very quickly. The following are some areas which may not be covered in the reports by other Officers.*

**National SRP Festival – Truro** : Cornwall was at its glorious and sunniest best for the annual Festival which, alongside the usual variety of music to suit all tastes and standards of play, included an opportunity to participate in a Recorder Orchestra. Junior players were also catered for with some workshops. The entertainment provided by traditional Cornish dancers was fascinating and the evening concert in the chapel was delightful with the inclusion of younger musicians. It was lovely to see so many players enjoying themselves over the weekend and some extended their stay to take the ferry down the river to Falmouth, go walking or visit the local sights.

Sessions at the **Scottish Recorder Festival**, held in Glasgow, were led once again by members of the Flanders Recorder Quartet, finishing in an inspiring performance by the Quartet.

**Commissions** : *Keskan II* was written by Russell Pascoe for the National SRP Festival in Truro, where it had its first performance in the massed playing session. A copy of all Festival commissions is given to each branch to add to its music library.

The 2014 commission was *Quattuor Musicae*, by Paul Max Edlin. This is scored for treble, 2 tenors, bass, great and contra, with four movements based on historical styles. The first performance was given by *Zero Gravity* in London in July 2014. The score and parts are available to download from the website. Bob Chilcott has been commissioned to write a piece for 2017.

**Frans Brüggen** : We were very sad to hear of the death in August last year of Frans Brüggen, a Vice President of the Society. As a recorder player, conductor and musicologist, he brought the recorder out of the classroom and into the concert hall as a serious musical instrument. He was born in Amsterdam in 1934 and claimed that it was boredom during the war, when many Dutch schools were closed, that led to him playing the recorder. By the age of 21, he was a professor at the Royal Conservatory in The Hague and started looking at the use of historical instruments in older music, eventually leading to the co-creation of the Orchestra of the Eighteenth Century.

**Vice Presidents** : Following the death of Frans Brüggen, the Committee is proposing the nomination of four additional people to the role of Vice Presidents of the Society at this Conference: Piers Adams, Tom Beets, Michala Petri and Philip Thorby.

**Musical instrument insurance – Lark** : The Society is very pleased that it has been able to arrange preferential rates for members for personal musical instrument insurance. This is through Lark, the Society's main insurers. Details have been circulated to all members, via their branches and information is also available at the Society's stand at the Festival. Do obtain a quote from Lark if you feel that your current household insurance is inadequate.

**RecorderFest** : The RecorderFest was held last September by Benslow Music Trust (in Hertfordshire), in association with the Society for the first time. This caters for all standards of recorder playing, with opportunities for tutoring in one-to-a-part for those of a higher standard. There will be another similar weekend from 25-28 September 2015 (2 or 3 day option) – Benslow is easy to get to, provides very comfortable accommodation and food, and you never know what other musicians you may bump into!

**Chiltern Recorder Consort Series** : There are now over 300 of Alex Ayre's arrangements available as computer set versions, with the remainder still available in the original handwritten style. Full details are on the Society's website. The Society benefits not only from royalties on sales of this music, but also via Performing Royalty fees. The regular statement received regarding the latter is fascinating in its analysis of which pieces have been "performed" and where, including iTunes, Spotify, Amazon and many others. The latest statement identified that one of the most popular pieces was used on BBC Radio 4 Extra, apparently relating to the Census, whilst an earlier statement revealed a piece being used for what appeared to be a Greek soap opera!

**Social Media** : The Society is always looking at ways to improve communication, both between the Society and members and between members themselves and others interested in the world of the recorder. The Facebook page is well used with news of events and there is also now a Twitter account (@RecorderSocUK). Both can be accessed easily from the Society's website home page.

**Branches** : Branches and the Society's members took part in many activities in the wider community - playing in public places (eg theatre complexes, shopping centres and libraries); workshops and performances in schools; concerts in churches, cathedrals, residential care/nursing homes and drop-in centres, sometimes with other music groups as fundraising for other charities. Instruments were also loaned and financial support given to younger players. There are many links between branches and local U3A groups, other adult education groups and university music departments, with some student conductors. Branch members also participated in a production of Noye's Fludde and in the Aldermaston Mystery Plays. One branch ran a competition for student composers.

**National Youth Recorder Orchestras (NYRO)** : The National Youth Recorder Orchestras (NYRO), managed by a sub-committee, were in their twelfth year. The non-auditioned Easter course was in its regular location at Rugby School, Warwickshire. The summer course in July 2014, was in Bootham School, York, with the addition of 38 younger players from the Landes-Jugend-Blockflotenorchester in Baden Wurttemberg, culminating in a joint concert. NYRO Recorder Days were held in Hatfield, Oxford, London and Exeter.

From 1<sup>st</sup> September 2014, NYRO became a separate charity, independent of the Society, but received a grant of £5,000 from the Society to assist in its first year of operation, with the possibility of additional future funding.

**Recognition of long service** : The introduction of 25, 40 and 50 year awards in appreciation of the work of long-serving Branch Musical Directors and officials has proved popular. However we believe there are still many unsung heroes amongst the branches, particularly where a branch may not be aware that a member has previously spent some years as an official with another branch. Any nominations should be passed to the Society's Secretary.

**The Future** : Despite the often quoted view that the recorder is no longer commonly taught as an instrument in schools, the 2014 ABRSM survey and report on "Teaching, Learning and Playing in the UK" showed that the numbers have actually increased to over a quarter of children, as a result of

the focus on ensuring that all children are given the opportunity to learn an instrument. The success of Sophie Westbrooke in the BBC Young Musician 2014 competition has also helped to bring the true potential of the recorder to a wider audience. Many older people are also rediscovering the joy of making music via U3A recorder groups and there are increasing links between these and SRP branches.

Overall, therefore, the future is looking promising!

**Tessa Rolph**

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## **REPORT BY THE SECRETARY**

Branch closure and possible new Branches: Conference is asked to note the closure of South Cotswold Branch during the year (Rule 10.5). I have had a couple of tentative enquires about the formation of new Branches, but no firm proposals yet. If members do meet someone interested in setting up a new Branch, do tell them that only 6 members are needed and that an updated leaflet with guidance on forming a Branch is available from me (and shortly on the website).

Panel of Visiting Conductors: A new edition of the booklet listing members of the Society's Panel of Visiting Conductors, with contact and biographical details, will be available at Conference and shortly thereafter on the website. I will plan to update the printed booklet every two years or so, but the website version will be updated whenever there are changes.

Particular thanks are due to four members of the Panel who are standing down after many years' service: Denis Bloodworth and Robert Hault, due to ill health; Graham Danbury, who is retiring after 19 years as Musical Director of Mid Herts Branch; and Layton Ring, now age 92½. Layton, who is a New Zealander and founder of the NZ SRP, has asked me to pass his good wishes to all members who remember him. Colin Touchin is also temporarily stepping down from the Panel since his other commitments, particularly overseas, make it difficult for him to accept invitations from Branches at present.

There were 34 visits to Branches by Panel members in 2013-14 and to date I have approved 36 for 2014-15 (of which 24 should have taken place by the date of Conference) and 3 for 2015-16. Please would Branches remember to submit any claim for reimbursement of expenses to the Treasurer within one month of a conductor's visit. The approval notice that I issue for visits includes a claim form and details of the expenses that can be reimbursed.

We are always pleased to consider applications to join the Panel of Conductors. Those on the Panel do not have to be SRP members, though of course we hope they are or will be. Applicants must either demonstrate their skills by conducting a Branch with which they are not familiar to the satisfaction of one of the Society's Musical Advisers or be recommended by a Musical Advisor who is familiar with their work. Anyone interested in joining the Panel should contact me in the first instance.

**Mike Wilkinson**

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## Report by the TREASURER

### ACCOUNTS FOR THE YEAR ENDED 31<sup>ST</sup> AUGUST 2014

This table is a summary of the **Central Fund** accounts for 2013-14 and a forecast for 2014-2015.

	2012-13 actual	2013-14 forecast	2013-14 actual	2014-15 budget
<b>INCOME</b>				
Subscriptions including Corporate Subscriptions	£29,047.40	£30,000	£31,018.25	£31,100
Festival Surplus	£213.46		?	£600
Scottish Recorder Festival (Surplus) Loss	£0			£0
HMRC gift aid (allocated to AIF)	{£4,491.03}	{£4,800}	{£4841.43}	
Bank Interest (11.88% of Total Received)	£133.62	£145	£280.14	£180
Royalties	£0	£10	£6.16	
Branch Handover	£31.00			
<b>Total</b>	<b>£29,425.48</b>	<b>£30,145</b>	<b>£31,304.55</b>	<b>£31,880</b>
<b>EXPENDITURE</b>				
Magazine	£13,502.00	£13,500	£13,873.80	£13,900
Annual Conference	£5,167.74	£5,300	£4,865.39	£4,500
Conductors Visits	£3,136.78	£3,600	£2,649.95	£3,200
Committee Expenses	£3,262.81	£4,000	£2,410.42	£3,500
Printing, Stationery & Membership List	£1,267.87	£200	£61.79	£1,300
Phones & Postages	£362.44	£240	£19.26	£100
Publicity	£0	£500	£1,017.10	£500
Ex-gratia payments to Festival branches, and WBF	£209.74	£540	£0	£400
Subscription to Making Music	£416.67	£350	£450.00	£450
Scottish Recorder Festival Loss	£141.85		£611.50	???
Audit	£200.00	£250	£200.00	£250
Internet Presence	£58.20	£60	£96.00	£110
Insurances	£1,747.20	£1,665	£1,745.50	£1,770
Bank charges			£3.50	£0
Miscellaneous	£116.88	£40	£135.14	£100
<b>Total</b>	<b>£29,589.67</b>	<b>£30,095</b>	<b>£28,139.35</b>	<b>£30,080</b>
<b>Income - Expenditure</b>	<b>-£164.19</b>	<b>£50</b>	<b>£3,165.20</b>	<b>£1,800</b>

Subscription income rose by about £1,920 compared to 2012-13. The cost of the Annual Conference was £4,865, £300 less than in the previous year; the cost of conductors' visits was £2,650, down by almost £400; committee expenses £2,410. There were no membership lists, so printing and postage costs were low (£80). There was an overall surplus of £3,165 due to higher income and lower expenditure.

The Scottish Festival again made a loss (£612). The Festival in Truro made a surplus of almost £600 but I received the accounts too late to include them in the 2013-14 accounts.

The **Central Fund** held £30,471.97 on 31<sup>st</sup> August 2014.

The **Walter Bergmann Fund** received £6,170 in donations, £374 share of bank interest (15.88% of total), and £213 in Gift Aid. It made grants totalling £5,395, provided the third prize at the SRP/Moeck competition (£400), committee expenses amounted to £167 and bank charges £5. The year's surplus was £789, leaving its fund at £31,490.34 on 31<sup>st</sup> August 2014.

The **Arthur Ingram Fund** received £1,704 share of bank interest (72.27% of total) and £4,841 in Gift Aid. It also received £25 in donations, royalties from Alex Ayre music £253 (minus £152 Anne Ayre's share), and PRS fees for Alex Ayre's music £51. Income from the sale of Bonsor CDs brought in £423 (together with the previous year's surplus the enterprise has brought in around £900 to date). The fund's main expenditure was the NYRO management fee (£6,600). The cost of the **competition** rose to £2,122, **competition prizes** £600. I still have not received any proceeds from ticket sales from the recital in 2012. We spent £1,500 on **commissioned music** (in addition to the Festival music). Other expenditure was in support of Festival music (£425) and workshops (£765). **Jubilee playing days** cost £900; the **setting of Alex Ayre's music** £271, **grants** £708. The overall expenditure of the Arthur Ingram Fund amounts to £15,358.12 (a loss of £6,910). The overall fund amounts to £138,334.03 on 31<sup>st</sup> August 2014.

Looking at the current year I predict a surplus of around £1,400 for the Central Fund. For this reason and because, looking at branch accounts, I notice that a lot of branches are faced with increasing cost for venue hire, I propose not to increase the central subscription this year, giving branches a chance to add more to the branch subscription. Although most branches sent me their accounts by middle of October, a few did not come in until December causing quite a delay in sorting the accounts.

There is a recurring problem with some branches not being aware of the need to use last year's final figure as starting point for the current year's account, and the need to record payments from other SRP accounts clearly. This makes cross checks quite difficult. This also applies to workshops, which should be neutral to branch accounts. I need to receive the accounts for workshops separately, as soon as possible after a workshop has been held, together with the balance of the entry fees. The figures relating to the workshop should NOT be entered on the branch account return. I need to be made aware of any payments between branches or between branches and central SRP.

I would like to request that branch treasurers look at their branch accounts in June or July to check whether they have reclaimed pastoral visitors' travel expenses, passed on donations etc. It complicates matters if branches do not account for such items within the financial year to which they relate. I hope that the re-introduction of the numbering system for conductors' visits will help me to spot those branches that have not claimed in time. The NYRO accounts were again examined by our Independent Examiner, which has proved very helpful in consolidating the accounts.

I wish to thank Keith Varney, our Independent Examiner, for his helpful advice and efficient handling of the auditing of the Society's accounts, and this year I also need to extend my gratitude to the help I received from Tessa in finalising the accounts.

**Ursula Burchette**

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## **REPORT BY THE MEMBERSHIP SECRETARY**

### **Membership numbers**

The total number for all categories of member, excluding honorary life members, for 2014-15 is 1,396. This is in fact an increase on the 2013-14 figure which was 1,361 (incorrectly reported last year as 1,373).

The small increase in membership is partly the result of the introduction of the reduced rate membership, under which twenty-seven new members have been enrolled. Anthony Hall's initiative in this respect has been notably successful.

The number of non-renewals has been 120.

### **Branch membership numbers**

Twenty-three branches have increased their membership, Macclesfield, Country and Overseas, North London, and Roxburgh by significant numbers. Eighteen branches have experienced losses, quite seriously in the case of Devon and Kent. Nine branches have held their membership steady.

### **Processes**

The membership secretary is pleased to report that the new database system devised to absolutely professional standards by Anthony Hall has functioned very smoothly, and almost all branches have used it without problems. There has been a number of messages in appreciation of its clarity and easiness to use. The membership secretary, and the Society as a whole, owe Anthony Hall an enormous debt. He has not only worked tirelessly on this project, but has been always available to help when any difficulties have arisen.

The membership secretary would also like to express his appreciation of Ian Davies at Recorder Music Mail, who has been very willing to work with the new database system. One of the system's functions is on-going comparison between the distribution data held by Recorder Music Mail and the details submitted by branches to the membership secretary. There have been noticeably fewer problems with distribution of the December and March issues of the *Recorder Magazine*, and those that have been reported seem due to the parcel firms involved. Recorder Music Mail has promised to investigate this.

### **Printed membership list**

The printed membership list has been produced from the database with a minimum of manual intervention. This is again thanks to Anthony Hall, who devised the system for generating the list automatically from the database in camera-ready form. The membership secretary is very grateful to Highland Printers for printing the list and membership cards expeditiously and efficiently, and to Cynthia Heath for offering her house as a delivery-point for the large volume of printed material involved.

**David Rollason**

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## Report by the COUNTRY AND OVERSEAS SECRETARY

Current membership figures (with figures from April 2014 for comparison):

	Ordinary	Household	Student	Life	Total
UK	66 (48)	8 (10)	0 (0)	2 (10)	76 (68)
Rest of Europe	11 (13)	0 (2)	0 (0)	0 (0)	11 (15)
Rest of World	5 (6)	4 (6)	0 (0)	0 (1)	9 (13)
Totals	82 (67)	12 (18)	0 (0)	2 (11)	96 (96)

Corporate Members: 4 (3)

Orchestras and affiliated groups: 19 (16)

**Sandra Foxall**

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## Report by the SRP NEWS EDITOR

In the past year 22 Branches have contributed, much the same as in recent years, with an average of 9 reports per issue of the *Recorder Magazine*. Five Branches have not reported for four years or more. Full texts of branch reports continue to be placed on the website at the time the Magazine is published, though in the year past contributions have more or less matched space available, so little editing has been required.

Reports of this year's Festival and Conference will appear in the Summer or Autumn issues of the Magazine.

**Madeline Seviour**

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## Report by the WEB EDITOR

This year I have been mainly occupied with development of the membership administration system. This has been used for all 2014-15 subscriptions and production of the membership list. Branches still submit returns on spreadsheets, but COS, Orchestras and Corporate Members are entirely handled on-line. I hope by 2015-16 to allow branches to update their data on-line as well. Although I believe that most branches have found the new returns straightforward I am always happy to receive suggestions for improvement.

There have been few changes to the website itself this year. There is now a performers' page, to which contributions are invited, and there have been some minor improvements in other areas. I did issue a first draft of the new Branch Music Libraries pages: several branches have given me updated material for these, but I am afraid that I have not yet been able to incorporate this: I will do so as soon as the remaining high-priority items on the membership system are complete.

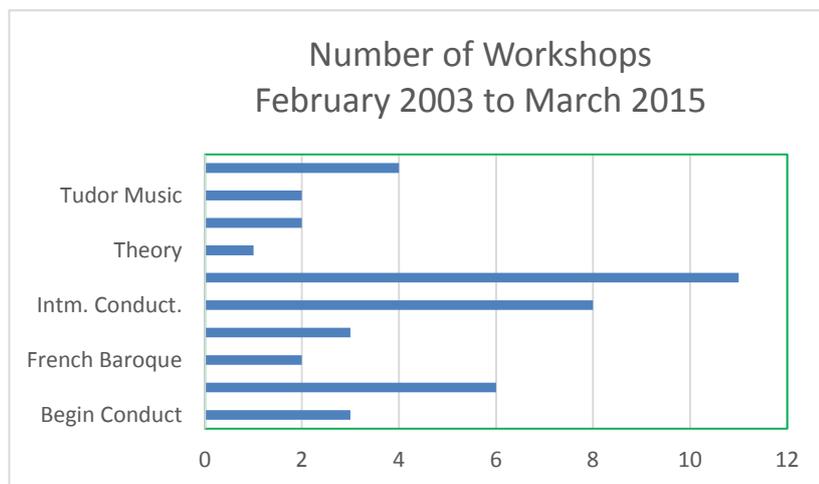
**Anthony Hall**

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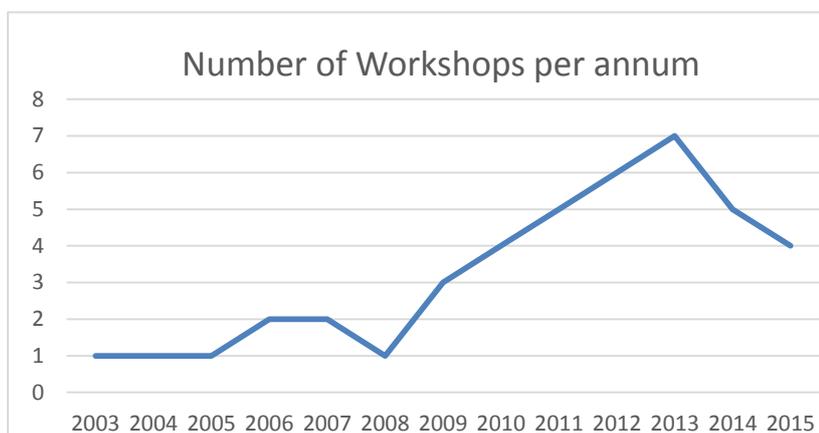
## Report by the TRAINING CO-ORDINATOR

### Report on Workshops taken up since February 2003

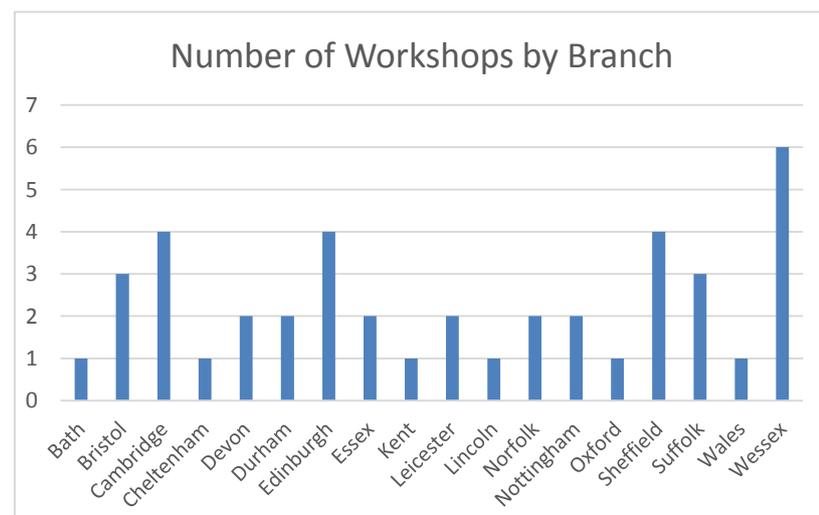
All the charts below are out of the 42 workshops that have taken place since February 2003.



There are a number of workshops available. In the past twelve years there have been some clear favourites.



The popularity of workshops reached its peak in 2013, although there have so far been four in 2015.



Workshops do not have to be put on by branches, although all of them so far have been.

Since Conference last year there have been seven workshops – 2 Tudor Music, 2 Gabrieli Canzonas, 1 Tudor Dance, 1 Intermediate Conducting and 1 English Baroque.

### April Munday

## **Report on the ALEX AYRE LEGACY**

Alex Ayre left over 500 manuscript arrangements to the SRP. We are gradually setting these on computer using the Sibelius programme and over 200 are now published. More than half the remainder are out with setters or waiting to be edited. Everyone involved in the work is a volunteer. We have to fit it round paid work or other obligations and I am very grateful to all those who give up their time to enter the music and send it back to me for editing.

If anyone else who has Sibelius would like to join the band of setters, please contact me at [musher@care4free.net](mailto:musher@care4free.net).

**Moira Usher**

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## **Report by the CHAIRMAN OF THE WALTER BERGMANN FUND**

The Fund committee meets 3 times a year, usually in February, June and October.

We had 8 applications for the June meeting - 3 were agreed, 5 refused.

We had 1 application for the meeting in October - refused for insufficient financial information.

We had 10 applications for the February meeting. Only two were approved. The first is support for a new venture - the London Youth Recorder Orchestra, the second for the purchase of an instrument. 8 were refused, 4 for inadequate information.

We repeatedly have to refuse applicants for lack of financial information and we have strengthened this part of the application form. We would naturally prefer to support deserving applications but we do need evidence of need before we can say yes.

Julie Dean (Recorder Shop London) has taken a number of our legacy instruments this year that have needed work on them before they can be sold. She has then put them on her *sales for charity* page and this has so far has raised £1350 for the WBF. The Early Music Shop has also sold one or two instruments for us. A large quantity of second hand music has been donated which I sell at our local branch and wherever I go to conduct. This has raised hundreds of pounds so far and is well worth the effort. Ruth Burbidge kindly has had a second hand box of this music in her shop at the Recorder Summer School and in the last 2 years has raised £170. Many thanks to all those who have given instruments or music to be sold.

**Moira Usher**

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## **Report by the MOECK/SOCIETY OF RECORDER PLAYERS SOLO COMPETITION ADMINISTRATOR**

Entries closed on 31<sup>st</sup> March 2015. We have had 20 entries from all across the world, many from Germany, Hungary and even Japan. There are a small number of UK entries. I have had one request for a late entry which I allowed due to exceptional circumstances.

I am currently in the process of checking all the audio tracks work. Many entrants successfully transferred their entries to me electronically, via Google Drive or We Transfer. This saved the entrants a lot of money in postage. Several still opted to send CDs which were then uploaded onto Google Drive to send to the panel. This saves us the cost of posting 60 CDs to the panel and means the recordings will be accessible even when the panel are away from home.

I will be sending the entries across to the judging panel – Bart Spanhove, María Martínez Ayerza and Steven Devine – mid April and hope to get feedback to the entrants in June.

The Spring issue of the *Recorder Magazine* contained a brilliant review of the 2013 winner's concert by Naomi Wellings. Anne-Suse Ensle gave a fantastic recital, accompanied by Max Volbers, and the chapel was packed full with audience.

Many thanks go to Heather Sagar and Peter Booth at the Early Music Shop for their support, as well as Dick Pyper whose advice and support has been invaluable.

**Sarah Langdon**

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