



THE SOCIETY OF RECORDER PLAYERS

Registered Charity No. 282751, SC038422

ANNUAL CONFERENCE 2016

OFFICERS' REPORTS

REPORT BY THE CHAIRMAN

The Chairman, Tessa Rolph, is standing down after serving as Chairman for 4 years. She will give an oral report to Conference.

REPORT BY THE SECRETARY

President and Vice Presidents: Members will have seen that the Society's President since 1998, SIR PETER MAXWELL DAVIES CH CBE, died on 14th March 2016 at the age of 81. There have been many fascinating obituaries and tributes to him, and Branches and affiliated Orchestras will soon be given the score and parts of an arrangement for recorders by Mirjam Morat of his *Farewell to Stromness*. This was composed in 1980 as part of a larger work written to protest at proposals for a uranium mine in Orkney. Boosey & Hawkes, copyright holders, have kindly given the Society permission to use this arrangement. In due course the Society will wish to consider the appointment of its next President and would welcome suggestions from members.

DENIS BLOODWORTH, one of the Society Vice presidents, died on 23rd January 2015 at the age of 88. He was a former conductor of the London Recorder Orchestra and former Musical Director of South London Branch. He led the Orchestra for well over 20 years before ill health forced him to retire. He was widely known as an outstanding arranger and many recorder players worldwide will be familiar with his music. Denis was for many years a member of the Society's Panel of Visiting Conductors and was appointed a Vice President in 2011.

Branches: I am delighted to report the formation of an ORKNEY BRANCH, with Caroline Melody as Chairman. Conference is invited to ratify the addition of Orkney Branch to the Branches of the Society (Rule 10.4). Conference is also asked to note the closure of HULLAVINGTON BRANCH during the year (Rule 10.5). If members do meet someone interested in setting up a new Branch, do tell them that only 6 members are needed and that a leaflet with guidance on forming a Branch is available from me.

Visiting Conductors: We are pleased to welcome SARAH WHOMERSLEY, Musical Director of Cornwall Branch, as a new member of the Panel of Conductors. PAM SMITH is stepping down after being a member of the Panel for well over 10 years. We are most grateful to her for all her work for the Society. Guidance on the Visiting Conductors scheme, and the current list of Conductors, can be found at www.srp.org.uk/visiting-conductors. Do remember that, to qualify for reimbursement of eligible expenses, Branches should ask me for an approval/claim form *before* the conductor's visit.

About 80% of Branches make use of the Visiting Conductors scheme. In 2014/15, 41 Branches (out of 50) took part, and in 2015/16 I have so far approved 38 visits, of which 17 have taken place at the

time of writing. All Branches, irrespective of the number of members, are now eligible to participate in the scheme and feedback suggests that Branches almost invariably find visits instructive, rewarding and enjoyable. If your Branch has not booked a visit this year, there is still time to do so, and remember to include one when planning your programme for 2016/17.

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 familiar with their work. Anyone interested in joining the Panel should contact me in the first instance.

Recognition of long service: Conference is reminded that the Society is delighted to be able to show its appreciation of the work of long-serving Branch Musical Directors and officials by the award of certificates recognising 25, 40 and even 50 years of service. Many awards have been made, but I suspect there are still unsung heroes, including ones just reaching one of these milestones, who deserve recognition. If you know, or are, one of these dedicated members, please let me know.

Branch Guidance: From time to time Branch officials contact me and other Committee members with queries about the running of their Branches, and we are pleased to help if we can. However, I have now compiled a document bringing together, from elsewhere on the website and other sources, guidance on some of the more frequent queries that are raised. This can be found at www.srp.org.uk/admin/documents/SRPBranchGuidance2015.pdf. I hope Branches will find this helpful and will let me know if they have any suggestions for amendments or additions to it.

Frequently Asked Questions: As you will see from the Web Editor's Report, another recent addition to the website is a section for Frequently Asked Questions (FAQs). This is intended to give everyone - novice or expert, student or teacher - access to advice from the Society's Musical Advisers on any aspect of playing or studying the recorder. There are already questions, and answers, about teaching resources, the choice of recorders for beginners, and teaching left-handed children. Send questions to faq@srp.org.uk, and consult previous FAQs at www.srp.org.uk/frequently-asked-questions.

National Youth Recorder Orchestras: NYRO has been a separate charity since September 2014 and is now able to apply to the Society for financial support to help it help young players to develop their recorder playing. The Society awarded a grant of £4,000 to NYRO for 2015/16 and has agreed a grant of £5,000 for 2016/17. £1,000 of this latter sum is subject to NYRO raising at least this amount from other sources. The Society is happy to collect donations for NYRO from members, either separately or as an addition to subscription payments. Eligible donors are encouraged to complete Gift Aid Declarations in favour of NYRO. If you know or meet young players who might be interested in learning more about NYRO, do encourage them to get in contact with NYRO via www.nyro.org.uk.

The Society is, of course, also happy to accept donations for other purposes and, where appropriate, claim refunds of tax under the Gift Aid scheme. So, if you would like to enhance your contribution to the Society's charitable objectives, do consider making a donation to the Society's central funds, the Walter Bergmann Fund, the Concerto Fund or to your Branch.

Mike Wilkinson

REPORT BY THE TREASURER

A copy of the 2014/15 accounts for the year ended 31st August 2015 is circulated separately.

The Society accounts are divided into 5 different funds:

1. The **Central Fund** is the fund used for the everyday running of the Society. The main income derives from members' national subscriptions.
2. The **Arthur Ingram Fund**, received as a bequest about 16 years ago, is the main means by which the Society supports its charitable activities – training workshops, the Moeck/SRP competition, special grants and funding for compositions. Its main income derives from Gift Aid from members' subscriptions and bank interest. Over the years we have moved most of our charitable expenditure into this fund to be able to keep subscription rates low.
3. The **Walter Bergmann Fund** is a restricted fund; this means that this fund can only be used in a specific way and for a specific purpose. The WBF provides grants to young recorder players (up to age 30). Its main source of income is from donations.
4. The **Concerto Fund** was conceived in the financial year 2014/15 in order to support the commission of a recorder concerto from Graham Fitkin in response to recorder players reaching the BBC Young Musicians finals. This is a restricted fund; any donations received can be gift-aided. The fund will be closed once the target has been reached.
5. The **Branch Accounts** are a consolidation from 52 or so individual Branch accounts.
6. The **National Youth Recorder Orchestra** became an independent charity on 1st September 2014, and is no longer shown in our accounts.

As national Treasurer I look after the first four of these, but have to collate the data for the Branch accounts to include into the Society's return to the Charity Commission. For this reason I always ask for early returns (by mid October) – a lot of work has to be done once the data have been received.

On the following page is a summary of the **Central Fund** accounts for the year 2014/15 and a forecast for 2015/16.

Subscription income rose by almost £1,000 compared to 2013/14. I have changed the way to show the expenditure for the Annual Conference and Committee. The form to report to the Charity Commission requests the amount of expenses paid to Committee members. I have therefore added the Committee's Conference costs to the Committee expenses, reducing the cost of the Annual Conference by this amount. This makes the cost of the Annual Conference look less (£2,395) and the Committee expenses (£4,118) higher, though the amount is less than in the previous year (according to the 'old' system the respective figures are Conference £3,714, Committee expenses £2,800). The Membership Lists resulted in higher printing costs (£1,720). There was an overall surplus of £6,277 due to additional income from two Festivals and donations of £2,500. The Festival surplus has since been shared out between General Fund, WBF and the branches (Wolverhampton in 2015/16). The **Central Fund** held £36,749.58 on 31st August 2015.

The **Arthur Ingram Fund** received £1,221 share of bank interest (69.07% of total). It also received £22 in donations, royalties from Alex Ayre music £183 (minus £73 Anne Ayre's share), and PRS fees for Alex Ayre's music £70. Income from the sale of Bonsor CDs brought in £232. The fund's main items of expenditure were grants to NYRO (£5,000), a Recorder Concerto Commission (£3,000), the

Society of Recorder Players – Annual Conference – Sunday 3rd April 2016 - Lincoln

Central Fund accounts

INCOME	2013/14 actual	2014/15 forecast	2014/15 actual	2015/16 budget
Subscriptions including Corporate Subscriptions	£31,018.25	£31,100	£32,003.12	£32,000
Festival Surplus	?	600	£597.45 £1,705.11	
Scottish Recorder Festival (Surplus) Loss		0	0	
HMRC gift aid (allocated to AIF)	{£4,841.43}			
Bank Interest (11.88% of total received)	£280.14	£180	£268.84	£200
Donations			£347.00	
Royalties	£6.16		0	£10
Branch Handover			£41.68	
Total	£31,304.55	£31,880	£34,963.17	332,210
EXPENDITURE				
Magazine	£13,873.80	£13,900	£13,659.70	£13,900
Annual Conference	£4,865.39	£4,500	£2,395.65	£3,000
Committee Expenses	£2,410.42	£3,500	£4,118.12	£5,200
Conductors' Visits	£2,649.95	£3,200	£3,375.54	£4,000
Printing, Stationery & Membership List	£61.79	£1,300	£1,719.09	£300
Phones & Postages	£19.26	£100	£57.07	£200
Publicity	£1,017.10	£500	£393.60	£600
Ex-gratia payments to Festival branches, and WBF	0	£400	£398.30	£1,137
Subscription to Making Music	£450.00	£450	£450.00	£350
Scottish Recorder Festival Loss	£611.50	???	0	
Audit	£200.00	£250	£200.00	£200
Internet Presence	£96.00	£110	£106.20	£105
Insurances	£1745.50	£1770	£1,768.29	£1,768
Bank charges	£3.50	0		
Miscellaneous	£135.14	£100	£44.00	£40
Total	£28,139.35	£30,080	£28,685.56	£30,800

Birmingham Recorder Festival (£500), and the cost or balance of instruments for Sophie Westbrooke and Charlotte Barbour-Condini, BBC Young Musician of the Year finalist. Entries to the **Competition** added £1,938 as income, expenditure arose from hospitality at the winner's recital, printing and travel expenses, in all £362. The larger expenditure of the Competition account occurs in years when the competition takes place. **Workshops** brought in £1,713 in entrance fees but occurred costs of professional fees and expenses (£1,782), venue hire (£688), refreshments and printing (£110), resulting in overall support from the Arthur Ingram Fund of £871. Other items were an ex-gratia payment to Ron Skins for a collection of Recorder Magazines, costs occurred for setting of the Alex Ayre music (£29) and a replacement copy of the Ireland Festival music (£28). The overall expenditure of the Arthur Ingram Fund amounts to £12,571, a reduction of £7,191. The overall fund amounts to £131,142.96 on 31st August 2015.

The **Walter Bergmann Fund** received £4,583 in donations, and £278 share of bank interest (15.85% of total), £199 as share of the Truro festival. It made grants totalling £4,963; committee expenses amounted to £42, printing to £33 and bank charges to £20. The year's surplus was £1.60, leaving its fund at £31,491.94 on 31st August 2015. In the current financial year the fund has received almost £6,000 in donations and given £3,800 in grants.

The **Concerto Fund** only held £3.95 on 31st August 2015 but has since grown to £550. Thank you to all who have contributed to date.

Although the **National Youth Recorder Orchestras** has become independent we are still happy to receive donations for them, and indeed £215 has come in with subscriptions this year, which I have transferred to them. Please note that anyone able to Gift Aid their donations and donating larger sums to NYRO should fill in a Gift Aid declaration form for NYRO as we can no longer claim the Gift Aid for them.

I asked **Branches** to report the costs of their Playing Days in more details, providing figures for venue hire, cost of conducting (fees and expenses) and income from playing activities. This reflects our playing activities and the cost involved better when I fill in the form for the Charity Commission.

Looking at the current year I predict a surplus of around £1,400 for the central fund. Therefore I propose **not** to increase the subscriptions for the second consecutive year. However, at the time of writing my report the amount of subscriptions received currently falls short of my projected figure by about £3,000, which may necessitate a rise in subscription in the following year (2017/18); apart from the cost of the Magazine our expenditure does not relate to the number of members. Although most Branches sent me their accounts by the middle of October, one did not come in until the end of November causing quite a delay in sorting the accounts. Last year's request to Branch Treasurers to look at their Branch accounts in June or July to check whether they have reclaimed pastoral visitor's travel expenses, passed on donations etc. resulted in a much cleaner end to the financial year. I would like to thank you for this and I hope that this will continue. Receiving requests for reimbursements after 31st August of the financial year always complicates 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.

Ursula Burchette

REPORT BY THE WEB EDITOR

I am pleased to say that Sara Scorey has taken on the role of Deputy Web Editor, ensuring that the website and membership system do not depend on just one person any more.

The website has seen some content changes this year: notably there is new material, including a Frequently Asked Questions page, in the section about *The Recorder*.

The membership system is now available for branches to use on-line, if they wish, and 13 Branches are using this method. From next year, Branches will also be able to print membership renewal forms for their members, thanks to some work by Terry Hobbs. The Membership Secretary will send out details before the beginning of the financial year.

I am disappointed that I have not had time to update the Branch music library system as I had intended, and I apologise to Branches who have given me updates that I have not yet managed to process. I will try to do this as soon as I can.

Anthony Hall

REPORT BY THE MEMBERSHIP SECRETARY

Membership numbers: The total number for all categories of member, excluding honorary life members, for 2015-16 is 1362. This represents a decrease on the final 2014-15 figure of 1403, and returns the total figure to almost exactly that of 2013-14. Recruitment continues, however, under the reduced rate membership scheme, which is again proving attractive. It is encouraging that a high proportion of last year's reduced rate members have subscribed this year.

Branch membership numbers: The situation for most Branches has been one of steady state or decline in numbers over the last two years, with notable exceptions such as Macclesfield which has continued its upward trajectory, and Weald of Kent.

Processes: Anthony Hall's development of the database system has proceeded apace and highly successfully. Branches can now edit their own membership records on-line, and a number have successfully done this. For others, the spreadsheet system has continued to function well, with almost no problems. Particularly striking is the fact that glitches in the distribution of *Recorder Magazine* have been almost wholly eliminated. This is owing to Anthony's work to make the database communicate directly with Recorder Music Mail, but also to the willingness of Ian Davies there to work with the Membership Secretary.

David Rollason

REPORT BY THE CHAIRMAN OF THE WALTER BERGMANN FUND

The Fund Committee meets 3 times a year, usually in February, June and October, to consider applications for grants to help young people in their development as recorder players. The maximum award is normally £600 per person.

- * We had 5 applications for the June meeting: 4 were agreed, 1 refused.
- * We had 2 applications for the meeting in October: 1 was agreed, 1 refused as the group that had requested support was not based in the UK.
- * We had 5 applications for the February meeting: 3 were agreed, 2 refused.

We had a legacy this year from Bernard Barton who left all his instruments and music to the Walter Bergmann Fund. Many people have helped in the selling of these and so far we have been able to bank over £4,000. This is a significant boost to funds and means we can be more generous in our support of projects that would be above our usual means. The instruments were serviced and valued by Yuzuru in Cambridge.

Moira Usher



REPORT BY THE SRP NEWS EDITOR

In the past year 24 Branches have contributed, a slight increase on last year, with an average of 8 reports per issue. However, 13 branches have not reported for three years or more, a big increase. We would love to hear from them.

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.

The report of this year's Festival will appear in the Autumn issue; it is hoped that the Conference report can be included in the Summer issue.

Madeline Seviour

REPORT BY THE COUNTRY AND OVERSEAS SECRETARY

Current membership figures: (with figures from April 2015 for comparison):

	Ordinary	Household	Student	Life	Total
UK	69 (66)	10 (8)	0 (0)	2 (2)	81 (76)
Rest of Europe	10 (11)	0 (0)	0 (0)	0 (0)	10 (11)
Rest of World	4 (5)	4 (4)	0 (0)	0 (0)	8 (9)
Totals	83 (82)	14 (12)	0 (0)	2 (2)	99 (96)

Corporate Members: 3 (4)

Orchestras and affiliated groups: 18 (19)

Sandra Foxall

REPORT BY THE TRAINING CO-ORDINATOR

The SRP workshops are underwritten by the Arthur Ingram Fund. The following workshops have taken place in the last twelve months. This is slightly fewer than in previous years, although I suspect that some workshops take place without being notified to the Training Co-ordinator.

March 2015	English Baroque	EN	Wessex
February 2016	Begin Conduct		Bath
February 2016	Tudor Dance	C&JS	Nottingham
February 2016	Technique	HH	Norfolk

The training days are very popular with Branches that have had one and most Branches that have one tend to hold one every other year or so. This is also difficult to quantify, however, as workshops can be cancelled without the Training Co-ordinator being notified.

April Munday

REPORT BY THE MOECK/SRP COMPETITION ADMINISTRATOR

2015 saw another wonderful competition at the Early Music Festival in Greenwich. There were 22 entries from countries across Europe and even as far as Japan. The standard was extremely high and, with this in mind, the judges selected 4 finalists to come and perform at the exhibition.

This year we trialled online entries with the majority of performers opting to send their music via GoogleDrive. The judging was done completely anonymously by our adjudicators – Bart Spanhove, Maria Martinez Ayerza and Steven Devine. Each performer was given a number rather than be identified by their name and the adjudicators listened to the entries individually.

The 4 finalists were Sophia Schambeck, Laura Schmid (who was also a finalist in 2013), Lea Sobbe and Silvia Berchtold. All the performances were outstanding and choosing a winner was tough for the adjudicators. Each adjudicator gave each performer a ranking on several different aspects of their performers. These numbers were then added up to give the winner with very little discussion.

Our winner for 2015 was Laura Schmid and I am really looking forward to arranging her winner's recital for 2016.

There is a review of the final, by Dick Pyper, in the Spring 2016 issue of the *Recorder Magazine*.

Sarah Langdon

REPORT BY THE PUBLICITY OFFICER

The Twitter account for the SRP is going well so far, with over 200 followers and tweets from groups such as Fontanella and Palisander! The Moeck/SRP competition generated excellent publicity for the society, with interest from magazines such as Early Music Today and Windkanal. The Society's Stand at the International Greenwich Early Music Festival helped to raise our profile, as did the fantastic concert given by the Arden Recorder Orchestra. During the Festival, email addresses of recorder enthusiasts from outside the society were collected using a 'guess the number of notes' game. I will use these to collate a mailing list to send out Society News, using 'MailChimp'. I hope that the first edition will go out with news from this year's National Festival.

Emily Bannister
