

Review of Moeck/SRP Competition 2003 and 2005 and Proposals for Future Developments

Competition Nov. 2003, Peacock Room

- UK citizens only.
- 9 Entrants (26 enquiries of which 7 were from abroad)
- 3 Finalists Alexandra Opsahl, Ruth Dyson, Sarah Humphrys (Adjudicators did not feel that there was a 4th of sufficiently high standard to compete meaningfully at this level)
- Adjudicators – Dan Laurin (Chair), Ashley Solomon, Marion Scott
- **Approximate Costs**
- Adjudicators Fees 400 (our share – the two UK adjudicators)
- Adjudicators Expenses 000
- Room & Stewarding 000
- Advertising 272
- Hire of Harpsichord 92
- Design/Printing 000
- Administrators expenses 730 (over 2 year cycle)
- Prizes 500 + WBF 250

Winners Recital Nov 2004 Royal Naval College Chapel

Costs – incorporated into the above. No charge made for the venue or stewarding.

Entry Fees received 450

Total Cost to SRP approx 2245 – 450 = 1795

Feedback:

- Very positive regarding standard of winner, general ambience, capacity audience.
- New format at Greenwich an improvement on 2001 Competition at RCM.
- Regular slot on the Sunday afternoon of the International Exhibition with competition and winners recital on alternate years felt to be an improvement over Wigmore Hall winner's recital on a weekday during the February following the competition.
- Contracts for adjudicators a great improvement on the previous 'gentleman's agreement' and the possibility (reality?) of unlimited expenses being claimed.
- The adjudicators did comment on the fact that the fees and expenses offered were on the low side for the work involved. (It was deemed just acceptable on this occasion because Dan Laurin had work in the UK which he could make coincide with the competition and Ashley and Marion are both south UK based.)
- They also recommended that the competition return to being International because in their opinion there was not enough depth of ability in the UK to ensure a high standard of finalists every two years.
- And they suggested the inclusion of a short compulsory piece at the entry stage to create a common reference point when selecting finalists.

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Competition Nov. 2005, Peacock Room

- International entry welcomed
- 9 Entrants including 4 from UK (28 enquiries)
- 4 Finalists (Maria Martinez Ayerza, Erik Bosgraaf, Stephanie Brandt, Astrid Knochlein)
All from abroad. (Adjudicators unable to agree on only 3, would ideally have liked 5 finalists.)
- Adjudicators – Paul Leenhouts (Chair), Pierre Hamon, Ian Wilson
- **Costs** (1/3 of total expenses except for Administrators expenses and Prizes)
- Adjudicators Fees 400
- Adjudicators Expenses 183
- Room & Stewarding 188
- Advertising 000 (EMS Internal Costs)
- Hire of Harpsichord 75
- Design/Printing 20
- Administrators expenses 1080 (over 2 year cycle)
- Prizes 1000 + WBF 300

Winners Recital Nov 2006 Royal Naval College Chapel (tbc)

Costs – not yet known, but unlikely to be as low as last time since Trinity College now organise and steward the concerts associated with the Exhibition, and security is more of an issue.

Entry Fees received 690

Total Cost to SRP to date approx. 3246 – 690 = **2556**

Feedback:

- Very positive regarding standard and general ambience of the competition.
- Good, but not capacity audience. (no ‘home crowds’)
- Disappointment that only one finalist brought a continuo group with them, due to costs involved in bringing them over from abroad?
- 3/4 of the finalist were well known to Paul Leenhouts – (some links between entrants and adjudicating panel almost inevitable in the small world of recorder playing – they are obliged to disclose them)
- Regular slot on the Sunday afternoon of the International Exhibition with competition and winners recital on alternate years still felt to be an improved format, 03/02/2006-03/02/06 but would not want to move ‘off site’ (eg to Blackheath Concert Halls) as was suggested by a senior member of the Trinity College staff.
- Contracts for adjudicators potentially a great improvement (they all signed them and agreed the fees and expenses offered). However the reality was that the initial amounts offered were not enough, so major increases had to be made at the last minute in the form of expenses for those adjudicators travelling from abroad.
- ‘Set piece’ a great help in the initial stages of elimination, should be retained.
- Competition should remain international if the standard is to be maintained.
- from Ian Wilson’s e-mail “ I feel yesterday was a great success both in terms of organisation and artistry. We heard 4 fantastic performances and a vast array of repertoire which we are simply not exposed to enough in this country”. Ian also considers that there are a few UK players coming through who will be able to compete at this level in future years.
- From a review written by Glyn Evans “This event is without doubt one of the most important in the Recorder recital calendar in the UK. An outstanding concert...”

Other points to discuss/Future developments

- Purpose of the Competition?
- Standard aiming for?
- National/International?
- Hospitality/Expenses if we wish to be taken seriously alongside other competitions e.g. Bruges
- Possible expansion to include a separate 'junior' competition (initial suggestion from Paul Leenhouts I think, for detail see below).
- Steadily increasing costs, 2005 expenses probably realistic if staying international.

Junior SRP Solo Recorder Playing Competition

- Take place on the Saturday afternoon before the main competition.
- Standard - post Grade VIII.
- Age 16 – 21.
- UK nationals only
- Two of same adjudicators as main competition. (Extra expense relatively little: time plus extra nights accommodation. Extra income from entry fees too offset against expenses.)
- Format similar to UK Music Festivals (i.e. No pre-selection beyond proof of pass at Grade VIII.)
- Set work plus own choice to maximum of 12 or 15 minutes.
- Purpose - expose young UK players to wider competition/higher standard. Encourage the development of higher standards. (Hopefully some would return to hear the main competition on the Sunday and get some idea about what is happening on the international stage of recorder playing).
- Target audience -NYRO members. Other young players of sufficient standard.
- Venue? – preferably on site at Greenwich. Investigate other accommodation available. Peacock Room used by Trinity College Junior Music School on Saturdays so not available.

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