

This file contains the following papers that were submitted for consideration at the meeting of the Committee of the Society of Recorder Players on Sunday 12th October 2014:

Report by:

Treasurer	pages 2-3
Web Editor	pages 4-5
Moeck/SRP Competition Administrator	page 5
Training Co-ordinator	page 6
NYRO sub-Committee Chairman	page 7
NYRO Administrator	pages 8-10

Treasurer's Report

ACCOUNTS FOR THE YEAR ENDED 31ST AUGUST 2014

This table is a summary of the Central Fund (provisional) accounts for the year 2013/14 in comparison to forecast for 2013/14 as well as the forecast for 2014/15.

INCOME	2012-2013 actual	2013-2014	2013-2014 provisional	2014-2015
Subscriptions including Corporate Subscriptions	29,047.40	30,000	31,697.25	30,000
Festival 2013 Surplus	213.46		?	
Scottish Recorder Festival (Surplus) Loss	0			
IR gift aid (allocated to AIF)	{4,491.03}	{4,800}	{4832.43}	150
Bank Interest (11.88% of Total Received)	133.62	145	280.14	5
Royalties	0	10	6.16	
Branch Handover	31.00			
Total	29,425.48	30,145	31,983.55	30,155
EXPENDITURE				
Magazine	13,502.00	13,500	13,873.80	13,750
Annual Conference	5,167.74	5,300	4,865.39	5,000
Conductors Visits	3,136.78	3,600	2,481.95	3,600
Committee Expenses	3,262.81	4,000	2,410.52	3,500
Printing, Stationery & Membership List	1,267.87	200	60.79	1,200
Phones & Postages	362.44	240	19.26	200
Publicity	0	500	1,017.10	400
Ex-gratia payments to Festival branches, and WBF	209.74	540	0	
Subscription to Making Music	416.67	350	450.00	
Scottish Recorder Festival Loss	141.85		200 (612.50)	450
Audit	200.00	250	200.00	250
Internet Presence	58.20	60	96.00	120
Insurances	1,747.20	1,665	1745.50	1850
Bank charges			3.50	
Miscellaneous	116.37	40	85.47	100
Total	29,589.67	30,095	27,510.28	30,420
	-164.19	50	4,473.27	-265

When starting on the accounts I was surprised to find a surplus of £4,473 in the central fund. I have not yet received the accounts for the national festival in Truro. I have been notified that the Scottish festival produced a loss of £612 but have not yet reimbursed this as I am awaiting the detailed accounts; at the moment they have not returned the float of £200. Due to receiving

interest from the fixed bonds, income from interest is higher than in the previous year. However, as interest rates have sunk even further we cannot expect a great deal here.

Subscription income rose by around £2,050 compared with 2012/13. The cost of the Magazine was £13,874. The Annual Conference cost £4,865; the cost of conductors' visits was £2,481. I think the Jubilee playing days, paid for by the Arthur Ingram Fund, absorbed some of the cost of visiting conductors. Committee expenses were down by around £1,300. The cost of printing and postage was far lower than in previous years at only £80 together (there was no membership list), the cost of insurances remained the same at £1,745. Membership to Making Music remained at £450.

The **Walter Bergmann Fund** received £6,030 in donations including sheet music and instruments, and £374 share of bank interest (15.88% of total), £76 in gift aid. However, the list of gift-aided donations appears to have been incomplete when gift aid was claimed, so this figure may increase. Grants totalling £3,737 were made mainly for the purchase of instruments but also towards courses. Committee expenses amounted to £152, repair of instruments to £135. The fund stands at around £31,000.

The **Arthur Ingram Fund** received £1,704 in bank interest (72.27% of total) and gift aid from subscriptions of £4,832; £393 from sales of the Bonsor CD; Alex Ayre's music brought in £51 in PRS fees and £253 in royalties. Its main expenditure was the NYRO management fee (£6,600), workshops (£1,915 in fees and travel expenses minus £1,150 from entrance fees means an overall cost of £765).

The distribution of the Truro Festival music cost £425. A further 6 Jubilee Playing Days fell into this financial year at a cost of £900. Charlotte Barbour-Condini bought another recorder from the grant awarded to her in the previous year (£707). About £270 was spent on setting of Alex Ayre music and connected postage, Anne Ayre received £152 as her share from the royalties received. Expenses in connection with Bonsor CD were £164.

The expenditure at the competition amounted to £2,123 in adjudicator fees and travel expenses, and £1,000 in prize money. (Question: should the third prize have been financed from WBF as in previous years?). I still have not received any proceeds from ticket sales of the 2012 recital; on the other hand the Early Music Shop has not invoiced us for any further expenses in connection with the competition. At present I am not quite sure which way this is going; I was hoping to get this sorted before passing on the kitty.

The overall expenditure of the Arthur Ingram Fund amounts to about £15,758, a reduction in the fund of £7,347. The fund stands at just under £137,900.

I have received several branch accounts already and hope the remainder will come in soon. By the time of the committee meeting I hope to have taken the main part of the accounts to the auditor for checking.

Ursula Burchette
2nd October 2014

Report by the Web Editor

New Look Website

Most of the site is now complete, with contributions from experts in several areas as planned. However, some of the material that was planned for the new website is still not available. I am still awaiting material on:

1. Publications
 - a. Teachers' Guide
 - b. Member benefits
2. Recorder makers
3. Performers/ensembles

A draft of this page has been produced and discussed. It is potentially a contentious page, and we need a clear and defensible policy on who should be included. At the moment I'm awaiting updated material for review.

It was decided that we should not list individual teachers, so the teachers page continues to offer links to other sites rather than our own material.

Branch Music Libraries

The first phase of the branch music library improvements was released in early May. So far the main change is a new database structure so that composers and works are identified in the same way in all libraries. In addition, branches can now manage their own holdings if they wish. I did a preliminary rationalisation of the existing branch libraries, and some branches have now provided me with further material or are in the process of updating the information themselves. The next step will be to provide better information from the database, including for example printable catalogues. However, this work is now on hold while I deal with the next item.

Membership Database

At the Truro conference, David Rollason and I discussed the problems of managing the membership lists, keeping the information consistent between branches and maintaining an accurate list of recipients of the Recorder Magazine. As a result we decided to investigate the possibility of an on-line database for managing the membership records. Over the summer we have developed the first phase of this system, which produces spreadsheets for the branches to complete and updates the database from the branch returns. It keeps the Recorder Magazine mailing list consistent with our own records through the exchange of information with the publishers. The initial load found about 10 missing subscriptions, about 70 changes and about 60 obsolete subscriptions. The system can also generate the main body of the gift aid schedule for the subscription income of the Society each year.

While I think that the main functionality of the system is clear, there are of course some outstanding questions to be resolved. One is to what extent it should offer a service to branches. At the moment, a branch may, if it wishes, include branch subscription income on their returns. If it does so, we can generate the gift aid schedule for the branch. However, it is not clear whether this is really useful or whether we should omit this from the system. A second question is the extent to which the system can and should record donations (which would be included on the gift aid schedule).

For 2014-15, branches will continue to use spreadsheets to submit their returns. In the longer term, a branch will be able to update its information on-line if it wishes, although for the foreseeable

future spreadsheets will continue to be available. I am hoping to move the management of COS and affiliated organisations on-line for 2014-2015, dependent of course on Sandra being happy with the method I propose. I hope to have a prototype for trying it out within weeks.

Actions from Committee Meeting

At the committee meeting in October 2013 there were some suggestions made for improvements to the website:

1. Newsflash items: these are already available, since important recent news can be pinned to the front of the list for as long as required
2. More prominence to branch information. I have made some small adjustments to the front page to try to achieve this
3. Accessibility, for example for those with dyslexia. In the absence of more specific requirements, I have not yet taken any action on this. I do, however, intend to ensure that the site conforms with published accessibility guidelines.

It's also been suggested that we offer the possibility of submitting reviews of the Alex Ayre music. I have not yet done anything about this: my feeling is that it is not worth offering a full review/scoring feature for what will be a very small number of purchasers; however, I would be happy to encourage people to add comments to the web page, which would be an easy way of allowing reviews.

As always, I am happy to receive any suggestions for improvements to the site.

Anthony Hall

2014 Report by the Moeck/SRP Competition Administrator

The last couple of months have been quite tricky as there have been a lot of mixed messages and problems.

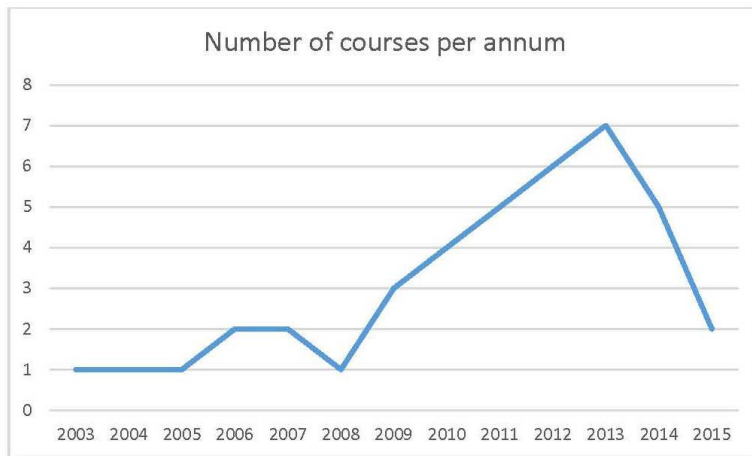
As I'm sure you are aware, Dick Pyper did a fantastic job of filling in the role after the previous competition administrator stepped down but he was left with very little information to work with. I have spent a lot of time trying to determine who should be paying for what, especially when it comes to the travel expenses for the winner's concert. This has been difficult over the summer as most people have been away on holiday. I will be having a meeting with the Early Music Shop in the near future to determine things once and for all but I would welcome people's views on the situation.

I have also had difficulty trying to confirm our 3rd adjudicator, Steven Devine. This has slowed things down as it has meant that I have been unable to start sending out information and the Early Music Shop may have to run an advert in their next newsletter without the details of the adjudicators.

Some good news, as the Early Music Shop have agreed to cover Anne's expenses this year, she is happy and has today sent me her programme for November and it looks like it will be a fantastic concert.

Sarah Langdon

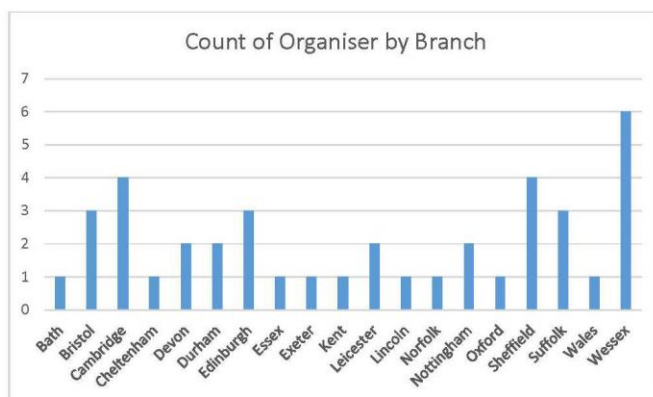
Report by the Training Co-ordinator, April Munday



When the workshops started there were one or two a year. Then they were taken up increasingly until there were seven last year.



The most popular workshop over the last few years has been the Technique workshop with 11. Some way behind comes English Baroque.



The branch which has put on the most workshops is Wessex, closely followed by Cambridge and Sheffield.

Reports by the NYRO sub-Committee Chairman and the NYRO Administrator

Final NYRO Sub-Committee Chairman's Report, September 2014

This is the final report to the committee from NYRO, following the completion of the transfer to a charity in our own right on 1 September 2014.

2013-14

In 2013-14, NYRO held 4 Recorder Days and two residential courses. NYRO's Recorder Days attracted 78 young players (up 40%) and 7 teachers. The Easter and Summer courses had 30 (up 15%) and 33 (UK only, up 27%) attendees respectively. The Summer course hosted a group of 38 players from Germany which swelled numbers to over 70 for the first time since NYRO's early days. Overall 101 (up 9%) young people attended NYRO events, of which 60 were new to NYRO (excluding visiting German players).

The summer course was highly successful and the concert of a high standard. Bootham School proved to be a successful venue in terms of a suitable course base and a convenient concert location – it was much appreciated that members of the SRP and the SRP committee were able to join us. The concert programme was shared jointly by NYRO and the Landes-Jugend-Blockflötenorchester and preceded as usual by a number of short chamber music items.

The administrator's report goes into each course in more depth including a write-up of the evaluation of the summer course.

2014-15

2014-15 remains a time of transition for NYRO, however we feel with less uncertainty than this time last year. We still are looking at ways to secure our financial future and improve our recruitment and retention of the best young recorder players in the country, in addition to recruiting trustees with specific backgrounds to aid us in our planning and decision-making.

Plans are in place to continue the Recorder Days and two residential courses for the coming year, with dates and venues as follows:

Recorder Days:

Edinburgh - Saturday 4 October, Colin Touchin & Michelle Holloway
Birmingham – Sunday 2 November, Chris Orton & Michelle Holloway
(*Taster session as part of the Birmingham Recorder Festival*)

Hatfield – Sunday 23 November

Bristol or Exeter – Spring 2015 tbc

Oxford – Spring 2015 tbc

London – June 2015 tbc

Manchester – Autumn 2015 tbc

Easter Course: 7-11 April 2015, Rugby School

Summer Course: 26 July – 1 August 2015, Bootham School, York

Music education remains much in the news and media following the announcement of increased funding for music hubs, the ABO Youth Ensembles Survey report, ABRSM Making Music report and most recently, James Rhode's documentary *Don't Stop the Music*. It is clear that the Recorder is still a popular and accessible instrument in the UK in 2014, and it is hoped that NYRO can continue to contribute to the range of opportunities for children and young people to further their musical experiences through the recorder for years to come. I would like to take this opportunity to thank the SRP for their past and continued support of NYRO; a relationship which I hope will continue into the future.

Naomi Wellings, September 2014

**National Youth Recorder Orchestras
Administrator’s Report 2013-2014**

During the year, 101 students and 4 teachers attended our courses and playing days, of whom 60 were new to NYRO. This is an increase on the previous year and it the first year in which we have topped the 100 mark.

On our Recorder Days, we returned to Oxford, London and Exeter as well as repeating the event in Hatfield in partnership with Hertfordshire Music Service for the third consecutive year.

In Oxford, 5 younger players came for the afternoon only, an idea which we had previously tried in Birmingham in 2012-13. They participated so well that they were able to join in the masses playing in the final play-through.

Recorder Days 2013-2014

Location	Number Attended	New to NYRO	Auditions	Course Bookings from New Players	Income	Expenses	Surplus/Deficit
Exeter	24	18	8	3	£525.00	£369.66	£155.34
Hatfield	15	5	0	0	£325.00	£396.94	(£71.94)
Oxford	15 + 5	13	0	0	£375.00	£544.49	(£169.49)
London	24	13	4	3	£650.00	£845.06	(£195.06)
Total					£1875.00	£2156.15	(£281.15)

In total, the Recorder Days cost the organisation less than the previous year (the 2012-13 deficit was £501.93). The average cost per day was £70.29 as opposed to £100.39 the previous year.

Once again, several auditions were conducted at these Recorder Days, resulting in a considerable saving to the organisation. A large number of auditions were conducted at the Easter Course and 4 special auditions were arranged. There were no direct costs of auditions this year.

1 player booked onto both the Easter and the Summer Course and 1 onto the Summer Course as a direct result of these Recorder Days and other players who had previously only attended Playing Days in 2012-13 came on courses in 2014.

Easter Course 2014

Location	Number Attended	New to NYRO	Income	Expenditure	Surplus/Deficit
Rugby	30	11	£8,680.00	£8,190.38	£489.62

This year we continued the trend of rising numbers and built on the small surplus of the previous year. This was a very relaxed and friendly course and, once again, there was an amazing standard of playing considering the youth and relative inexperience of many of the players. Many of the items performed in the course concert were combined items and the less able students really rose to the challenge of some very difficult music. We were pleased to be able to offer a place to a student who is totally blind and we provided her with a sighted guide for the duration of the course. The tutors made special efforts to provide her with recordings of some of the music in advance and she learnt the rest by ear during the week, performing all the items in the concert.

Society of Recorder Players – Committee meeting 12th October 2014 – Officers’ Reports

Her account of the Easter Course is below, and her ambition is to come on the Summer Course in 2015.

“When I arrived at Rugby school for the 2014 NYRO Easter course, my first task was to try and get rid of my parents and little sister. (I was looking forward to a few days of freedom and independence!) After an hour or so, I finally managed this and began to get to know the tutors, who, by the way, were wonderful! Since I am visually impaired, I had been given recordings of the some of the pieces we were going to work on at the course to learn. However, it was not possible to give me all of these because of time constraints. I didn't mind at all, as this was fantastic ear and telepathic training for me!

This is how I work: I sit next to someone who is preferably playing all the correct notes themselves. (I believe all my victims were.) Then, I basically listen extremely closely to them and anticipate the next note. I was able to play in the concert on the last day (hopefully successfully) and my parents were delighted to see that I had begun to sort out my finger issues. (I used to play with them quite far from the instrument). Although this time I had an adult to guide me from a to b, I'm hoping that perhaps next time I could either ask another student or go on my own.”

The tutors were Chris Orton and Adam Dopadlik and Dianne Charles and Sarah Langdon attended as house staff. Chris once again used rhythmic exercises in the daily warm-ups and these proved to be very successful.

Summer Course 2014

Location	Number Attended	New to NYRO	Income	Expenditure	Surplus/Deficit
York	33	9	£25,340.49	£22,824.99	£2515.50

This excellent surplus was partly due to the increased number of NYRO players and partly due to the attendance of 38 players from the Landes-Jugend-Blockflötenorchester Baden-Württemberg. They were accompanied by 3 members of staff and their coach driver. It gave an extra dimension to the course and it was wonderful to see the integration between the two groups, which increased steadily over the week's course.

The tutors for the course were Colin Touchin (Course Director), Chris Orton (NYRO and BlockWork) and Michelle Holloway (NYTRO and Sinfonia). House staff were Dianne Charles (Administrator), Emily-May Roebuck, Emily Bannister and Sarah Langdon. Once again, all the house staff apart from the administrator were ex-NYRO students and all the house staff coached chamber music groups and played in the Tutor Concert.

This was our first year at Bootham School and was an excellent venue in almost every way. The UKLC and Bootham staff members were extremely friendly and helpful and the compact nature of the campus and its proximity to beautiful city centre of York were advantageous in terms of safeguarding. The station was extremely close and students were able to travel in groups by train and walk across to the school together. The food was wonderful and enjoyed by staff and students alike.

Ticket sales for the concert were £764, up on last year, and the programme cost £150.00 to print, as we printed enough to give one to every member of both the English and German orchestras a souvenir. Our local supplier, Printigo Ltd. once again printed the T-shirts for the course and this year's lime green was very striking and so much admired by the German players that we had to have some more printed after the course and sent over to Baden-Württemberg!

The Early Music Shop again attended on the final two days of the course. They were pleased with the results and will be seeking to attend both courses in 2015.

