

This documents contains reports considered at the
Committee meeting of the Society of Recorder Players
on 11th October 2015

- * report by the Secretary
- * report by the Treasurer
- * report by the Secretary of Lincolnshire Branch – Festival 2016
- * paper by Pamela Flanagan – Visiting and Branch Conductors

Report by the Secretary

Since the Conference in April I have distributed the new edition of the List of Visiting Conductors to those Branches which did not collect copies in Wolverhampton. I have also produced a new edition of the Rules incorporating changes agreed at this year's Conference and some minor changes agreed previously. With the help of Anthony Hall, the new editions of the List of Visiting Conductors and the Rules have been posted on the website, both in two formats – an A4 document, and a format from which an A5 booklet can be printed.

For 2014/15 I approved a total of 41 visits by Conductors. Claims for reimbursements of eligible expenses totalled £3,375, or an average of about £82 per visit. (In 2013/14 there were 35 visits at an average cost of £76.) For 2015/16 I have so far approved 22 visits, including one to Roxburgh Branch, which became eligible for a visit following Conference's decision to remove the exclusion of small Branches from subsidised visits. It is clear, and to be expected, that some conductors on the List receive more invitations than others, but the Committee may wish to consider whether there is scope for encouraging a more balanced use of those who have made the effort to become approved Conductors. Applications for addition to the list are infrequent, so we may also wish to consider a more proactive approach towards encouraging new applications.

I have been told that Mirjam Morat is close to putting the final touches to her arrangement for recorders of Sir Peter Maxwell Davies' *Farewell to Stromness*. As was reported to the Committee in April, she has secured permission from Boosey & Hawkes, the copyright holders, to create this arrangement and make it available for the sole use of the Society, including the affiliated Orchestras. Mirjam intends to supply a score and parts. We will then need to decide how best to distribute it. Electronic distribution would be easier and cheaper, but would make enforcement of the copyright restrictions more difficult and some Branches might have problems printing what I expect to be several A3 sheets. I therefore invite the Committee to agree that, to ensure a high quality product and present a piece ready for playing, we print a copy of the score and a set of parts for each Branch and Orchestra and distribute these either by post or, depending on the eventual timing, at the Festival in Lincoln next April.

Hullavington Branch, set up only in 2008, has decided to close as a Branch of the SRP though its members intend to continue meeting and playing. The reasons they state for leaving the SRP are primarily financial - since, for example, they have not recently invited any visiting conductors, they feel that the benefits they get from the Society are limited and that the money paid in subscriptions is more urgently needed to cover the cost of their venue and incidental expenses so that they can continue meeting. In accordance with the Rules, music bought with Branch funds belongs to the SRP and arrangements are being made to collect it. We will then need to decide how best to use this for the benefits of other Branches or, for example, for the Walter Bergmann Fund. The Committee may wish to consider whether the decision of Hullavington Branch has any wider lessons for what might be called the "product" or "offer" that the Society presents to its Branches.

Mike Wilkinson

8th October 2015

Report by the Treasurer**Provisional ACCOUNTS FOR THE YEAR ENDED 31ST AUGUST 2015**

This table is a summary of the Central Fund (provisional) accounts for the year 2014/15 in comparison to forecast for 2014/15 as well as the forecast for 2015/16.

INCOME	2014-2015 forecast	2014-2015 provisional	2015-2016 forecast
Subscriptions including Corporate Subscriptions	£30,000	£31,926.17	£32,000
Festival 2014 Surplus		£597.45	
Festival 2015 Surplus		£1,705.11	
Scottish Recorder Festival (Surplus) Loss			
Donations		£347.00	
IR gift aid (allocated to AIF)	£150		
Bank Interest (15.21% of Total Received)	5	£268.84	£250
Royalties			
Branch Handover		41.86	
Total	£30,155	£34,886.22	£32,250
EXPENDITURE			
Magazine	£13,750	£13,659.70	£13,900
Annual Conference	£5,000	£2,395.65	£3,000
Committee Expenses	£3,500	£4,118.12	£4,200
Conductors Visits	£3,600	£3,375.54	£3,600
Printing, Stationery & Membership List	£1,200	£1,713.09	£200
Phones & Postages	£200	£57.07	£60
Publicity	£400	£399.60	£450
Ex-gratia payments to Festival branches, and WBF		£398.30	£1,137
Subscription to Making Music	£450	£450.00	£450
Audit	£250	£200.00	£200
Internet Presence	£120	£106.20	£110
Insurances	£1,850	1,798.29	£1,562
Miscellaneous	£100	44.00	£50
Total	£30,420	£28,715.56	£28,919
	-£265	£6,170.66	£3,331

When starting on the accounts I was surprised to find a surplus of £6,170 in the central fund. To a large extent this is due to two successful festivals; I never take the possibility of a surplus into my budgeting for the following year. I took the loss of the 2014 Scottish Festival into last year's accounts; I am not aware that a festival in Scotland was held this year. We also received £347 in donations towards the Central Fund, and on closure of the South Cotswold Branch £42 were handed over to the Central Fund. I re-worked the percentage each Fund would receive from the overall interest, depending on size at the beginning of the financial year.

Subscription income rose by around £900 compared with 2013/14. The cost of the Magazine was **£13,660**, slightly less than in the previous year. The Annual Conference cost £3,714 and the committee meetings £2,800. However, as CC17 requires me to list the payments made to committee members, I have changed the way to account for the cost of the annual conference: committee members' expenses will be added to the cost of committee meetings, the cost for Annual Conference in the table above reflects the cost of the branch delegates and musical advisers attending conference. The overall cost amounts to **£6,514**. The cost of conductors' visits was **£3,375**, up to the level preceding the Jubilee playing days, paid for by the Arthur Ingram Fund. Due to issuing the membership list the cost of printing and postage was quite high but this cost occurs only every other year (£1,770), the cost of insurances rose slightly to **£1,798**. Membership to Making Music remained at **£450**. We spent almost **£505** on publicity, mainly for the stand at the Early Music Exhibition, which has proved to be a successful venture, and also our website. Ex-gratia payments to Cornwall Branch and the WBF as their share of the Truro festival surplus were £199 each. I expect to allocate the ex-gratia payments to Staffordshire Branch and the WBF following this meeting (£568.37 each). The Central Fund stands at around £36,640.

The **Walter Bergmann Fund** received £4,771 in donations including sheet music and instruments, and £278 share of bank interest (15.85% of total). Grants totalling £4,964 were made mainly for the purchase of instruments but also towards courses. Committee expenses amounted to £42, office costs of £33 and £20 in bank charges for a foreign transaction. The fund stands at around **£31,680**.

The **Arthur Ingram Fund** received £1,221 in bank interest (69.07% of total; £233 from sales of the Bonsor CD; Alex Ayre's music brought in £70 in PRS fees and £183 in royalties. Its main expenditure were grants to NYRO, the Concerto Fund, Birmingham Early Music Festival and to Sophie Westbrooke (in all £9,445), as well as workshops (£1,782 in fees and travel expenses minus £911 from entrance fees means an overall cost of £871). I attach a separate table which reflects the true cost of workshops better (see below). About £29 was spent on the setting of Alex Ayre music and connected postage, Anne Ayre received £73 as her share from the royalties received.

In a year of the competition the income of the competition account is higher than its expenditure. £1,938 were received in entrance fees vs an expenditure of £362 in connection with the 2014 winner's recital and the administration of the competition. No money has been received from the proceeds of the 2012 or 2014 recital.

The overall expenditure of the Arthur Ingram Fund amounts to about £11,770, a reduction in the fund of £7,191. The fund stands at **£131,143**.

The Concerto Fund received a donation of £3.95 but more money has come in with this year's subscriptions.

I have received about 50% of the branch accounts and hope the remainder will come in soon. I have taken the main part of the accounts to the auditor for checking. No income from Gift Aid has been received yet.

Ursula Burchette

8/10/2015

Society of Recorder Players : Committee meeting 11th October 2015 : Officers' reports

Income and costs for recent Workshops													
Branch	date	Workshop	entries	venue hire	refreshments	tutor's lunch	photo copying	postage	accommodation	tutor fee	travel expenses	net cost	received
SFK	22/11/2014	Conducting	£228.00	£30.00	£3.39					£200.00		-£5.39	£194.61
EDI	14/02/2015	Gabrieli	£636.00	£176.00	£22.13	£12.95			£63.00	£200.00	£181.30	-£19.38	£424.92
NFK	27/02/2015	Conducting	£117.00	£66.30						£200.00	£33.25	-£182.55	£50.70
WSX	09/03/2015	Baroque ornamentation	£240.00	£126.00	£22.98				£26.25	£200.00	£87.50	-£222.73	£64.77
SHE	14/03/2015	Baroque ornamentation	£228.00	£144.00			£9.00	£16.96	£57.00	£200.00	£87.50	-£286.46	£58.04
DUR	Jan-15	Tudor workshop	£264.00	£146.00						£200.00	£72.22	-£154.22	£118.00
		Totals	£1,713.00	£688.30	£48.50	£12.95	£9.00	£16.96	£146.25	£1,200.00	£461.77	-£870.73	£911.04

SOCIETY OF RECORDER PLAYERS – LINCOLNSHIRE BRANCH

REPORT ON PREPARATIONS FOR THE 2016 FESTIVAL

Rod Callow, Secretary, Lincolnshire Branch

Although the Lincolnshire Branch accepted the invitation to host next year's Festival with considerable trepidation, we are nevertheless prepared to accept the challenge and are determined to make it a memorable occasion. The members of our Festival Committee are the same as our Branch Committee:

Chairman: Linda Hepburn-Booth, Secretary: Rod Callow, Treasurer: Ruby Brown, and Sheila Richards. Our Musical Director, Richard Lindsay is also involved when appropriate.

VENUE

We explored a number of venues in Lincoln and eventually decided on Christ's Hospital School, a state secondary academy with around 1,400 pupils. It can trace its foundations back to 1090. It is on one of the major roads in and out of the city, five minutes from the northern bypass, on a local bus route and around 10-15 minutes' walk from the Cathedral, Castle and the cultural quarter. Our decisions were based on the range of facilities it can offer from a good range of small rooms for playing sessions and shops to larger spaces for mass playing, its own catering team, good disabled access with a lift, and almost limitless parking. Tessa kindly came over to Lincoln to support our choice. Another significant factor was the support we received from the staff and the assurance that the Facilities Booking Manager would be on hand during the entire Festival.

CONDUCTORS

Sheila Richards has secured the services of:

Moira Usher, Sandra Foxall, Helen Hooker, Evelyn Nallen, Alyson Lewin, Pam Flanagan, Caroline Jones, John Hawkes, Ruth Burbidge, Anne Martin, herself and husband Paul. A room with refreshments has been set aside for the sole use of conductors.

PROGRAMME

The outline programme allows for hourly playing sessions with 15-minute intervals. Drinks will be served and will be available throughout the day.

COMMISSIONED MUSIC

We shall be able to offer two new commissioned works by Nick Wynne, the Chairman of the Nottingham Branch, and Paul Richards, known to you all. Nick's will be the 'official' piece for distribution to branches and other recipients. This composition, in nine parts, is already finished. I understand Paul's piece will be in 11 parts.

Neither composer wanted a fee, but we have included £100 each in the budget as a gesture of thanks.

SHOPS

We have had acceptances from the Early Music Shop, Recorder Music Mail, Hawthorn Music and Willobie Press. Anthony Barrett Recorder Repairs and Julie Dean also hope to attend.

ENTERTAINMENT

We have arranged two concerts on Saturday – lunchtime and evening. The lunchtime concert will be given by Lindum Divertissimo, a group of local professional musicians – our Musical Director Richard Lindsay (countertenor and recorders); Esther Ward-Cadell (cello); Jonathan Nowell (harpsichord) and Chris Rogers (violin). (Lindum was the Roman name for Lincoln.) We have agreed a fee of £100.

We are especially delighted that the Saturday evening concert will be given by Piers Adams and David Wright. Their combined fee includes travelling expenses. Piers can attend for the whole weekend, but David for the Saturday only. We have been given permission to publicise this event to the general public. The concert will be in the main school hall, where there is a large stage with lighting and raked seating for 300. We plan to charge £10 per ticket.

ACCOMMODATION FOR CONDUCTORS

We have booked all 18 rooms in Longdales House on a B & B basis. This is a large Victorian property on the Bishop Grosseteste University campus. It is only a few minutes' drive from the school with ample parking and ready access to all campus facilities including the adjacent refectory and, for those with the time or inclination, the gym.

The stylish modern rooms in Longdales House are all en-suite, with tea/coffee making facilities, wi-fi, and TV. In addition, there is a separate residents' lounge with TV and a small kitchen for guests' use. Although very well equipped, it has to be said that some of the rooms are small, but we felt that the location and facilities outweighed any disadvantages for such a short period. We shall not need all the rooms for our conductors, so it is likely that a few will be available for officers/committee members.

We do not intend to get involved in offering accommodation for players. We will refer enquirers to the City website or offer an accommodation list to those not online.

FESTIVAL LOGO

One of our members has designed a special Festival logo, incorporating a treble clef, and the 'Lincoln Imp' holding a recorder. The Imp is a medieval carving high in the roof of the Cathedral, and is accepted as an unofficial badge of the City.

COASTER

We have decided not to produce a souvenir coaster. It appears sales this year were minimal and resulted in a loss. We are considering another appropriate souvenir.

FIRST AIDERS

Two of our members are qualified first aiders and have offered to be on duty over the weekend. There will be no direct cost for this.

SRP COMMITTEE MEETING – 11TH OCTOBER 2015 – ITEM 8

Visiting Conductors/Branch Conductors

SRP conductors are ambassadors for the organisation, not just conducting ensembles but promoting the recorder, acting at times as educators, inspiring and retaining existing branch members and attracting new ones. The SRP needs to identify, encourage, develop and support potential conductors both at local branch level and for the SRP network, since the former may well be one potential source for the latter. At the moment it appears that development is dependent on individual or branch initiative and requires some financial outlay on the part of either or both. While not advocating getting rid of this method, I feel that the SRP needs to add to the initiatives already in place.

There are a number of categories of people who might, with encouragement and support, develop into Branch Conductors/Visiting Conductors:

- a. Those who have never conducted in their lives before but would like to try.
- b. Those who have been conducting (possibly their own branch) for a while and need refining/refreshing/broader experience.
- c. Those who would like to go on a course with a view to applying to be a Visiting Conductor but find it unavailable/too expensive.
- d. Young students.
- e. Those returning to the instrument
- f. Retirees.

1. **Current criteria for acceptance as an SRP conductor**

Such an individual is not necessarily a member of SRP but should have a track record and should know how to play the recorder (all sizes), should know the recorder repertoire and history, and be prepared to give advice, or (if unable to do so) refer people to the appropriate quarter for advice. Conductors can be proposed for inclusion on the list of Visiting Conductors by **a.** a musical advisor familiar with the candidate's work, or **b.** an SRP branch. However, if proposed by the latter, such candidates must be assessed by an SRP musical advisor at a branch which is not known to the candidate and which has been selected by the musical advisor taking into account appropriate travel arrangements for the candidate. All recommendations/proposals are subject to validation by the SRP committee.

2. **Conducting/training courses available to potential conductors**

SRP branch members may apply to attend training days in conducting which are run by the SRP under the direction of its training officer/co-ordinator, April Munday.

Could these training days be open to those who are not members of the SRP?

Two levels are currently offered as follows:

Beginner

It is assumed that anyone applying to join the beginner class is able to play the recorder, even at a very basic level, reads music and has attended some SRP meetings. Course fee: £12

What is covered in this course? How is it set up (eg how many people can attend as potential conductors, as ensembles for conductors to work with)? Who are the tutors?

Intermediate

This course needs 10 (max. 12) people to allow for two quartets plus conductor (players are welcome to make up numbers). It is assumed that anyone applying to join the intermediate class is comfortable with the following:

- can conduct 2, 3, 4 in a bar
- can follow a score
- has an understanding of the basic SRP repertoire
- has an understanding of the ranges of the recorders

Course fee: £17

Tutors: Moira Usher, Eileen Silcocks

What is covered in this course?

Is it worth introducing an *Advanced* level course to this list?

The level of take –up appears to be quite small – why? Are people aware of what is available? Is it a matter of instilling confidence? If so, how can we do this?

Would there be some benefit in

- moving the promotion paragraphs for these training days to the beginning of the training/workshops handout?**
- expanding what is covered in each course?**
- installing a Branch Conductors section on the website which people could consult for advice (webchat with the conducting tutors, training officer), find suggestions for repertoire etc.?**

There are other courses available in conducting but these focus on the whole on generic skills (not necessarily a bad thing) and are not specifically tailored to the recorder apart from those available at Lyme Regis.

Is the SRP at liberty to recommend that aspiring conductors attend one of the SRP courses?

Would the SRP recognise attendance at other relevant conducting courses?

Is there formal provision for aspiring conductors to gain broader experience at other branches before applying to be considered as a visiting conductor?

3. **Funding**

The SRP will underwrite its workshops to the extent of guaranteeing the tutor's fee and travelling expenses. However, it is expected that any branch running a workshop would aim to cover the costs. All monies collected, after local costs have been paid, should be sent to the National treasurer who will reimburse the tutor. Such courses have to be organised by the branch who have to cover costs of premises, food and general refreshments and would have to charge anyone attending.

Would there be any advantage to be gained in offering financial assistance to aspiring SRP conductors who want to attend a conducting course to acquire/expand their skills?