

## **Norfolk Branch**

Norfolk SRP continues to thrive and has had a full and varied year. We enjoy a mix of “home grown conductors” and visitors at our meetings and have explored a wide range of music.

We began the year with our, always greatly anticipated, annual visit from Moira Usher, this time with soloist Paul Davis on viola and Chris Blanch on keyboard. It was a very special experience to play concertos and focus on accompaniment.

Our autumn playing day was a delight when we invited Stephen Watkins to lead our day. If you are looking for something different and exciting we can certainly recommend a visit from him and there is talk of us having a Symphony afternoon with recording session for our delight.

Membership remains strong and is growing; at the last count we have 36 members and 30 friends/part time players with a usual attendance of around 27.

At our AGM, Lindsey Giles stood down as chairman after four years' service and was replaced by John Fenn.

Meetings continue to be on the second Saturday of the month and visitors are always very welcome.

## **Peterborough Branch**

The build up to Christmas went well, under our new arrangements with music directorship shared between Charles Paterson and Charlie Kisby. We worked up a suitable programme, partly of familiar traditional and modern Christmas music, but also including the French and Catalan carols that are less well known, except perhaps to recorder players!

Finding suitable public performance venues proved to be disappointingly difficult, so in the end we played where we were appreciated, at a local care home and a hospice. The weather intervened causing postponement of the first event, so that two concerts had to be compressed into one afternoon, with a dash between venues!

With that behind us, 2017 closed with us looking forward to an exciting 2018. Naturally we remain a friendly mixed ability group, and new members and visitors are always welcome. In 2018 we have re-scheduled our playing dates to reduce clashes with our neighbouring branches, so a careful check of playing dates is advised.

## **Warwick and Nuneaton Branches**

Moira Usher brought a wonderful selection of music when she came to conduct our annual joint meeting in October. The

first piece, “to blow away the cobwebs”, was the lilting Oi dortn by Matthias Maute, based on a traditional Jewish Eastern European love song. This was followed by Paul Clark's lively Six Species for Recorder Quartet, including the slower (IV) Andante and (VI) Allegro Non Troppo (fugue) movements. The morning session concluded with the beautiful Movement 2 from Concerto for 2 Violins by JS Bach, arranged by Alex Ayre. After lunch, playing resumed with Blues, the slow third movement of Andrew Charlton's Idyllwild Suite, and continued, in complete contrast, with an unbarred version of Exultate Deo by Palestrina. Although a challenge, this was deemed to be in the spirit of how the music would have originally appeared in the 16<sup>th</sup> century choral tradition, and worked well. Again, there was a change of mood before tea, comprising Steve Marshall's arrangement of Three French Nursery Rhymes: Mon Âne, Mon Âne, about a donkey, the more well-known Au Clair De La Lune, and Ma Père M'a Donné Un Mari, concerning the gift of a rather comedic husband. Suitably refreshed with tea and delicious cakes, we returned to our stands to play Triple Fipple, the lively and rhythmic composition with a jazzy feel, composed by Alan

Bullard in 1998. Following Lyndon Hilling's energetic Samburu Samba, which has special associations for Moira, the proceedings were brought to a mellow conclusion with George Shearing's jazz classic Lullaby of Birdland, arranged by Howard Gannaway. We thank Moira for her energy and enthusiasm which ensured we all enjoyed the music to the full and also Helen and everyone at Warwick Branch who worked so hard to provide another successful Playing Day.

We look forward to welcoming Sheila Richards to conduct our annual Pastoral Meeting at 2.30 pm on Saturday 19<sup>th</sup> May at Attleborough Baptist Church, The Green, Nuneaton CV11 4JZ.

### **Roxburgh Branch.**

In the many ( probably thousands) of SRP Branch Meetings I have attended, none was more unexpected and unusual than the one we had in the late Autumn. Four stalwart members from Hawick, having driven to Kelso for our scheduled meeting got stuck into exploring the contents of the music bag, all as usual, while waiting for the members from the east of the county to appear. They didn't, but the door opened and a head appeared, a stranger, saying hello can I come in? Naturally the

answer was yes, but we were not prepared for what happened next. Here was a smiling, friendly man, a non recorder player, who opened his rucksack to pull out microphones, camera, books and papers. He asked a series of questions and told us the purpose of his quite random visit. He had happened to hear the sound of our instruments as he was passing by the building and was so intrigued that he had to investigate further. Before he left to complete his intended journey some time later, he kindly asked us to play a piece for him which he said he had thoroughly enjoyed and was thrilled to have found us!

The purpose of this highly unusual encounter is, I am afraid, strictly under wraps, as we all had to sign a vow of secrecy!! When we receive permission from this most mysterious visitor we shall be able to reveal all, so watch this space! That particular evening would be totally unique and different from what you would expect from the usual Branch Meeting. Intriguing!

### **Guildford Branch**

The Guildford branch met in October to say a fond farewell to Anne and Alan Martin. Anne joined the branch in 1985 and became Musical Director shortly afterwards. Throughout the past 30

years Anne has been a passionate and dedicated MD of the Guildford Branch and she and Alan will be much missed.

The theme for the day explored the historic development of recorder music, moving from some of the earliest pieces that could have been played on the recorder through to music especially commissioned for recorders. Anne, as always, provided us with a fascinating insight into the background of the music. We started off by playing Three 13th Century pieces that had been arranged by Anne followed by music from the renaissance and the baroque periods. The afternoon was spent looking at modern music specifically written for the recorder and included the Alpine Suite by Benjamin Britten and The Unicorn's Grace by Staeps. Anne ended the day with a piece she had written called Elizabethan Reflections which included the Fantasia: Surrey Leaves (written for the 2012 SRP Festival) and the rather poignant Lament, written in memory of Eileen Silcocks and based on Flow my Tears by Dowland.

A great time was had by all and we wish Anne and Alan all the best for the future and hope that they enjoy their new life in Edinburgh. Looking ahead, the Guildford branch will be welcoming

a number of guest conductors, including Tom Beets for the May 2018 Playday. We are always pleased to see new players and details of all forthcoming meetings can be found on the Guildford branch website.

### **Ireland Branch**

Who would have thought, 45 years ago, that the group of recorder players set up by Stan Corran and Cormac and Patricia Flanagan would still be going strong today, but that is indeed the case.

After attending the 1971 Anglo-Irish Recorder course in An Grianán, Termonfechin, Stan who was an overseas member of the Society of Recorder Players since the 1950's, realised there was enough interest in Ireland to propose forming a Society of Recorder Player's branch, and with advise from Theo Wyatt, the first meeting took place in September 1971. A committee was appointed and the branch was accepted by the Society of Recorder Players.

Since that day, the branch has continued to flourish and although members come and go, the overall numbers remain stable. Patricia Flanagan, as secretary, has provided continuity from the first meeting to the present day.

As part of celebrating the branch birthday, we have had quite a busy year.

We started in October with a visit from Philip Thorby who some of our newer members had never met. He was his usual inspiring and enthusiastic self, managing to extract "music" from us all, as only he can, the hard work interspersed with wit and humour.

We also performed a concert, with a few members from the Glasgow branch, under the baton of our musical director, Pamela Flanagan. It is very rewarding to see all our hard work result in great entertainment for our audience.

We were joined in our concert by a quartet of young players from the Royal Irish Academy of Music, maybe future members.

As our branch doesn't have a near neighbour it was great to have visitors from Glasgow and I hope we may invite other branches to join us in the future. We have a couple of Country and Overseas members who drop in from time to time and visitors are always welcome.

All we have to do now is look forward to the next 45 years as the branch continues to flourish giving people who love the recorder the opportunity to get together and make music.

### **Glasgow Branch**

During the summer months the Glasgow branch do not meet officially but a small group of players get together to have some fun all year round and to experience playing one to a part. The Kinmount players have performed in Holmwood house a wonderful 'Greek' Thomson building near the city and intend to promote the recorder at other venues.

In August a quintet from the Kinmount players was invited to perform in St. Aloysius church in Garnethill. We had two slots, the first was a performance of 'Stones of Time' especially composed music by Catherine Walker the harpist who accompanied Emma on the treble recorder and 'Behold Little Babe' by David Corner. Later the quintet played 'Bist du bei Mir' by J.S. Bach and the lovely 'Lascia Ch'io Pianga' from Handel's Rinaldo.

As the only instrumentalists amongst the singers we chose to play treble, two tenors, great bass and contra in order to show the range of instruments. The contra always arouses great interest and David was as usual surrounded by a group of admiring fans. The acoustic was marvellous and the treble line soared beautifully above the interesting harmonies of the other instruments. A good arrangement for the

acoustic that I'm sure enhanced the playing making us sound better than we thought.

In November the Glasgow branch was invited to perform a short concert at the Erskine Homes at Bishopton. The Homes, that celebrated their 100-year anniversary last year, care for service veterans and their spouses.

As usual we were given a warm welcome by staff and residents.

We played a selection of short pieces from the stately Holborne's Pavan and Galliard to Brian Bonsor's Burn's Miscellany that includes popular tunes such as Comin' through the Rye and A Man's a Man for a that.

The Kinmount Players, a smaller group that play without a conductor, produced a couple of Spanish dances for contrast and a rousing Spiritual Great Day with drum accompaniment. This is a nerve-racking experience but good discipline to learn listening to the other parts.

Our conductor Neil picked up his baton for well-known Wartime Favourites Bless them all and Pack up your troubles that every generation seem to know. We spent some time chatting over cups of tea with the members of the audience, a lively young at heart bunch, who

entertained us with some of their stories.

The branch finished the year with a quartet giving a short recital in a Christmas concert at St. Aloysius church in Glasgow. Despite one of the players developing the seasonal dreaded cold another was able to come to the rescue and the show went on. Works included Victoria's Magnum Mysterium and Arcadelt's Ave Maria. Also featured were three pieces for treble recorder and harp comprising two carols and an original composition for duet by harpist Catherine Walker. Finally the group accompanied the choir in Riding into Bethlehem by W H. Parry.

### **Leicester Branch**

On a sunny Saturday afternoon in June, members of the Leicester Branch of the SRP were invited to play in a garden in the Leicestershire village of Keyham as part of their open gardens festival.

There were over 11 gardens open in the village and we were fortunate enough to play in a very large open garden under an awning to shield us from the direct sun.

We played a wide variety of music to an appreciative ever changing audience, including several arrangements by Darryl Runswick of Folk Dances, Lincolnshire Folk Tunes

and a Bach air. Other music included a Suite of Old Rhymes arranged by Carey, Christopher Ball's suite "Light and Shade" and Bruce Pennick's "All the Birds of the Air".

We all had a very enjoyable afternoon looking at other peoples gardens as well as playing and we received very positive feedback from the organisers and audience.

### **Cornwall Branch**

November 15th saw the first, of a hopefully annual event, where all recorder groups playing at Camborne Music Festival joined to perform Clementi's Rondo in memory of Averil Chegwiddden. This is another step for our branch towards more closely engaging Cornish young people in recorder playing.

Averil, who sadly died, far too young, earlier this year, founded the Cornwall branch of SRP. She taught many young and older players, leading groups of different ages and abilities, including The Wheal Jane Players (named after the Cornish Tin Mine). She was a kind and generous, gentle lady with great musical talent and is greatly missed.

Averil's husband Stephen attended this first performance which included pupils from St Mary's C of E Penzance, Perranarworthal and Devoran, U3A and SRP members. The ages

ranged from 7 years to 88 years. It was amusing to see the children looking carefully to see which of us is 88! It's Roger Sothcott, still playing and contributing to recorder music in Cornwall. It was a joy to watch the young people respond to playing with a large group and experience the thrill of playing with basses, contra basses and also with people who have been playing for years and obviously gain a great deal of pleasure from their music.

The inaugural performance was organised and conducted by Jenny Orpwood who, along with Helen Whomersley teaches many of the festival entrants, young and not-so-young. Jenny's pupil Rachel Constable was awarded Most Promising Player of the festival. Rachel has attended Cornwall SRP from a young age with her brother Samuel, who now attends University and returns to play and conduct with us.

As mentioned in our last report one of our members visited Pittsburgh and had a wonderful weekend playing with The American Recorder Players. I also took the chance to start off a young player of my own. Three year old Zoe loves to blow the bass while Grammy Ros does the fingers.

Christmas sees wonderful opportunities for playing in different locations. We are playing a series of three sessions on Saturdays in December at the National Trust property, Trelissick House near Truro, lending a festive ambiance to the NT Christmas celebrations there. The music has been warmly received by visitors and our best audience member so far is a four-year-old boy who stood transfixed and as we finished exclaimed: "WOW!" What a discerning young man!

On December 6th we played in King Charles the Martyr Church, Falmouth. We were delighted to join with KCM and be part of their Christmas events. A warm welcome from Richard Bailey, music director for King Charles the Martyr and a pleasing audience response made it a delightful session. We love the setting of the beautiful church with its excellent acoustics and efficient heating system!

SRP members who also play in the U3A Carrick Consort entertained and educated Y5 and Y2 children at St Mary's C of E School, Penzance as part of the children's Tudor Project. Helen Whomersley gave some fascinating information on Tudor music and musicians with the pupils asking thoughtful and interesting questions. I was all ready to dress up

as a jester but apparently that is not required, shame!

Following this, Grampound Road Primary School, invited us to their Tudor Christmas Fair where we were delighted to play carols and Tudor type tunes. The children made us most welcome and we enjoyed reading their detailed work on the Tudors and buying the pretty Christmas decorations, made by the pupils. SRP and U3A recorder players will also be providing a bit of Christmas cheer in The Royal Cornwall Hospital Treliske Hospital foyer on December 18th and the following day St Teresa's Hospice and St Michael's Hospital, Hayle.

We continue to welcome new members to our monthly meetings at Carnon Downs, Truro. It helps if you have played recorder at some point in your life. Many of us start off by playing one note in each bar and some of us still do, as we learn to play the different recorders! So please do not feel you are not up to speed because that's how a good number of us started in the group. Our visiting conductors, December 16th is Saggi Hawken, provide us with a challenging variety of music and styles bringing their expertise to stretch our technique and to enhance our enjoyment and satisfaction of playing with like-minded people

on instruments we love to hear. We plan to periodically invite school pupils to join us, using the links we already have with local schools and by working with Sarah Whomersley our resident conductor, who, on her current sabbatical year is developing her new role as recorder and music teacher throughout Cornwall. We hope to have a visit from our Pittsburgh Chapter friends either in 2018 or 2019 when we will encourage them not to just visit Cornwall but to time their visit with the National Festival.

**We've received the following interesting item from one of our Cambridge Branch members.**

For the past 35 years or so, my wife and I have been welcoming people into our house in Cambridge to make music just for the love of it and very occasionally for performance. It has been a very happy and fulfilling experience and I think I can truthfully say that we have all learnt a lot in our various ways. We have formed 'A Band' (The Norwich Street Band) which has consisted over the years, of about 20 players: there is an almost inexhaustible supply of good amateurs in Cambridge or people who trained professionally and have been too busy with other

talents to pursue a musical career. They come in in 2s or 3s on the basis of who is available on any given date. Most play recorders, but some of us play other instruments as well such as keyboard or gamba. My purpose in this article is to share our experiences and make suggestions of some do's and don'ts which I have picked up on the way.

The first thing to do is to start collecting a carefully considered library of suitable music and my mind goes back to an excellent series of articles in the SRP Magazine some years ago by Peter Bowman on that very subject. In my case, it was relatively easy for me to do this because until recently we had the wonderful facility of the late Brian Jordan and his music shop in Green Street to which people from all over the country used to travel to buy sheet music, new, second hand and even facsimile editions for people who felt that way. I have been lucky enough to acquire well over 1000 titles of mainly baroque, renaissance and early music. These are carefully catalogued. I have explored composers I had never heard of before such as the numerous Loeillets, Schickhardt, Boismortier,

Hotteterre and many others.

The next thing to do is to acquire a reasonable proficiency on as many recorder instruments as you can. Here again I was lucky because Cambridge is full of experts who can teach you almost anything. I am a lifelong keyboard player so that, and sight reading, were reasonably alright at the outset; but I needed rather more than that to be able to host music sessions. I took up recorders and had lessons from Yuzuru Yamashiro a wonderful player and teacher of adults. I have now been able to achieve a reasonable proficiency on recorders certainly enough to hold my own sight reading our way through my extensive music library I also have a certain basic experience with Bass Gamba. I am certainly able to be fairly flexible on the instrument I play for any particular session in order to fill a gap or reinforce a line of music. Another thing I highly recommend is to join a U3A or SRP Recorder group in your area where you can gain experience of group playing and leading skills.

The result is a twice weekly afternoon session followed by tea and cakes (very important) with what has become our very close group of friends. One session is with a long standing group of players, we have been playing together regularly now for nearly 20 years. The second is rather more ad hoc and consists of those who book in advance up to two or three per session. Our house isn't big enough to accommodate more than 4/5 players at a time. It has been enormously rewarding to see people gain in confidence and skills over time. Myself included.

I have chosen 'Early music' as the focus of our music making. This has been a personal choice and one that it is necessary to make at the outset. I also keep an eye on the choices of people who join the groups. We don't want anyone who is likely to become bossy or is on an ego trip. You can always put people off by saying that he or she would be too good for us, and why don't they form their own group? This usually works. I am not over fussed by how good or bad people are so long as they can sight read reasonably well and are prepared to learn, but most important of all, will fit in comfortably with the

others. A lot of this is instinctive. You must remember that once you have invited someone it is very difficult to 'uninvite' them, so it is important to choose carefully. When in doubt you can always invite them in for a one to one session to see if you get on with them. Here my wife (Robin) is very helpful she has an instinctive insight. As far as leading the sessions are concerned, this varies considerably. Where we have someone (maybe an ex music teacher) who is used to leading and is good at it, I normally am glad to learn from them myself. Where it is necessary for me to lead I am getting better at doing this as time and experience go on.

As to running the sessions themselves it's first important for people to feel welcome and comfortable on arrival. IE your house must be warm in winter and cool in summer. Everything must be set up and ready: IE music stands up, chairs in position and music prepared and chosen. Sometimes people like to know what they are going to play on what instruments in advance and this can be done by email the day before when you contact them to confirm the session. You need to decide how you are going to approach the music:

are you going to spend the whole (normally about an hour) on one piece and try to get it as good possible ending with 'a performance'. Or, are you going to simply sight read your way through several pieces just for familiarization purposes. Maybe you will vary these approaches depending on the need to prepare for a soiree or concert etc. Thinking of which it is good to have a focus, or something to aim for. I find soirees very good because they are informal and less scary. If you have a concert, build up to it slowly with maybe a soiree, followed by an informal lunchtime concert entrance free with a retiring collection, only then go on to a full-on concert. I have never been interested in the last. Another good tip to achieve focus is to pay someone like Yuzuru Yamashiro to come and he will run it as a group tutorial for you. The thing to avoid is just aimlessly playing your way through endless music.

I am 80 next year and intend to go on with this – what instrument will I take up next?

Lindsay Stemp

Cambridge

**Cornwall Branch SRP and Pittsburgh ARS exchange.**

I was booked to be in Pennsylvania for eight

weeks to assist with my three-year-old granddaughter, the birth of her baby brother, the chickens, rooster and blind dog plus runs to pre-school, library, swimming and of course, Walmart.

Although I was looking forward to it immensely I am realistic enough to know that eight weeks without music and recorder playing would not be good for my mental health and a degree of boredom would definitely kick it, which does NOT help anyone, no matter how much one loves one's daughter and her family.

So, how does one avert bored grandma syndrome?

Addressing Google, I found the Pittsburgh Chapter of the American Recorder Society

Pittsburgh Chapter of the American Recorder Society  
<https://americanrecorder.org>

and emailed the president of the chapter, Helen Thornton, asking if I could play with them.

Pittsburgh is only two hours from my home-away-from-home in the Appalachian Mountains in Pennsylvania so it was easily do-able.

And so the first Pittsburgh/Cornwall recorder Players exchange began. What a wonderful

weekend I had. We had exchanged a good number of emails and I immediately felt at home with Helen and her sister Pat. Helen kindly offered a bed for a Saturday night stay over which turned into a Friday and Saturday and I was dropped off by my son in law, being too chicken to drive in Pittsburgh (this is my first time driving in the USA)

Helen and I began the weekend playing in her music room where there were a number of different instruments with a clear Irish/Celtic theme, complemented by a hint of Hogwarts, plus a good selection of recorders and a library of recorder and harp music so well organised it was awesome to see. Shelves and shelves of carefully boxed and labelled pieces. Very impressive Helen! Having warmed up we moved on to Irish jigs and reels with Helen on her harp made by Stephen Green. Who according to Helen was "a wonderful man who sadly passed away in 2013, far too young"; while I played Helen's light Yamaha tenor as opposed to her Von Huene "break-the-fingers-heavy one"! It was a special and beautiful playing experience, such simple tunes, two total strangers until a couple of hours before brought together by a love of recorder playing. AND

accolade of accolades, Pat said she enjoyed hearing the music. Apparently, she is not a fan of recorder music-takes all sorts I suppose!

Saturday morning brought a small group of recorder players to the music room at Helen's house Being good guests they all took off their shoes at the front door and became, in my mind forever: The Barefoot Recorder Players.

We played without their usual conductors, one of whom was off somewhere playing bagpipes so Helen expertly chose pieces which suited all levels from experienced to still learning including Deck the Halls and Ashoken Farewell. Looking back, I will remember smiling faces, a warm welcome and a great deal of kind patience when my brain, addled and overloaded by dishwashers and diapers, could not bend itself around the timing in one of the pieces.

Saturday afternoon saw Helen, Pat and I on a delightful paddle steamer river trip with wonderful views of Pittsburgh's buildings, bridges and of course The Pittsburgh Pirates baseball team. Another link as I am Penzance born and bred and follow our Cornish Pirates Rugby Team. We will be definitely be swapping

Pirates T-shirts and scarves. I've also been promised a visit to a baseball game next year, which was on my bucket list. Can't wait.

Sunday afternoon was the ARS meeting in a beautiful Methodist Church in Pittsburgh. The group is directed by crazy Fred Moyes (sorry, did I say that out loud?) A man whose passion for making music with recorders and all sorts of instruments is matched by his superb musicianship and skilful directing, playing and singing. Fred is a primary school teacher and those children are so lucky to have this amazing person giving them the experience and joy of playing music together. I've just retired after 40 years in education and I know an awesome teacher when I meet one.

While Fred worked with the beginners group we started with Mike delivering some exacting technique instruction. I was mortified when he asked if we in England played with the vibrato I was producing-it was the asthma kicking in, honest Mike. I was really trying to play a clear note but not getting there at all but it is this level of insight and advice which makes us better players. I also had a delightful few minutes when Mike was warming up, repeating a series of notes and I jammed along. I love to do that. The two

basses just blew out those mellow sounds. Delicious.

Fred arrived, obviously dressed for the occasion in his T Shirt Tuxedo, classy! We set about playing pieces by Orlando di Lasso, Telemann, Marc-Antoine Charpentier: Prelude; Bruckner: Ave Maria; Adrian Willaet: Menta al Bel Letto and Hassler: Verbum Cruo Factum Est. Fred had us focus on listening, tuning, breathing and phrasing to ensure the pieces made sense and were musical. I hadn't realised that different terms were used in the US and, caught by surprise, hurriedly translated terminology: measure for bar; half note and quarter note for minims and crotchets. It's a sobering experience when one realises how quickly one must simultaneously translate, do the math and then catch up with the rest of the instructions.

One particular piece was a goose bump moment was when Fred, in his T Shirt Tuxedo and Franklin sang Bass and counter Tenor "In The Bleak Midwinter". It was exquisitely executed, everything you would want to hear in music for voice and recorders. I felt privileged to play with them.

The selection of recorders included a Mollenhauer C Bass (or great bass),

Maggie's contrabass in F, a Paetzold plus the usual Moeck, Yamaha, Mollenhauer and one I was unfamiliar with, Von Huene. Helen informs me they are top of the line, handmade in the US. She is quite jealous of how many recorder makers there are in Europe. Von Huene has a shop in Boston where the Pittsburgh ARS send their instruments for repair, revoicing etc. Sadly, Patrick, the son of Friedrich Von Huene, is in his fifties with no apprentice to take over the business. The US players are hoping Patrick really loves what he does and continues well into his seventies.

The afternoon sped by. It was a pleasure to make music, and join in that universal, must do for all recorder groups, eating delicious chocolate and cakes. Thank you Fred, Helen, Mike, Liz, Nancy, Rich, Franklin, Joanne and Joanna, Ken and Eve for such an enthusiastic welcome and letting me join such a musical group of people. ( I think that's all - sorry if I missed you out) And thanks to Pat for the great company and hospitality.

By the time we finished we were already planning their UK tour with a visit to Cornwall SRP and possibly attending the National Festival so they have a

chance to play with a large number of other recorder enthusiasts. I am also linking Fred with our conductor Sarah Whomersley, including her Terpsichore Group to discuss young students touring and perhaps return trips!

Ros Brooks

I am a member of the South Downs branch of SRP, having moved from Durham where I played from the late 1990s. At the end of your recent Chairman's report, you mention that you always like to receive emails from members and as I have some news which I hope will be of interest to other members, I hope you will find a way of including it, though it is not directly 'Branch news'.

I am a composer and pianist, but I have enjoyed recorder playing for fun over many years as a result of family music making with my late daughter, Kate. I find the SRP format a very enjoyable way of continuing that – and also good for the 'composing muscle' as participating in polyphonic playing seems to facilitate the musical imagination.

Last year, I re-started 'Butterfly Concerts' in Kate's memory in Hove (I attach one item of press coverage after the first of those –

short and succinct it will give you the background).

This year's Butterfly concert will be given by Michala Petri and Lars Hannibal, and I am very much hoping you will be able to signal this to the SRP membership as I am sure many people will be interested to hear them because they do not come to England all that often these days. Hove is very accessible from London and the South Coast.

I had been hoping to put this in 'Concert listings', but a recent email exchange with Barbara confirmed that that is no longer a feature of the magazine. Barbara suggested I write to you and also said that if I did so and something was included in the SRP news in the March magazine edition, she would draw on it for her News in Brief section. I thus also include the publicity photo which Hannibal sent recently, which might come in useful.

The concert is on April 21st at Bishop Hannington Church, Nevill Ave, Hove starting at 7.00pm.

SRP News Editor  
Vacancy

We've got a vacancy at the SRP newsdesk for a new editor. If you'd like to find out more about this role please email [news@srp.org.uk](mailto:news@srp.org.uk)