

Secretary's report to SRP Trustees July 2023

- a) Anna Williams performed the Recorder Concerto Incantato by Richard Harvey with Chethams Symphony Orchestra on 6th July. The announcement led to good publicity for the recorder.
- b) *Ensemble Augeletti* (with Olwen Faulkes on recorders) were announced as the New Generation Baroque Ensemble from September, in conjunction with BBC Radio 3 and the National Centre for Early Music.
- c) Mark Usher has sent his thanks for the Honorary Membership.
- d) Four members from Exeter branch gave a demonstration / performance at a primary school in Bideford recently, which was reported to me as an example of a "public service" or "educational" activity, supporting the charitable objectives of SRP.
- e) The change to the SRP Constitution, allowing on-line meetings has been approved by the Charity Commission without comment and was more straightforward than expected!
- f) The list of SRP group e-mails was updated and circulated.
- g) Naomi Wellings and Harriet Oliver have been added to the list of Pastoral Visitors, and the new list is loaded on the website.
- h) For reference, 8 branches have booked up the full allocation of 5 Pastoral Visits before next August, 6 branches have booked 4 of these, 16 have booked up 3, 10 have booked 2, 5 have booked just 1, and 4 branches have none booked since the pandemic.
- i) The reference on the website to the *allbranches* contact has been moved further into the site, to try and reduce misuse.
- j) In a further change to the website, "SRP Shop" has been replaced with "Support the SRP".
- k) In response to a request from Early Music Shop to provide a particular link on the website to the Early Music Shop, with a promotional statement, but it was pointed out that they are listed under both *Suppliers* and *Repairers*, which seems adequate and appropriate.
- l) I received an enquiry from Mary Bonsor about Walter Bergmann's "Golden Rules", as a version of these had been located on an American website, that appeared to be claiming copyright. I think the reference to copyright refers to the website, not those rules. There appears to be no active reference to these on our own website, which seems to be an omission.
- m) I was contacted by Edgar Hunt's daughter who had some archival material of interest, which I agreed to collect, together with some music for WBF.
- n) An offer of concerts from *Laterna Magica*, a group based in Belgium, was passed to the magazine editor.
- o) We all received a number of messages with an offer to purchase pre-publication copy of "*Orfeo's Last Act*" from the author.
- p) I had an enquiry from a new personal member who is not attached to a branch but wants to use inter-branch music loans. Two branches contacted me to confirm the validity of the request.

V. Giltrow-Tyler 6 July 2023

Treasurer Notes for meeting July 2023

Statement of bank balances

Attached for your information showing the summary of financial activity since 1st September

- Central subs have been paid over by all branches except one
- Recorder magazine (4) £16,608
- Pastoral Visits, 55, travel expenses etc £7,405, contribution to conductor fees £4,100
- 7 workshops, attendees 161, net income £1,315, costs £2,744, net cost £1,429
- Conference costs, 26 delegates/trustees/MAs £6,133

Gift Aid

We have not yet received the gift aid for 2022/23. I spoke to Tessa Rolf who has told me she will submit the claim in July. Most of this is allocated to Arthur Ingram. £4,600 last year.

WBF

Terms of reference specify that not more than 30% of the available funds are to be spent in any year, Trustees to approve if significantly more is to be spent.

Balance of £35k (including Philip Cole), donations in year £10k, grants awarded £15k, likely to have been high because of post covid catch up.

Festival Surplus

The Festival surplus has traditionally been shared equally between the organising branch, central SRP and WBF, at the discretion of the Trustees.

It was minuted in Feb 2020 as follows;

The committee agreed that any surplus would be shared between the branch putting on the Festival, the Central Fund, the Walter Bergmann Fund and the conductors, each receiving one quarter.

What do we want to do this year, bearing in mind the value of the surplus compared to previous festivals, also the practicalities of distributing to the conductors.

2016 £7,053

2017 £7,050

2018 £5,012

2019 £7,869

2023 £2,366

Nationwide Deposit £106k

This is a 'Business 1 Year Fixed Saver Account' which matures on 2nd August. 1.1%. The equivalent Nationwide account on offer for the next year is 1 Year 2.75%, 18 months 3%.

CAF Bank have a 12 month Fixed Rate Saver at 3.6%

The account we hold at CCLA Investment Management Ltd, COIF Charities Deposit Fund (£76k) account has a variable interest rate which has risen from the quarterly average in Sept last year of 1.342% to 4.631% in June this year, obviously as interest rates have risen.

We should consider whether we want to leave the Nationwide funds in a fixed term deposit (low rate) or transfer them to another provider with a better fixed rate or to a variable rate account (risks of a reduction in rates).

The spread of different providers will have been intended to ensure that the FSCS covers the amount invested in the event of failure of the financial institution (£85,000) and with a mix of fixed and variable deposits.

We have not needed to use our large deposits for normal SRP activities, income from subs being intended to cover these costs, and I do not see that we will need these funds in the next 12 months as we have no plans to spend significant amounts.

If we think that interest rates are unlikely to fall then we should consider a deposit at fixed rates, better than Nationwide if we can find it, and also consider a more active approach to utilising the higher variable rates available, as long as that can be achieved at a fairly low level of input from the Treasurer.

Suggest

- redeem Nationwide and transfer to fixed rate at CAF bank, bearing in mind that CAF bank also has the balances in the current account for Compensation scheme purposes
- transfer balance from Nationwide not used above to CCLA COIF account
- The Treasurer to be more pro active in moving existing working funds from current accounts to deposit accounts (CAF Gold 1.85%, Barclays 0.9%)

Bank mandate and signatories

Penny has been added to the CAF Bank mandate as a signatory.

A CAF Bank account has been opened for Monmouth Festival 2024.

OTR Orchestra Tax Relief

Can be claimed by groups of more than 12 instrumentalists performing to a paying audience, the standard OTR payment being 25% of 80% of the costs incurred in producing the concert eg rehearsal costs (conductor, venue, music etc) (and currently uplifted to 50%). If production costs are >£4k then it may be worth making a claim.

However, OTR is a tax relief which is claimed by submitting a Company Tax Return to HMRC. This will involve setting up a production company to produce concerts on behalf of the performing group.

The admin involved has to be weighed against the benefits, certainly initially, but once set up claims can be made every year.

Making Music will help, but will take a fee as this is specialised work.

EC 12th July 2023

Walter Bergmann Fund Report for Committee Monday 22nd May 2023

Meeting on Monday, 12.00 noon by Zoom provided by Ann Tempest

Present: Jill Taylor (Chair), Debbie Nicholas (Administrator), Ann Tempest, Samuel Constable,

Pat Hopkins, Francis Knights, Sarah Jeffrey and Chris Orton

There were no conflicts of interest.

The minutes of the last meeting had been agreed electronically and there were no matters arising.

Ann supplied the committee with an update of the accounts from the fund.

3 applications were discussed.

1 applicant was for funding for taking part in the ORDA (Open Recorder Days in Amsterdam). She listed what the money was for and how much it will cost. This was unanimously agreed.

2 applications were from schools - 1 Primary in Reading and 1 Secondary in Glasgow.

Jill had phoned the applicant from the Secondary School to find out more information. He explained that he was leaving the school to become an instrumental teacher but would still be running early music groups. We agreed the amount but would like more clarification on who will actually own the dual-pitched Yamaha Bass Recorder.

The entire Committee was in general agreement with the application from the Primary School. But there were many unanswered questions which needed to be addressed and more research was felt to be needed with regard to resources that are available on the Internet. These can be accessed via an Interactive Whiteboard which are now in most Primary Schools. It was agreed that we wouldn't fund music stands and books.

The date of the next meeting wasn't decided but will be in October 2023

Debbie Nicholas

WBF

Report from Competition Administrator

All plans are going smoothly for the November competition.

The final will be held at Blackheath Halls for the first time to make it easier for the audience to attend. This will give a different acoustic for the performers and audience but make logistics easier.

We will provide lunch for the finalists between their sound check as usual and then invite finalists and judges to a drinks reception afterwards provided by LIFEM. This worked really well after their ensemble competition last year.

2023 Society of Recorder Players / Moeck Solo Recorder Competition Finalists

Nura Natour studied Recorder and Education with majors in Music and German Studies at the University of Music and Albert-Ludwigs-University in Freiburg from 2017 to 2022. She has participated in numerous master classes with Dorothee Oberlinger, Han Tol, Dan Laurin, Antonio Politano, Josué Meléndez Peláez and others which has enriched her artistic education.

Nura Natour is supported by the FrauenFörderStipendium Musik.

Since Autumn 2020 she has been a member of the recorder consort ensemble feuervogel, which will release its debut CD on the label Coviello Classics in early 2024, supported by the Neustart Kultur scholarship.

Her concert experiences include family concerts with the Freiburg Baroque Orchestra and a radio broadcast on Deutschlandfunk Kultur. As part of the Gstaad Menuhin Festival 2021, she collaborated with renowned artists such as Maurice Steger, Rachel Podger, Diego Ares and David Bergmüller.

She has also participated in pedagogical projects at the Pierre Boulez Hall in Berlin. She has performed with Sebastian Wienand, Stefan Temmingh and the Capricornus Consort Basel in the Czech Republic. In the 2022/2023 concert season, she performed with ensemble feuervogel at the Innsbruck Festival of Early Music; the Potsdam Sanssouci Music Festival; and the Festival Oude Muziek Utrecht, among others.

With her ensemble DuoLegno, Nura Natour is a prize winner of the 3rd International Recorder Competition in Tel Aviv.

Since Autumn 2022, she has been studying for a Master's Degree in Recorder with Prof. Stefan Temmingh and Theory of Music with Prof. Philipp Teriete at the Freiburg University of Music.

The recorder player and harpsichordist **Mathis Wolfer** performs in Germany and abroad and has already performed with internationally renowned musicians such as Gottfried von der Goltz, Petra Müllejans, Stefan Temmingh, Fabio Bonizzoni and Wiebke Weidanz. He has performed at the Grafenegg Festival, the Schleswig-Holstein Music Festival, the Musikfest Bremen, Musikfestspiele Potsdam, the Gstaad-Menuhin Festival and in the Pierre-Boulez-Saal.

He is a prizewinner of national and international competitions and has won the La Risonanza EMSA Award 2021, first prizes at the Open Recorder Days Amsterdam 2019, several first prizes at the Bundeswettbewerb Jugend Musiziert and a special prize of the Deutsche Stiftung Musikleben. He is also a scholarship holder of the Studienstiftung des deutschen Volkes and has received scholarships from the Kulturakademie Baden-Württemberg and the Musik- und Singschule Heidelberg. Since 2020 he has been playing in the award-winning ensemble feuervogel.

Mathis Wolfer is currently studying recorder and harpsichord at the Musikhochschule Freiburg with Prof. Stefan Temmingh, Prof. Jean-Christophe Dijoux and Michael Behringer. He received further musical inspiration in courses with Alfredo Bernadini, Francesco Corti, Michael Form, Dan Laurin, Dorothee Oberlinger, Hille Perl, Jeremias Schwarzer, Maurice Steger, Antonio Politano and others.

Mathis Wolfer works as a recorder teacher and harpsichord accompanist at the Musikschule Freiburg.

Jiyeon Bang debuted as a Kumho Artist in 2011. She graduated from Korea National University of Arts, and she has won several International competitions, including 1st prize at the Korea Music Foundation International Music Competition; 3rd prize in the Yamanashi International Early Music Competition; and 2nd prize in the Osaka International Music Competition.

In addition, she has performed in the "Screen Concert" by Ensemble RealRec, ARCHE_from Baroque, BachSolisten Seoul, as a guest performer with Altemusik Seoul, Contemporary Art "Composer Kkun" and performed at the Jeongseon Forum 2020 opening concert.

She is a member of Ensemble RealRec, Recorder Quartet Sono, and a conductor of the Korea National University of Arts choir club 'Con moto Choir'. Jiyeon is always expanding her scope as a performer and will begin studying for a Master's Degree at Nürnberg University of Music later this year.