



Panel of
Visiting Conductors
December 2023 (v.13a)

www.srp.org.uk

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FOREWORD TO THE DECEMBER 2023 v.13 EDITION

Pastoral Visits: Each Branch of the Society of Recorder Players is entitled to one pastoral visit in each year, commencing September, from a member of the Society's Panel of Visiting Conductors as listed here and in any subsequent additions and updates. A Branch should request approval from the SRP Secretary at secretary@srp.org.uk when it wishes to invite a conductor. The travelling expenses of the conductor and, if essential, the reasonable costs of bed and breakfast accommodation for a maximum of two nights, will be refunded by the Society. These expenses should be paid by the Branch and reclaimed from the Society's Treasurer. Claims for accommodation costs should be supported with receipts. All other hospitality, including reasonable refreshments for the conductor while travelling, and before, during and after the playing session, is the responsibility of the Branch.



When inviting conductors, especially ones who will need to travel a considerable distance, Branches should encourage conductors to choose economical means of transport, for example by booking tickets in advance if possible. The SRP Secretary is entitled to ask for estimates and query the details of any visits that could result in unduly large costs falling on the Society.

Conductor's fee: The inviting Branch should ask the conductor before the visit whether a fee is to be paid and, if so, how much. Payment of the fee is the responsibility of the Branch, but branches can claim up to £75 towards the fee. Branches are encouraged to make optimum use of the conductor's skills and time by combining a pastoral visit with a Playing Day or a coaching session.

Joining the Panel: People interested in joining the Panel should contact the SRP Secretary in the first instance. Candidates not known to one of the Society's Musical Advisers will be observed by one of these Advisers conducting a Branch that they are not familiar with, and the Adviser will then make a recommendation to the SRP Trustees on the candidate's appointment to the Panel. If a candidate's work is known to one of the Advisers, the Adviser can make a recommendation without the need for further observation.

Updates: This list is provided for Branches of the Society of Recorder Players to help them find a suitable visiting conductor. It is not to be used for any other purpose. This list is available on the SRP website at www.srp.org.uk and will be updated whenever changes are necessary.

Feedback: The Society welcomes comments and feedback on all its activities. Comments and enquiries about the Visiting Conductors scheme, from Branches, individual members or conductors themselves, should be sent in the first instance to the SRP Secretary.

Charges: If a branch makes a separate charge to its members for the conductor's visit, there should be no difference between the charge to members of the SRP and the charge to non-members.

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*** LIZ ALEXANDER** BA(Hons), PGCE

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Liz studied recorder at the University of Southampton with Pamela Thorby and then Helen Hooker. She gained a PGCE in Secondary Music from Cambridge, where she was also a Choral Scholar, and then settled in Suffolk where she has over 20 years' experience music teaching from EYFS to A level, tutors trainee music teachers through SCITT, teaches recorder and plays and sings with various ensembles. She has composed and published a number of pieces for recorders and choir, including her first symphony for recorder orchestra, featured as Centrespread Composer for the Autumn 2020 edition of Recorder Magazine and was Composer in Residence at ORF in 2021, where she has now become a familiar face as a conductor.



As an SRP visiting conductor, Liz loves the opportunity to share her enthusiasm, expertise and knowledge of music past and present, focusing on interpretation and ensemble performance. "Every piece of music written has its own personality and set of emotions. To just play it as a string of notes does not do it justice; to perform it, you must first explore its character and decide what it's trying to say. Only then can you release its voice".

Liz would prefer not to travel too far from Suffolk for conducting at present due to family commitments.

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*** Brian BLOOD** DPhil (Oxon) BSc (Hons)

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Brian studied recorder with Stanley Taylor and Robert Salkeld as well as flute and piano at Trinity College of Music, London, prior to his taking a first degree in physics at Queen Mary College, London University. He then studied advanced theoretical physics at CERN (Switzerland) before returning to QMC to take a second first degree in anatomy and comparative physiology. In January 1973, Brian moved to Balliol College, Oxford, to complete a doctorate in the field of cardiac physiology before being elected to a British Heart Foundation Junior Research Fellowship at the University Laboratory of Physiology, Oxford. In 1978, he left Oxford life to take over direction of the Dolmetsch family's musical instrument making business. He retired and the workshop closed in March 2010. Since the late 1960s, Brian has been a regular recorder playing member of the Dolmetsch Consort, appearing in film, on radio, on recordings and in concerts both here and overseas. He edits recorder music for the Dolmetsch Library series published by Peacock Press, was for many years a regular adjudicator in competitive music festivals, is web master for the Dolmetsch Online internet site (www.dolmetsch.com) and is former chairman of the Southern Early Music Forum.

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* Ruth BURBIDGE

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Ruth's musical training includes three years at the Royal Academy of music, studying piano and flute, and after several years teaching, a year at Trinity College of Music studying piano, flute, recorder and harpsichord.

During her year at Trinity, she won the prestigious Raymond Russell Prize for harpsichord and was very involved in the Early Music scene playing recorder and harpsichord. She has performed many times as a soloist and accompanist, on recorder and harpsichord.



Well known for her accompanying and tutoring skills, she is invited to conduct groups throughout the UK and goes to the USA each year to join the faculty on a workshop in Connecticut. Her business *Peacock Press* publishes many titles of recorder music and as *Recorder Music Mail* sells recorder music all over the world.

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* Christopher BURGESS LTCL

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Chris qualified as a school music teacher and spent over 20 years teaching music at all levels, from primary school to university, including holding the post of Director of Music in a large comprehensive school. Both in and outside schools he has had a wide experience of conducting groups and ensembles of all sizes; he was an adjudicator and tutor for the late and much-lamented Chamber Music Competition for Schools Trust.

Since the 1980s his work has focused solely on the recorder, which he has taught in a number of schools and colleges, at summer schools and on weekend courses. He has been director of the Hampshire Recorder Sinfonia (HRS) since he founded it in 1985, expanding it from a small weekly class to a full recorder orchestra which normally gives two to four concerts a year, and has made three recordings illustrating the range of music which can be made by this musical medium. He is especially keen to play and encourage music especially written for recorder orchestra, rather than relying on arrangements; several new pieces have been specifically commissioned for HRS.

Chris has been a member of the SRP for longer than he can remember, and in that time he has, as well as playing himself, directed playing days and regular meetings of a number of local branches; he is particularly associated with the Wessex branch.

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* **Andrew CHALLINGER**

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Like many people, Andrew Challenger first played the recorder at primary school and it has been with him ever since. He later studied the oboe and the piano and read music at Trinity College, Cambridge. After a number of years as a teacher, he now divides his time between composing, playing and conducting. He has been musical director of the East Berkshire SRP since its foundation more than twenty years ago and, as a visiting conductor, has travelled throughout the UK. His compositions have been widely performed not just in Great Britain but throughout the world. In 2014 he visited Japan to work with players there on a programme of his own music. His musical interests are wide, ranging from medieval to contemporary. He does like to set challenges but also to promote the joys of music-making.



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* **Isobel CLARKE**

Based in London (NW)

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Isobel Clarke studied recorder at the Royal College of Music under Ashley Solomon and Julien Feltrin. Since graduating she has enjoyed a varied career, involving a mixture of teaching, research, performance and conducting.

Isobel has run the recorder classes at the City Lit. Institute for Adult Education since 2013, recently expanding the programme to include workshops in advanced technique and English consort repertoires. She also teaches academic courses at the Guildhall School of Music and Drama, in addition to teaching recorder and violin privately.

Isobel has performed widely on the recorder as a soloist and chamber musician. She is currently finishing a PhD on 17th-century recorder playing practice and future research plans include investigating the 20th-century Early Music revival and conducting the first exhaustive study of the bass recorder's history. As a conductor, Isobel enjoys introducing groups to a variety of repertoire, and her playing sessions usually include a mixture of repertoire ranging from Renaissance consort music to contemporary works and arrangements.

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* **Andrew COLLIS**

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Andrew studied recorder with Paul Clark in Birmingham and Philip Thorby at Trinity College of Music and is an active recorder player and teacher around the UK and worldwide. He is a tutor on courses and adjudicates here and abroad. He is a Trinity Examiner. He was Musical Director of the London Branch of the SRP for over ten years.

* Michael COPLEY

Based in Cambridge

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After studying music at Cambridge, Michael spent the next few years touring the world playing popular classics on numerous unlikely instruments at improbable speeds, accompanied by an accordion under the name "The Cambridge Buskers". During this period, he also performed in a more serious capacity on the recorder with the Academy of Ancient Music and recorded a Vivaldi concerto with them. Subsequent recordings included the complete Vivaldi recorder concertos and the Telemann double concerto for Deutsche Grammophon and Bach's Brandenburgs with the Italian chamber orchestra I Música. He is a founder member of the Chuckerbutty Ocarina Quartet which performed to both great acclaim and bemusement at the SRP National Festival in Cambridge

Recently Michael has devoted more time to teaching, arranging and conducting. He regularly conducts the Cambridge branch of the SRP and has done more than fifty arrangements for them ranging from the Baroque and Renaissance to Klezmer, Balkan and popular orchestral numbers which form the repertoire of his pastoral visits.

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* Marguerite DOLMETSCH LRAM

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Marguerite comes from a famous family, pioneers in the world-wide renaissance of early music and early musical instruments. From an early age she was taught, by her father Dr Carl Dolmetsch, to play recorder, viol and harpsichord. She shared her lessons with her two brothers and her twin sister, Jeanne, where the focus was on the art of consort playing. Later, Marguerite studied modern viola and piano at the Royal Academy of Music. She now specialises in recorder and viola da gamba and has wide experience as a soloist and ensemble player, both here and abroad, and as a teacher. For many years she was a regular adjudicator in competitive music festivals.

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* Pamela FLANAGAN BA(Mod) MA MScEd ARIAM LRAM ARCM LRSM LTCL

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Educated at University of Dublin Trinity College, Dublin City University and the Royal Irish Academy of Music; studied piano, violoncello, recorder and viol, and is a former student of Jacqueline Du Pré. As a member of staff of the RIAM, was appointed Professor of Harmony and Counterpoint and Head of Musicianship, and served as a member of the Academy's Board of Governors, Chair of its Board of Studies and Chair of many of its third level programme boards. Then served as Head of Educational Music at the Royal Scottish Academy of Music and Drama; completed report on traditional music in primary schools for Traditional Music Forum of Scotland/Scottish Arts Council. Currently Musical Director of SRP (Ireland) and SRP (Glasgow) and a member of the teaching faculty of the Irish Recorder and Viol Course at Termonfechin, Co Louth.

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*** Sandra FOXALL**

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I started playing the recorder at Teacher Training College, joined the SRP in 1971 and have been Musical Director of the Cleveland Branch since 1979. I have taught recorder in primary and secondary schools and tutored on Teachers' courses and at residential weekends, playing days and SRP Festivals. I was also the Country and Overseas Secretary for the SRP for ten years. From 1988 to 2012 I was the Administrator of the Recorder Summer School and have been a tutor since 1999. I retired in 2005 from part-time teaching of recorder to adults at Middlesbrough College. I conduct a full range of styles for the recorder and am prepared to travel anywhere.



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*** Michael Graham** BMus (Hons) MMus

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Michael is a conductor and composer based in Edinburgh. He currently works with various orchestral, choral and instrumental ensembles in Scotland and further afield performing a wide range of repertoire, from historical to contemporary styles. Described as having "an infectious enthusiasm for music", he served as the Edinburgh Society of Recorder Players' Musical Director between 2011 and 2017 and established and directed the Edinburgh Recorder Ensemble, a one-to-a-part chamber orchestra. He has won several prizes in conducting from the University of Edinburgh and the Association of British Choral Directors. In January 2019, he was awarded the prestigious Bayreuth Scholarship from the Wagner Society of Scotland. Michael is currently the Centrespread Composition Editor of The Recorder Magazine.



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*** Marg HALL** BA LLCM

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I discovered the recorder with delight as an adult, having earlier learned piano and classical guitar. After lessons with Jim O'Malley, I went to Napier University (recorder with Jenny Hill, and composition with John Macleod). LLCM at Napier University in 1991. Many compositions and arrangements published by Hawthorns Music and by Peacock Press. In 2005 I won the *Big Bass* competition organized by Steve Marshall to encourage composers to include Great and Contra basses in their pieces. I have taught the recorder in the Edinburgh area for many years, and have been running an adult evening class in Edinburgh since 1992. I have conducted the Edinburgh Branch of the SRP and at the Scottish Recorder Festival on many occasions; also at the National Festivals in Guisborough and Truro. I love to conduct a wide range of music and usually include a modest few of my own compositions and arrangements. I play regularly with *Solsequium* recorder consort, and I'm a founder member in 1978 of Hadley Court Singers, with whom I still sing.



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*** Lyndon HILLING**

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Lyndon Hilling studied bassoon and piano at Trinity College, London in the 1970s where, through the influence of Edgar Hunt, he also played recorder and renaissance instruments. He completed his training at the London Institute of Education. With the Chiltern Wind Quintet he won a number of national chamber music competitions before becoming a full-time teacher. His First and Second Books of Bassoon Solos, published by Faber, continue to be enjoyed by young bassoonists.

He joined the staff of the Northamptonshire Music Service in 1976 and by the time he retired in 2008 he had been Head of Woodwind Teaching for 25 years. He was privileged to conduct all the county wind bands and orchestras at various times. He also examined for ABRSM for 32 years, covering 13 countries on 5 continents in his international work.

He has tutored recorder courses throughout the British Isles, including the Recorder Summer School and his compositions for recorder orchestra and ensemble are widely played throughout the world.

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*** Michelle HOLLOWAY**

Based in Birmingham

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Michelle studied Recorder at the Royal Birmingham Conservatoire, and graduated with a First Class Honours in 2010; since then, she has enjoyed a varied portfolio career.

She teaches recorder in many Birmingham schools as well as at the RBC Junior Department. Michelle is the conductor the Heart of England Recorder Orchestra, Phoenix Recorder Orchestra and the Birmingham Schools' Recorder Sinfonia. She is a course conductor for the National Youth Recorder Orchestra, and has also tutored for the Recorder Summer School. Recently she has conducted her teenage recorder orchestra at the Royal Albert Hall in London.

As a performer she plays wild, eclectic folk music with her band Bonfire Radicals, as well as performing with historical chamber group Florisma and the contemporary group Decibel (which sees the recorder as an integral part of a 9-piece amplified ensemble). She has played live on BBC Radio 3's In Tune, and at a variety of venues, ranging from London's Cadogan Hall and Birmingham's Symphony Hall, to tiny underground folk clubs and muddy fields!

Michelle is passionate about the therapeutic benefits of music, and volunteers on mental health songwriting projects and also with a choir supporting those who have experienced homelessness.

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*** Helen HOOKER** GTCL LTCL ALCM

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Since graduating from Trinity College of Music in 1993 Helen's working life comprises a mixture of performing, conducting, teaching and writing for the recorder. Helen loves working with adult recorder players of all ability levels, teaching on residential courses and coaching ensembles and orchestras of all sizes. She has worked with the SRP for thirty years (as a Musical Advisor since 2000, and more recently as a Vice President) and has conducted almost all of the Society's branches. Helen enjoys introducing recorder players to a wide variety of repertoire and her sessions always include music in a mixture of different styles, from Renaissance polyphony right through to contemporary (but user-friendly!) works and lighter arrangements.

Helen is Musical Director of the Hampshire Recorder Sinfonia, and Thames Valley and the Mellow Tones Recorder Orchestras, the UK's first regularly rehearsing eight-foot recorder orchestra. During the Covid-19 pandemic Helen launched a project to create play-along videos of recorder consort music to help keep people playing during the restrictions. This project continues to this day, with a large library of music and videos now available for anyone to use, along with a wide range of educational blog posts about everything related to the recorder. These resources, along with Helen's CDs and book, *Recorder Technique: a guide to the basics and beyond*, are all available via her website www.helenhooker.co.uk.

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*** Caroline JONES** BA(Hons) LTCL ABSM LWCMD

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Caroline Jones studied recorder at Birmingham Conservatoire and the Royal Welsh College of Music and Drama, graduating with distinction. Caroline is an SRP Music Adviser and a familiar face conducting SRP events, recorder orchestras and recorder festivals throughout the country - "infectious enthusiasm", "inspirational" (The Recorder Magazine).



Having taught for Warwick, Birmingham and Coventry Universities and Warwickshire College, Caroline now enjoys teaching freelance from beginners to advanced students and organises school workshops and adult courses, including Benslow Recorder Festival and the 2024 SRP National Festival. In 2010 she founded ARO (Arden Recorder Orchestra) for advanced and professional players. Caroline was Musical Director of Birmingham branch from 2014 until 2022 when she relocated back to her hometown of Abergavenny.

Caroline regularly conducts Rugby Recorder Ensemble, Black Mountains Recorders, Mynedd Du Consort and Y Graig Ddu Consort. She is a member of Wales Branch.

Caroline enjoys a very wide range of music styles from medieval to 21st C. As a conductor she is very focused on drawing out the very best from each group. Tuning, ensemble work and style are brought to the fore with humour and encouragement. Caroline performs internationally with pianist and harpsichordist Charles Matthews.

* **Annemarie KLEIN** BMus (Hons) MA

Edinburgh

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As a professional musician, I hugely enjoy the variety a portfolio career offers. I divide my time between performing, teaching and translating texts about music. The beauty of this work is that each of those elements enhances the other. Being an accomplished player on the recorder can be encouraging, and helps to show people what can be done on the instrument. I am also proficient as a basso continuo player.

Variety is one of the key ingredients in a great programme for a playing day. My great love is early music, hence why I also offer a French Baroque workshop, but I enjoy both performing and conducting music from the mediaeval to the modern. My musical training has given me the ability to analyse, arrange and interpret pieces from all eras. The same counts for the level: I believe in a mixture, from pieces that people are very comfortable with, to those that are a bit of a challenge, as it adds to the enjoyment and allows one to work on many different aspects of playing.

I believe in the power of music, in what it brings to individuals involved in playing it, and am supportive of people taking up the recorder at any age. Due to my training, I am qualified both as a recorder player and a musician to tutor individuals and groups. I have honed my conducting skills since the SRP Edinburgh Branch first gave me the chance to try it out in 2011, and I have recently tutored and conducted at Recorder Summer School, Higham Hall, the SRP National Recorder Festival, and the Summer Recorder Festival in Cheltenham. From 2024 I will also join Dietrich Schnabel to lead several courses together in Germany.

Above all, I am incredibly passionate about music making, take great pleasure in sharing this with people, and infecting them with it if necessary!

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* **Alyson LEWIN** BA LGSM PGCE

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Alyson's interest in music developed through piano, violin, singing in choirs at church and at school. She was first introduced to the recorder as a sixth-former in Belfast, and quickly fell in love with it both as a solo and consort instrument. She went on to read Music at Bristol University, where she specialised in recorder and developed a wider interest in Early Music (particularly Renaissance reeds) and Baroque flute. This was followed by a PGCE year at Padgate College in Warrington, where Colin Martin was one of her tutors, and introduced her to the joys of the Northern Recorder Course. She later studied under Peter Holtslag and subsequently gained the LGSM diploma.

After several years teaching music in Staffordshire schools, Alyson now works as a freelance teacher, composer and arranger. She regularly tutors on playing days and residential courses, and has tutored on courses at Horncastle College (Lincolnshire), Pendrell Hall College (Staffordshire), The Clearing Folk School at Ellison Bay, Wisconsin, and several others. She is a regular tutor at Benslow Music Trust. Other activities include performing, occasionally adjudicating, and giving talks about aspects of Early Music. She is a founder member of Arden Recorder Orchestra, and performs with Duo Saltarello. In 1992, she jointly founded and now runs Hawthorns Music.

Alyson is a Musical Adviser of the SRP, Musical Director of South Staffs. Branch, and has served on the Conductors' Panel for more years than she cares to remember! She enjoys being a Pastoral Visitor, and likes to bring a wide variety of pieces and styles to her visits.

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*** Rev. Petrina (Trina) LODGE** Bed (music) NPQH Performers' LTCL (recorder) CertSpLD

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I have taught music for many years in various forms: as a peripatetic instrumental woodwind teacher, running bands and orchestras for young people, teaching class music, musically directing an Operatic Society, as a church organist and choir director, conducting branches of the SRP in Norwich from time to time (where I was a founder member of the Norfolk SRP and conducted sessions by invitation) and Cambridge where I was a regular conductor. I have also had great pleasure in conducting as a pastoral conductor with various branches across the UK.

With Ron Skins I tutored for many years on recorder courses at Wensum Lodge, Norwich and Belstead House, Ipswich. At university (UEA) I had lessons with Christopher Ball, who taught at the Academy, and was delighted to be taught by such a creative teacher and for the recorder to be taken seriously, as a real instrument. I have arranged and composed for recorder ensemble, and some solo pieces and studies. A number have been published by Hawthorn's.

In the various schools in which I have taught I have always been keen to develop the recorder and have run recorder groups and classes wherever I have been. Latterly I moved my focus from that of Headteacher in a Primary School to Headteacher of a school for children with Profound and Multiple Learning Difficulties. Music, a language that needs no words, was the motivation for my change in teaching focus: I found that music opened doors to severely disabled children and young people that had been kept firmly shut by other educational methods.

We relocated to Wales in 2014 for family and health reasons. I have a very wide taste in music and enjoy playing and conducting anything, as long as it is good music of its genre.

I am not keen to go anywhere which would require an overnight stay into the following day - if a Sunday - as I am now working as a Priest for the Church in Wales, and Sundays get rather complicated!

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*** Steve MARSHALL** BSc FCA PGDip (Mus)

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Steve is a mathematician and a Chartered Accountant. He played jazz saxophone for many years until he discovered 'classical' music in his twenties. This led to studying music theory and composition with Michael Dennison and jazz composer Stan Barker, and to a large number of choral compositions, an opera, and music for shows. In 2001 he took early retirement, in order to write music full-time. He discovered the recorder, and has become a well-known composer and arranger for the instrument, with more than 500 titles, published by his and wife Ann's May Hill Edition enterprise. He therefore has a huge selection of music available, and he is always able to bring fresh and interesting pieces to his conducting engagements, which include many SRP branches.

Steve is a regular tutor on several recorder courses and also conducts the Orchestra on the Hill. As a player, Steve is a big-instrument specialist, and plays in the Hampshire Recorder Sinfonia, Thames Valley Recorder Orchestra and the eight-foot Mellow Tones Recorder Orchestra. Although Steve has broad musical tastes, he is particularly interested in gently introducing the pleasures of jazz and related music to the recorder world.

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*** Anne MARTIN** PhD BEd MMus MPhil LTCL

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Anne is a Musical Director of Edinburgh SRP, having previously taught music and the recorder in the Guildford area for 30 years, where she was Musical Director of Guildford SRP. Previously she was a musical director of the Cambridge and Nottinghamshire SRP Branches. She also adjudicates, composes and arranges. Originally Anne studied Music, Education, piano and oboe at Homerton College Cambridge and then began playing the recorder in her twenties, studying with Ross Winters. She later studied with Philip Thorby and Marion Scott. She has a special interest in the consort music of William Byrd, having completed research at the University of Aberdeen, her book on Byrd's consort music was published in 2023. Her biography of Walter Bergmann was published in 2002. Anne was for many years a member and conductor of the London Recorder Orchestra and played with the Arden Recorder Orchestra. She enjoys conducting a wide range of music but also offers workshops around the music of Byrd.

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*** Sophie MIDDLEDITCH** BMus (Hons), Postgraduate Certificate of Performance Trinity College of Music
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After graduating from Lancaster University, Sophie went on to study recorder, modern and baroque flute at Trinity College of Music. Since then, she has gained a reputation as a friendly, enthusiastic, professional recorder player with a wealth of teaching and performing experience. Alongside her professional playing, which includes chamber, orchestral and solo engagements as well as her work with her own baroque period chamber group, the Parnassian Ensemble, she has worked with small and large recorder groups and SRP branches throughout the UK, including conducting sessions with Wessex SRP, the Easter Recorder Course, the October Recorder Festival and coaching sessions at Exeter University, South West Early Music Forum, Chichester University (where she has been the recorder tutor since 1997) and her work with younger players at Lancing College and the Prebendal Cathedral school in Chichester.

Sophie regularly tutors for the *Baroque Buffet* course at Benslow Music in Hertfordshire, introducing modern players to the delights of baroque style and recently coached students at the Grieg Academy in Bergen, Norway. For several years, Sophie also ran both the recorder and woodwind sections in the Chichester Festival for Music, Dance and Speech.

She loves all areas of repertoire, including eighteenth century pieces (with the questions of historically informed performance practice this raises) and contemporary music. Sophie's playing can be heard on *A Noble Entertainment – Music from Queen Anne's London 1702-1714* (AV2094) released on the Avie Records label and on the New London Chamber Ensemble's recording: *Carl Nielsen - Music for Wind and Piano* released on the Meridian records label.

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*** Harriet OLIVER**

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Harriet is an experienced recorder player, teacher and conductor in Surrey and Wiltshire, to where she moved last year. She leads a thriving U3A ensemble in Woking and has set up two U3A ensembles near Marlborough – smaller but growing fast! She conducts an ensemble in Bookham, Surrey, tutors a quartet in Woking, gives individual lessons, is chair of Guildford Society of Recorder Players and regularly conducts the branch sessions as well as conducting at other SRP branches, and runs weekly sessions on Zoom.



*** Sheila RICHARDS** BMus F(MusEd)TCL LTCL LLCM

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Sheila studied recorder at Lancaster University and later with Christopher Ball before undertaking post-graduate studies with Philip Thorby at Trinity College of Music. After more than twenty years spent working as a freelance recorder teacher in and around SE London, she relocated to the East Midlands where, in addition to teaching privately, she is now Musical Director of Lincolnshire SRP and currently directs an adult recorder workshop in Lincoln. She is also Director of the East Midlands Recorder Orchestra. Meanwhile, she continues to play with South London SRP and is joint conductor of the London Recorder Orchestra. Sheila is also a keen arranger of music for recorder ensemble and, as a busy visiting conductor, usually provides a varied programme of music. In 2001 she founded Willobie Press, which publishes some of her work, and is happy to bring publications to Branch visits/Playing Days.

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*** Marion SCOTT**

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Marion studied recorder, baroque oboe and piano at the Guildhall School of Music and Drama and has been fortunate to perform and record with the leading early music specialist orchestras, travelling with her recorders across the world, from USA, Mexico and Argentina, to Paris, Madrid and Rome. Alongside her playing, Marion has also taught at all levels, from beginner to tertiary and beyond, and was a Director and tutor on several recorder summer schools. Until recently, she was also an examiner for Trinity College London.

Although she is now partly retired, Marion continues to teach and conduct, is Music Director of her local Kent branch of SRP, and conducts her own recorder chamber orchestra. She enjoys bringing music of varied styles to recorder players of all levels of experience, and her sessions include repertoire from Renaissance polyphony to the contemporary and lighter jazzy styles.

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* Anna STEGMANN

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Anna Stegmann is a passionate performer and educator of early contemporary recorder music. She is recorder professor at the Royal Academy of Music in London, where she teaches an enthusiastic, selected group of next-generation recorder professionals. She is also a regular guest teacher at Wells Cathedral School and Jackdaws Music Educational Trust. Anna enjoys conducting and leading groups of all abilities and enjoys working with adult amateurs. In this capacity, she has led workshops, masterclasses, and conducted recorder groups for Recorder Courses Lyme, Airforce UK, Recorder Summer School, Easter Early Music School, LIFEM, Blokfluitdagen Mechelen, Orpheus Recorder Boutique and many more.

Since 2013 she has co-organised ORDA, Open Recorder Days Amsterdam; a biennial recorder festival which has quickly grown into one of the biggest recorder events worldwide and brings together both amateurs and professionals, from all over the world.

Anna has performed in concert halls from Europe to Australia and recorded several CDs with her own groups Ensemble Odyssee and The Royal Wind Music, as well as performing as guest soloist with La Risonanza, The New Dutch Academy, and others.

In 2020 Anna established her own digital recital series, and so far has completed two seasons of recorder solo and chamber music. These professionally filmed music videos aim to make performances accessible to audiences that are unable to attend live concerts and to bring the listener closer to the performer than is possible in a conventional live-stream.

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* William SUMMERS

lives in Hampton, South West London

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William attended local schools in Richmond upon Thames, sang in the choir of All Saints' church in Kingston (and still does), and developed a passion for early music at a young age. Influenced by Hampton Court Palace and its parks, Renaissance choral music, the recordings of David Munrow and the constant Classical music activism of his parents, he studied music at the Colchester Institute and at Trinity College of Music, London. Since then, he has taught recorder and flute at all levels, led workshops, played in concerts, festivals and parties and recorded with the Psychedelic Medieval Rock band *Circulus*. Current activities include running concerts of early music, studying and researching at Goldsmiths College of Music, London, and playing at parties, festivals and concerts as well as recording with modern songwriters. For further information, see www.lokimusic.co.uk and www.princesinthetower.org. For large numbers of recorders, William particularly enjoys adapting polychoral music.



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*** Mary TYERS** MMus LTCL LGSM LRSM

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About thirty years ago I co-founded the Durham Branch of the SRP and am proud to still be its Musical Director. This was the start of what has become an important part of my life - namely the joy and satisfaction of helping a group of enthusiastic, amateur, adult musicians lift the dots off the page and achieve an enjoyable and creditable performance or play through of an unfamiliar (or familiar) piece of music.



I am regularly invited to conduct branches for playing days both in the north of the country and further afield. I also regularly conduct at the SRP National Festival. Several times a year I lead recorder consort courses at Rydal Hall (Cumbria) and Parcevall Hall (Yorkshire). I have also led multi-instrumental workshops for Early Music Forums and am a tutor at the NORVIS and HISS Summer Schools. In 2015 I was awarded the SRP's Certificate for 'Long Service to recorder Playing'.

My first degree was in music, with recorder as joint first study alongside flute and singing. I completed my MMus in 2007 with recorder, baroque flute and 18thC performance practice very much to the fore. I perform regularly with period instrument orchestras throughout the north of England. I also perform with the trio sonata group *Sounds Historical* and the folk duo *Hardy Tyers*.

Whilst to a certain extent specialising in early music I enjoy teaching and performing a wide range of periods and genres. I am available for pastoral visits, playing days, individual and consort coaching.

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*** Moira USHER** MEd AdvDipEd GTCL LTCL

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Played recorder since age of five and brought up on Brian Bonsor's music. Attended Trinity College London as cellist and pianist plus played recorder with the early music group under Edgar Hunt. Wide-ranging musical tastes and enjoys variety above all else. Taught music in comprehensive schools for 13 years. Retrained to teach children with special needs. Ran a community choir for 15 years. SRP member since the 1970s, joint founder and main conductor of Suffolk Branch. Founder and conductor of the Eastern Recorder Orchestra (EROS). Co-ordinator of the 1990, 2000, 2010 and 2022 national SRP festivals. Tutor for the Recorder Summer School, SuRF plus founded and organises ORF and runs some SRP Workshops. Conducts at national Festivals plus many pastoral visits and playing days for the SRP.



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*** Joris VAN GOETHEM**, recorder & baroque flute

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Joris Van Goethem is an internationally renowned flautist, recorder player, teacher, arranger and conductor of recorder orchestras. Born in Sint-Niklaas, Belgium, he studied the recorder and baroque flute in Antwerp, Brussels and Leuven, graduating with the highest grade ever awarded in Belgium.

As one of the original members of *The Flanders Recorder Quartet* he performed extensively in more than 50 countries throughout Europe, Japan, South America, the United States, Taiwan, Singapore and South Africa.

Joris has made an impressive number of recordings, amounting to more than 30 CDs by major labels, including Aeolus, Sony Classical, Deutsche Grammophon, Harmonia Mundi, EMI, Opus 111 and Ricercar. In addition to his accomplishments as a performer, he is well known as an enthusiastic and skilled teacher. He gives master classes and teaches early music courses in all corners of the world.



His arrangements have found their way to Hollywood and have been published by Heinrichshofen, Ascolta and De Haske.

Joris Van Goethem currently plays recorders made by Adrian Brown, Vincent Bernolin, Bob Marvin, Tom Prescott, Friedrich von Huene and Hiroyuki Takeyama. His flutes were made by Rudolf Tutz and Giovanni Tardino. He also plays viols made by François Bodart.

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*** STEPHEN WATKINS** GGSM PGCE

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Stephen offers days principally playing his own music. This ranges from full length symphonies for big recorder orchestras which have been extensively played in Germany with Dietrich Schnabel and by Tom Beets with Recorders Incorporated and Meng Heng Chen in Taiwan. These are written to give recorders players the experience of playing traditional symphonic music and while challenging in places they are by no means difficult all the way through. In addition to these big pieces there are smaller scale pieces which are considerably less difficult.

There are a number of performances of Stephen's music on you tube. Search 'Stephen Watkins recorder' If you would like to try some of these do get in touch. Music will be provided. If you would like to know more about specific pieces available, please get in touch.

Stephen has recently recovered from a serious condition and although happy to travel prefers train to driving.

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*** Naomi WELLINGS** MPhil BMus(hons) ATCL FISM

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Naomi is a classically trained musician with a varied portfolio career. A keen advocate for the recorder as an instrument for life, Naomi has over 20 years' experience of teaching flute and recorder to children and adults, individuals and groups. She studied recorder with Ross Winters and Annabel Knight at Royal Birmingham Conservatoire before undertaking a Masters in Baroque Performance Practice at The University of Birmingham. Naomi was NYRO Administrator for many years and has served as both a local SRP Branch committee member and at national level. She has played with NYRO, Recorders Incorporated and Arden Recorder Orchestra and loves conducting Birmingham's Friday Recorders, an adult amateur group of recorder players who meet weekly and learn a variety of ensemble and solo music each term. Her musical interests are varied and she enjoys introducing others to some of the wonderful arrangements and original music available for recorder.

Naomi is passionate about enabling high quality, accessible and inclusive music-making opportunities for children and young people. She spends her working week teaching flute and recorder, as a Programme Manager for the national charity Awards for Young Musicians, and as a coach and mentor supporting professionals in the arts, culture and charity sectors.

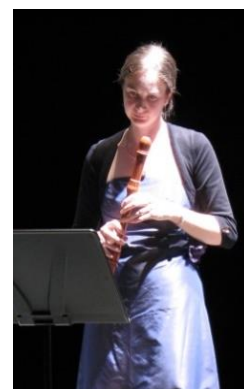
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*** Sarah WHOMERSLEY** BMus (Hons) PGCE

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Sarah studied recorder and cello at the Royal College of Music which was a great place to explore early music and historical performance. She then went to Reading University, from which she graduated with a PGCE in secondary school music teaching. Since then, Sarah has worked in London and Cornish secondary schools. She currently works as a music classroom teacher at Truro school and for the Cornwall Music Service Trust. Sarah runs several ensembles for the County including Carrick Breeze (wind band for young players including recorders!), Terpsichore (a mixed early music ensemble) and Recorders Rule! (a county recorder ensemble for students from all schools in Cornwall).



Sarah teaches recorder to children and adults, from beginners to Grade 8, including preparation for music college entrance exams. She supports local primary schools with recorders and choral singing as well. Sarah enjoys conducting a wide range of styles of music and arranges a lot of the music herself.

Due to the work commitment of school and living in Cornwall, Sarah needs plenty of time to organise any engagements!

