The Grainger Wind Symphony Inc. Annual Report 2017-2018

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| The Grainger Wind Symphony Inc.NOTICE OF ANNUAL GENERAL MEETING 2018 |  | http://www.graingerwindsymphony.asn.au/postnuke/modules/ContentExpress/img_repository/mc_gws_logo_1.jpg |

The Annual General Meeting of The Grainger Wind Symphony Inc. will be held at **7:00pm on Wednesday 15 August 2018** at our rehearsal venue, Blackburn High School Charlton Music Centre, off Williams Road car park, Blackburn North. It will be followed by a regular rehearsal.

**Voting at the AGM**

The Rules of The Grainger Wind Symphony (2014) provides some clarity on issues about entitlement to vote at general meetings that arose last year.

Please note that a member’s rights are suspended, including the right to vote, until the Full Annual subscription is paid. Rule 12 (5).

Full Members who are financial are entitled to vote at General Meetings. They must have paid the Full Annual Subscription at least 10 business days before the AGM. See Rule 13.2(b). Players who are Full Members, have only paid the Concert By Concert Fee and have paid less than (but not including) four in the same calendar year are not entitled to vote at the AGM. So subs should be paid by Wednesday 1st August if a member wishes to vote.

# PROPOSED AGENDA

1. Welcome and apologies, accept this agenda
2. Minutes of the previous AGM
3. Business arising from the previous AGM, not covered by this Agenda
4. Correspondence received
5. Reports from Executive and General Committee – presentation and discussion

|  |  |  |
| --- | --- | --- |
| President– actingRoland Yeung | Musical Director– Roland Yeung  | Treasurer/Secretary– Robyn Yeung  |
| Administrator– Erin Wallach | Concert Manager– Allanah Coldwell | Publicity Manager– Stuart Andrew |
| Personnel Management – acting Roland Yeung | Player Section Management Reports | Web/System Administrator– Josh Petherbridge |

1. Election of 2018-2019 Executive – Committee positions that are declared vacant at this AGM

|  |  |  |
| --- | --- | --- |
| President | Treasurer/Secretary  | Administrator  |
| Concert Manager | Publicity Manager | Personnel Manager |

*N.B. The Musical Director and Associate Conductor are appointed by the Executive Committee*

1. Nomination to General Committee – expressions of interest are received and presented to the Executive Committee for appointment at its first meeting.

|  |  |  |
| --- | --- | --- |
| Web Administrator | System Administrator | Social Secretary |
| Assistant Treasurer | Librarian | *General Committee members* |
| Music Director | Associate Conductor  |  |
| *Section Managers*

|  |  |  |  |
| --- | --- | --- | --- |
| Flute | Double Reed | Clarinet | Saxophone |
| Trumpet | Horn | Low Brass & String Bass | Percussion |

 |

1. Subscription & Joining Fee Rate Annual Review & Ratification
2. General business and discussion.

Robyn Yeung

Secretary/Treasurer

The Grainger Wind Symphony Inc.

# President’s Report

By Roland Yeung (acting President)

The Grainger Wind Symphony has a desire to get better at doing what it is doing. The suggestions and criticisms we hear are valid and are worthwhile. Some of these are a better concert venue for our own concerts, a better rehearsal venue that we can call our home, more new music, ownership of certain harmony instruments, bigger audiences, stronger publicity program, guest conductors and soloists, a touring program, and launch a CD of our recorded performances.

These are wonderful suggestions, but they can only happen if we achieve a stronger commitment from individuals to enable the Committee to take responsibility for them. All these involve additional funds and additional human effort.

In the 2017-2018 year, our long-standing sponsors have continued to support the wind symphony and have not only helped to present the group more professionally, but have also been able to keep our costs down.

* Our principal sponsor, Levante and Ambra Corporation who continue to support the band with high quality colour printing and Ruth Collins who does the printing work. We haven’t seen Ruth as a player as in past years, but she has still been willing to provide this support for each concert.
* Our supporting partners, Bat Design who continue to produce professional artwork for our concert promotions. Tanya Mullen’s imaginative poster designs are a real treat and are done pro bono.
* Fine Music for support with purchasing discounted scores and parts. Michael has had a very long association with the wind symphony and I appreciate his support with repertoire suggestions.
* Our thanks to Blackburn High School who continue to allow us to hire a rehearsal space and hire of percussion instruments at rehearsals.
* Stick It Percussion, whose quality percussion instruments has made a huge difference to our concerts. John Clark has been ever reliable in delivering and removing the instruments in a timely way.
* St Stephen’s Anglican Church, Richmond for providing a home for our concerts though we have explored new performance venues including the Box Hill Town Hall and Holy Trinity Kew.
* We have started to explore alternative rehearsal venues when BHS is not available. The Box Hill Community Arts Centre had a lovely ambiance and is an artistic building. The acoustic is very good and the Whitehorse Orchestra made their percussion equipment available at no charge. However the popularity of the street parking required our players to have to park some distance from the venue. We will try out the Box Hill City Band Room in October.

The past year, the Committee has worked on a number of significant projects.

* Because of a change in government legislation regarding Child Safety and Working With Children, we were required to ensure that every player and member for Concert 2 obtained a Working With Children Check or equivalent.
* The Committee decided that a current WWCC be held by all members as a condition of membership as we do occasionally have school aged students playing with us. Instructions for finding out about WWCC and links to the Department of Justice to obtain one were placed on our website. An email was sent to all registered players using GWS CRM to encourage players to obtain a WWCC or add GWS to their list of organisations on their current one or send us a copy of their current Victorian Institute of Education Registration card. Much time was taken in setting up lists, and monitoring the progress of apply and achieving a WWCC.
* There was further development of the GWS CRM as our tool for managing members’ data and subscriptions. The Rules for Incorporation requires to us hold and up-to-date register of members. We decided to use GWS CRM as our package as it has many features, though not all are activated as we are constrained by the increased cost (eg. adding SMS services) and the human hours to manage the data processing. Processes were refined to respond to new player Expressions of Interest received and approving players as Associate or Full Members.
* The “block-buster” concert was Concert 2: The Story of Cao Xueqin. With a cultural link between the Western genre of the wind symphony with Chinese culture, the use of data projection facilities and the potential to reach a larger audience, we agreed to go ahead and hire a bigger range of percussion, hire a professional concert venue and look for new strategies to publicize the event. It was a fabulous team effort.
* We are grateful that the composer Simon Yuen-hing Yau continued his friendship by offering all the resources for his 40 minute major work to us for no cost. This included score, parts, recordings and 14 images that we projected during the concert. Ours was the Australian Premiere of The Story of Cao Xueqin.
* We researched alternative concert and rehearsal venues as last year there were clashes notified at short notice or with no notice. Our responsibility to organize the rehearsals and concerts within our budget and with the best acoustics for quality music performance and suitable comfort and amenities for our audiences.
* To make a contribution to the professional development of school and community band conductors, we have given two Wednesday nights in partnership with the Defense Force School of Music in September. They provided us with a fee that covers hire of the venue and percussion equipment. Last year, one of the two sessions started late because of a clash with a school event without any notice. We have been promised by the school that it will not happen again.
* We commenced setting up a mini season subscription (any three concerts in 2018) card for players to sell and authorized. We ran out of time to implement this at the start of 2018. Perhaps we can get it set up for 2019 so players can improve our audiences by having something to give their friends, acquaintances, work colleagues and family. Thanks to Stuart for working through the many layers in planning this.
* The Committee agreed that Leadership in the Trumpet and Trombone sections needed to be strengthened. After much discussion it was decided to advertise on our FaceBook page and word of mouth for expressions of interest. We are delighted with the positive influence and the support given to Rob Mattessi our Principal Trumpet player since the start of 2018.

The band only functions through the generous donation of time and talent from many people. I would like to acknowledge the following people for their work.

* Across the whole organization, no one gets paid. This keeps the operating cost very low and funds can be directed to hire of venues and equipment, insurance, internet services, and purchase of sheet music. The exception is that Roland does receive an honorarium for teaching conducting classes as part of the Conducting Workshop Programs.
* John Davis applied and was successfully auditioned to be Associate Conductor for 2018. He has been generous in sharing his experience and knowledge to help the wind symphony improve. John rehearsed and conducted the 2018 Concert 1 Fantasia Hispanico. He prepared Concert 2 Nurture but due to health and personal circumstances has had to take a leave of absence. He is well and back in Florida, USA. He may return to Melbourne in October.
* Robyn Yeung for diligently managing the formalities of the incorporated association, insurance and the finances of the band, running front of house and supper at all our concerts, and making craft Thank-You cards for our guests. At committee meetings she ensures that the financial implications or the “bottom-line” is always understood.
* We bid farewell to Tavis Ashton-Bell who moved to India to take up a Music Education Associate Professor position in March. At the end of year concert for 2017, we thanked him for his tireless and creative work as Concert Manager, committee member and setting up the recording team.
* Allanah Coldwell took over the Concert Manager role from Concert 1 this year and has been thorough and timely in planning and running three concerts. Concert 3 was at a new venue, a new concept and a real challenge that was met with calmness and efficiency.
* Stuart Andrew has had an outstanding year with Publicity and Section Manager of Low Brass & String Bass, Trumpets, and for a short time the Horns. He has implemented the Whats App social network app for communication with his section players. Perhaps this is an app that other section managers may find useful.
* Josh Petherbridge as System Administrator has provided invaluable pro bono professional work on managing and designing our website systems.
* Sophie Caldwell has given service by offering an alternate method of players paying their subscription fees as well as taking over the management of the largest section in the wind symphony. Thanks Sophie.
* Erin Wallach has been able to effectively contribute as our Administrator though in a different way since recommencing university studies as well as part-time employment as an Arts Administrator. I value her skills in policy development, document checking, and ensuring we remain inclusive in our communications and processes. Thank you Erin.
* Section managers have worked tirelessly to ensure we always have had the best line-up of players at each rehearsal and concert. Heart felt thanks to all section managers.
* Stuart Newstead, a life member, has not only worked as section manager, he is also our principal pianist nimbly sight reading complex contemporary art music parts, and our favourite accompanist of our guest artists and Young Player Scholarship recipients. Terrific work.
* Our sound engineers, mainly Paul van Haaster who not only chronicles our playing at all rehearsals and performances, also provide recordings for the young composers and conductors who wish to analyze their work. This is a unique and invaluable service that provides authentic
* And finally thank you to each and every member of the band. You are responsible for such wonderful music making and contribution to our community.

In the coming year, I look forward to other members who would join the committee members to create new ideas and realise them to give added value to this dynamic organization. Please contribute.

Congratulations for a wonderful year and I look forward to working with you in the next 12 months ahead.

# Music Director’s Report

By Roland Yeung

The music has continued to be a standout and a strength of this musical organisation. In the period 1st July 2017 to 1st July 2018, we have again presented a widely varied concert programs that challenge players, challenge audiences and engage people’s imaginations.

The list of works performed this year (see below) is amazing and reflect the players skills and commitment to performance. Bravo.

The conducting workshops make a huge contribution to the development of conductors. It is a real treat for them to conduct a quality ensemble that responds to every gesture of the conductor. By setting up these standards and expectations in workshops, conductors develop a clear understanding how it feels to conduct a quality ensemble. I hope they will train their bands to be like you!

I thank Paul van Haaster for the time he has devoted to recording all rehearsals, workshops and performances. They are fantastic resources for members to listen to in order to hear how we really sound – and that is fantastic (with a few minor errors ☺ ). Paul has developed a member database to enable individual players to be granted access to hear the works they performed in. Paul recognizes that with every rehearsal, he gets to understand better the sound scape of the wind symphony and wind symphony composers. This insight is valuable, indeed essential to artistically mix the recordings in the production stage. Thank you to Paul and to Peter James.

**Associate Conductor**

Our Associate Conductor for 2018 was appointed after interview and audition at the end of the previous year. John Davis was successful in his application. We have been impressed with his knowledge of band training and rapport with players. Unfortunately he had to return to the USA for family and health reasons and may not be able to return until October. We are missing his contribution to the wind symphony.

**Guest artists**

The last concert for 2017 The Night At The Proms featured players from the wind symphony. We were entertained by our compere Kristian Gregory (baritone) accompanied by Stuart Newstead, and the Clarinet Ensemble made up of most of our clarinet players. Certainly our players are skilled enough to present solo and small group items which provide contrast in sound texture to the full wind symphony. It is great to hear works in concert that are not well represented in the wind symphony repertoire. Thank you players. We would like this is be a regular opportunity that players can plan for.

**The GWS Repertoire 2017-2018**

We continue to showcase music by Australians and composers from around the world.

ART WORKS FROM AMERICA

John Barnes Chance Symphony No.2

Roger Cichy Geometric Dances

Julie Giroux La Mezquita de Cordoba

Morten Lauridsen arr. Reynolds O Magnum Mysterium

Alfred Reed El Camino Real

Silvestre Revueltas Sensemaya

John Philip Sousa El Capitan

Frank Ticheli Postcard

Heitor Villa-Lobos arr. Davis A Canoa Virou

Heitor Villa-Lobos arr. Davis Fantasia em forma do choros

Eric Whitacre The Seal Lullaby

Clifton Williams Symphonic Dance No.3 Fiesta

ASIAN ART WORKS

Qian Chen Come, Drink One More Cup

Yu Jianfang Eulogize the Yangtze

Simon Yuen-hing Yau Fanfare Prelude

Simon Yuen-hing Yau The Story of Cao Xueqin

EUROPEAN ART COMPOSITIONS

Kenneth Alford ed. Fennell Colonel Bogey March

J.S. Bach arr. Reed Who Will But Let Himself Be Guided

Thomas Bemer Des Esprits Et Des Espoirs

Edward Elgar arr. Reed Nimrod

Edward Elgar arr. Reed Pomp & Circumstance March No.1

George Gershwin arr. Rogers Cuban Overture

Jan De Haan Sunrise Impression

George Friedrich Handel arr. Hindsley The Royal Fireworks 1, 2 & 3

Pierre Leemans March of the Belgian Paratroopers

Carl Nielsen arr. de Meij Aladdin Suite

Johan de Meij Fifty Shades of E

Sir Hubert Parry arr. Sparke Jerusalem

Henry Wood arr. Greatwood Fantasia On British Sea Songs

CONCERTI

 none

LIGHT MUSIC

 Elton John, Hans Zimmer Lion King Broadway Selections

Claude Schoenberg arr. Barker Les Miserables Selections

Arthur Sullivan The Pirates of Penzance Selections

###### AUSTRALIAN WORKS PERFORMED 2017-18

*An objective of the Grainger Wind Symphony is to perform Australian compositions and in particular the music of Percy Grainger. We continue to do this. Here is a list for your interest.*

AUSTRALIAN COMPOSITIONS

Matt Amy Three Hounds – Hound Suite

Edward Fairlie Death By Tango

Matan Franco Fractured Dreaming

Nathan Glenn Capriccio

Percy Grainger Hill-Song No.2

Percy Grainger Molly On The Shore

Percy Grainger There Was A Pig Went Out To Dig

Brian Hogg In Stillness

Ralph Hultgren An Australian Rhapsody

David Jones Streets of Forbes

Jared McCunnie Moments Like These

Matthew Orlich White Horses

Bruce Rowland arr. Bignell The Man From Snowy River

AUSTRALIAN PREMIERES

 None

My thanks to Manningham Concert Band and their director Andrew van Gemert who have loaned us sheet music.

Thank you all for the privilege of being your Music Director and Principal Conductor.

Roland Yeung

Music Director and Principal Conductor

# Treasurer/Secretary’s Report

By Robyn Yeung, Hon.Treasurer

The GWS’s financial statement is for the financial year 1/7/17 to 30/6/18, using the ‘cash’ accounting approach. Members pay subscriptions covering a calendar year so payments may overlap into the previous or next financial statement.

GWS attempts to budget sufficiently so the revenue received covers expenses incurred. The revenue comes from two sources, membership fees and concert ticket money.

Due to a shortfall in revenue in the 2016/2017 financial year GWS raised the 2018 membership fees; our concert ticket prices remained unchanged except for ‘The Story of Cao Xueqin’ where we increased prices due to the high venue cost. I am happy to report that players responded responsibly when presented with last year’s figures. In the second half of 2017 there was a welcome influx of funds. This continued into 2018 and many players committed themselves financially much earlier. To date, there are 32 financial members for the calendar year 2018, (10 full members, 11 concessional members and 11 who have paid on a sessional basis). Having funds available earlier means the committee can plan events knowing there is some financial stability; e.g. they can purchase new music for concerts as they develop themes for the year to come. There are 14 players who are in arrears with their membership payment as at the 30th June, 2018.

GWS charges membership fees to cover our rehearsal venue and percussion hire costs, our insurance, communication expenses and other fixed costs in running an organization. These were a little lower this financial year due to fewer concerts performed (thus rehearsal expenses were lower proportionally). If players are to have an outlet for their recreational music making, it must be appreciated it comes at a cost. Our costs are kept to a minimum with many donations of time, expertise and materials from our members and sponsors; e.g. our Music Director and Associate Conductor get no payment for services rendered, rather, the latter is a fee-paying member.

It is hoped that our concert revenue will be sufficient to cover our concert costs. GWS relies on members to attract an audience as we do not have an independent following, demanding tickets to concerts, six times per year. We need between 60-70 people paying to attend each concert to break-even. These people must come from friends and family of GWS members in the main. We need players to build audiences through word of mouth, social networking and poster distribution as professional advertising is beyond our means. It is a group effort to keep concert costs lower so the group can continue to charge a modest ticket price. Three out of five concerts managed a profit this financial year. (If we include the July 1st concert, it is three out of six making a profit.) It must be acknowledged that some goods and services related to concert provision are donated and not reported as costs. These include the design (donated by BatDesign) and printing (donated by our major sponsor, Ambra & Levante) of the program and posters and some guest artist gifts. Even though within this financial year there were no conducting workshops they remain a secure way of performing to earn money. The Music Director spends many hours coaching the workshop participants outside rehearsal times readying them for performance, thus players get the benefit of a variety of personalities directing them with no effort required to find an audience. Events where GWS is a guest artist are also very cost effective as our expenses are far less. GWS needs members to support these events as enthusiastically as our individual concerts so they may continue to provide a boost to our income.

The GWS continues to be thankful for the many people who volunteer their time and resources for the benefit of the group, including the committee members and section managers. I am grateful for the work of Assistant Treasurer, Sophie who has encouraged players to commit themselves to the group through the cash payment of subscriptions.

**FINANCIAL ASSETS**

Commonwealth Cheque A/C balance at 30th June 2018 $11,727.52cr

PayPal balance at 30th June 2018 $272.42cr

TryBooking at 30th June 2018 $514.36cr

*Cash float* kept on hand $205.00cr

Robyn Yeung Hon. Treasurer, The Grainger Wind Symphony Inc.

|  |  |
| --- | --- |
| Statement of Receipts and Payments**for the year ended JUNE 30th 2018** |  |
| **RECEIPTS:** |  ***2016-17*** | ***2017-18*** |
| Concert takings & performance fees |  4,353.90 |  5,709.12 |
| Membership |  2,798.26 |  11,372.26 |
| Conductors Seminars, Tutorials & Workshops |  1,980.00 |  3,315.76 |
| Bank Interest |  0.79 |  0 |
| Net GST refund |  186.00 |  574.00 |
| Fundraising (raffles, canteen) |  112.20 |  116.05 |
| Donation |  00.00 |  340.00 |
| **TOTAL INCOME** |  **$9,431.15** | **$21,427.19** |
|  |  |  |
| **EXPENDITURE:**  |  ***2016-17*** | ***2017-18*** |
| **Concert costs**Performance fees inc. conductor/mentor/guest artists fees |  1,240.00 | 521.76 |
| Gifts to performers |  0 | 24.00 |
| Sheet music purchase |  1,562.19 | 1,736.10 |
| Sheet music hire |  0 | 55.00 |
| Printing - programs/posters |  0 | 0 |
| Advertising |  0 | 0 |
| Venue Hire |  1,155.00 | 2,720.00 |
| Hire of percussion instruments |  2,820.00 | 3,170.00 |
| Photocopying |  16.56 | 330.45 |
| Recording costs |  0 | 0 |
| *subtotal* |  *6,793.75* | *8,557.31* |
| **Administrative Costs**Insurance - public liability and voluntary workers |  948.55 | 956.45 |
| Rent for rehearsal venue |  3,344.00 | 2,554.75 |
| Percussion hire at rehearsal venue |  1,254.00 | 880.00 |
| Postage/stationery/business cards/IT services |  202.02 | 126.65 |
| APRA annual fee |  86.38 | 87.93 |
| Office of Fair Trading |  55.80 | 56.90 |
| VBL Annual Fee |  300.00 | 300.00 |
| ABODA membership fee reimbursement |  740.00 | 0 |
| *subtotal* |  *6,930.75* | *4,962.68* |
| **TOTAL EXPENDITURE** |  **$13,724.50** | **$13,519.99** |
| **SURPLUS/(DEFICIT)** |  **($4,293.35)** | **$7,907.20** |

Robyn Yeung Hon. Treasurer, The Grainger Wind Symphony Inc.

# Financial Statements By Performance Activity

**from July 1st 2017 to June 30th 2018**

**1. MADE IN AUSTRALIA**

at St Stephen’s Anglican Church, Richmond

Saturday September 9th 2017 at 7.00pm. Audience 48.

Conductor: Roland Yeung

 Receipts Box Office 600.00

 TryBooking 144.84

 $ 744.84

Expenses Venue 418.00

 Percussion Hire 850.00

 $1,268.00

 Balance (loss) ($523.16)

**2. FIFTY SHADES OF E**

at St Stephen’s Anglican Church, Richmond

Saturday 11TH November 2017 at 7.00pm. Audience 46.

Conductor: Roland Yeung

 Receipts Box Office 845.00

 TryBooking 178.61

 $ 1,023.61

Expenses Venue 418.00

 Percussion Hire 800.00

 $1,218.00

 Balance (loss) ($194.39)

**3. A NIGHT AT THE PROMS**

at St Stephen’s Anglican Church, Richmond

Saturday December 9th 2017 at 7.00pm. Audience 95.

Conductor: Roland Yeung

 Receipts Box Office 1,090.00

 TryBooking 635.72

 $ 1,725.72

Expenses Venue 418.00

 Percussion Hire 720.00

 $1,138.00

 Balance profit $587.72

**4. FANTASIA HISPANICO**

at Holy Trinity Anglican Church, Kew

Sunday 25th March 2018 at 4.00pm. Audience 67.

Conductor: John Davis

 Receipts Box Office 1,085.00

 TryBooking 338.63

 $ 1,423.63

Expenses Venue 300.00

 Percussion Hire 800.00

 Gift 24.00

 $1,124.00

 Balance profit $299.63

**5. NURTURE**

at Miriam Theatre, Our Lady of Sion College

Sunday 27th May, 2018 at 4.00pm. Audience 130.

Shared with Our Lady of Sion Senior Concert Band

Conductors: Roland Yeung (GWS) and James Le Fevre (OLOS)

 Receipts Box Office 440.00

 TryBooking 351.32

 $ 791.32

Expenses Venue 0.00

 Percussion Hire 0.00

 0.00

 Balance profit $791.32

**SUMMARY BALANCE OVER FIVE PERFORMANCES $961.00**

concerts and workshops held between **1st July 2017 to 30th June 2018**

(does not include rent, administration, etc.)

1. **THE STORY OF CAO XUEQIN**

at Box Hill Town Hall, Box Hill

Sunday 1st July at 7.00pm. Audience 60.

Conductor: Roland Yeung

 Receipts Box Office $910.00

 TryBooking 329.36 $1,239.36

 Expenses Venue 1,166.00

 Percussion Hire 1,200.00

 Gifts 21.00

 Batteries 48.50 2,435.50

 Balance (loss) ($1,196.14)

**SUMMARY BALANCE OVER SIX PERFORMANCES ($235.02)**

concerts and workshops held between **1st July 2017 to 1st JULY 2018**

(does not include rent, administration, etc.)

# Administrator’s Report

By Erin Wallach

Unfortunately, due to work and study commitments I have been unable to continue in my capacity as Administrator for the Grainger Wind Symphony since February this year. The months between the previous AGM and February were nonetheless eventful and productive as Committee busily planned for the upcoming year and the changes in personnel.

As a member of the interview panel, I was excited to see John Davis take up the role of Associate Conductor for 2018. John has brought different insights and new repertoire which was exciting to work with from a player’s perspective. While Tavis has taken on a new and exciting opportunity in India, it has been fantastic to see Allanah take on the role of Concert Manager. Allanah’s hard work and can-do attitude along with Tavis’ initial guidance has made for an easy transition.

The Statement of Commitment to Child Safety has now been published on the Grainger Wind Symphony website. This statement has enabled GWS to continue its work with schools, as many schools are now requesting to see a Statement of Commitment before engaging with external groups.

Research has been conducted into the Child Safety Polices of similar organisations, legal requirements, and government recommendations. This research has helped inform the development of the full policy to extend on the commitment made in the Statement of Commitment. While still in draft form, it is intended that the policy will be presented to committee for review by the end of the year.

# Concert Manager’s Report 2017

By Tavis Ashton-Bell

In September 2017, the Grainger Wind Symphony (GWS) held two Conducting Workshops with the Defence Force School of Music (DFSM). During previous years DFSM had done their own method of conducting workshop where they simply gave a few minutes podium time to each participant in a manner that didn't have too much structure. As such, the whole undertaking felt a bit rushed and disconnected. This year, with Roland's magic organisation skills, DFSM were able to interact with GWS and each conductor received valuable feedback from the band members who attended.

Made in Australia (September 9th, St. Stephens) brought about a collaboration with a new composer, Matan Franco, who now studies at Trinity College in Dublin. His work, Fractured Dreaming was in a modern style which was atmospheric and challenged the band. The recording was well received by the composer, so well done everyone! We also connected with some familiar faces, up-and-coming Jared McCunnie (Moments Like These featuring Ben Grant solo on Bass Clarinet), an alumni from Penleigh and Essendon Grammar School (where we performed last year); and Nathan Glenn (Capriccio), who is a regular submitter of high-quality scores.

Fifty Shades of E (11th November, St. Stephens) featured an eclectic range of pieces, including another of our submissions for Made in Australia: Des Esprits et Des Espoirs by Thomas Bemer (an Aussie-spirited Frenchman). The Clarinet section (led by Frank Ulm) also enjoyed performing Terrence J. Thompson's, Suite – City Scenes; as well as Bach Goes to Town and Prelude and Fugue in Swing by Alec Templeton. Both were very well received and the recordings sound great. Well done team! Symphony No. 2 by John Barnes Chance and the concert's namesake, Fifty Shades of E by Johann de Meij in the same concert was always going to be a fun choice, but the crowd favourites (from my informal survey) were The Man from Snowy River and Les Miserables Selections.

A Night at the Proms (9th December, St. Stephens) was a really fun night. Alongside our standard Proms repertoire, our new scholarship winner Emma Squires performed the first movement from Paul Hindemith's Sonata for Flute and Piano very admirably. The night also featured the GWS clarinet ensemble, this time with Maple Leaf Rag by Scott Joplin and Celebration Suite by Norman Heim. With a few more performances, the clarinet section could probably release their own album. The crowd also enjoyed the disruptive element of the concert, having lots of fun (from the lead of some players). Last but certainly not least, I would like to thank Kristian Gregory, who in this concert acted as compere, lead the audience to sing along wit the band and sang selections from Ralph Vaughan-Williams' Songs of Travel to a captivated audience. The recording is well worth listening. I would like to extend my thanks to him as he also seems to have become a regular, dependable and enthusiastic compere for The Grainger Wind Symphony.

As I write this from my stables in India, I can definitely say that I miss my musical family deeply. I would also like to take this opportunity to thank the band for having me as Concert Manager over the years. I have had an absolute blast. I would also like to thank Allanah Coldwell for volunteering to take up the reins as our next Concert Manager. May she have as much fun, growth, learning experiences and joy as I did in my years. I wish you all the very best.

# Concert Manager’s Report 2018

By Allanah Coldwell

My first 8 months in the role of Concert Manager have certainly been full of learning! Under the guidance of outgoing Concert Manager Tavis, I managed our first concert in March 2018, and followed that up with two further concerts in May and July. It was immediately clear to me just how much planning goes into a concert, often months in advance. From deciding on dates, repertoire, and concert themes, to securing a venue, percussion hire, making all sorts of logistical arrangements, and email after email, the whole process can be long-winded, and at times even a little overwhelming with details. The last several months have been very important to my own professional development, and I have relished the challenge the role offers. My sincere thanks go to the rest of the committee who have welcomed me so warmly to the role, and in particular to Tavis and Roland, who provided me with the guidance necessary to ensure a smooth handover.

Our first concert for the year, Fantasia Hispanico, featured a number of colourful works with a Latin theme, and also the debut of The Grainger Wind Symphony’s 2018 Associate Conductor John Davis. His knowledge and enthusiasm for his selected works carried over to the players, who enjoyed the program and gave their all in some very challenging works, particularly Revueltas’ Sensemayá. Playing in an unfamiliar venue, Holy Trinity Anglican Church in Kew, added to the challenges for the group, as the acoustic is quite different to St Stephen’s in Richmond. There were some further logistical issues encountered with this venue, which slowed things down on the day; however, these were temporary issues with the church’s vestry being closed during their construction works, and should we return to this venue in future, these would be resolved. A sizeable audience turnout allowed us to make a profit on this concert, giving a strong start to the 2018 concert series.

A joint concert with Our Lady of Sion in May, entitled “Nurture”, provided the band with an opportunity to encourage the younger generation of players. Sharing half of the program each, the school’s Senior Concert Band and The Grainger Wind Symphony then collaborated in two works, Streets of Forbes by Australian David Jones, and The Lion King Medley arranged by Jay Bocook. The enthusiasm and professionalism shown by Sion’s students was commendable, both in their playing and willingness to assist arranging the stage, matched by Grainger players’ approachability and encouragement of the young instrumentalists. Player feedback indicated that there was only a very small amount of time for GWS and Sion players to interact, which is of course the major benefit to these collaborations with schools. Despite a few hurdles, the ensemble (and Roland!) did a fantastic job of performing, giving an exemplary demonstration of what is possible for a high-standard wind ensemble. A big thanks to Kate Brady, who stepped in to fill the role of compere for this concert, and James Le Fevre and the Senior Concert Band for inviting us to play in the Miriam Theatre.

2018’s major concert for the year, “The Story of Cao”, saw us perform in the impressive Box Hill Town Hall. Fresh off the previous concert, we immediately started rehearsing a set of new works by Chinese composers, each with a unique character. Though we managed to secure funding through Whitehorse Council in the form of discounted venue hire, the turnout for the concert was quite small, leading to a significant loss. This is a shame for an event of such large scale and cultural significance. However, audience response to the concert was very positive, and players responded well to the works in quite contrasting style to previous concerts. Some very fine playing featured in this concert from all of the group’s musicians, but in particular soloists Sandy Yao and Rob Mattessi in the feature work for the concert. I’m looking forward to hearing the recordings.

The diversity of concerts The Grainger Wind Symphony has presented so far this year has been a credit to its versatility. Regardless of the challenges, the ensemble’s committed and capable musicians do their best to produce excellent quality music and professional presentation. For the remainder of 2018, three concerts are planned at St Stephens, including our annual Made in Australia concert, this year slightly reformatted. Though St Stephen’s has been our home base of sorts in previous years, we have experimented with other venues this year, and in next year there is the possibility of shifting elsewhere, whether this be to the refurbished Holy Trinity in Kew, another venue in Carlton, Church of All Nations, or any other suitable alternatives.

Based on feedback from our joint concert with Our Lady of Sion, I hope to change the structure of our future ‘By Invitation’ concerts, to allow more time for interaction between GWS players and students. Given our commitment to encouraging young musicians to continue their musical endeavours beyond their school years, it is important that we provide these young players with opportunities to form relationships with more experienced musicians who have kept music in their lives. For future events, there is the possibility of holding longer events including workshops splitting the ensembles into sections, or having a longer period before the concert – a rehearsal, not just a sound check – to give members of both ensembles the chance to become acquainted, share stories and advice.

My thanks to all who have helped put together concerts this year – the committee, audio engineers Paul and Peter, John Clark of Stick It Percussion, regular compere Kristian Gregory, and of course all of our dedicated players.

# Publicity Manager’s Report

By Stuart Andrew

This has been my second full year serving as Publicity and Marketing Officer for The Grainger Wind Symphony. It has been a rewarding and inspiring time and I am grateful to the rest of the committee and the players of GWS for their time, attention, criticism, and response to my suggestions and ideas. Thank you all.

The essential role of the Publicity and Marketing Officer is to “protect, maintain and extend the Grainger Wind Symphony brand and reputation”.

* Protection involves avoiding or mitigating the spread of any damaging (mis)information about GWS. Thankfully, this has not been a large part of the role in 2017/2018.
* Maintenance involves preparing the publicity for each concert—collating artistic information, mechanical concert details, third-parties (like guest artists), coordinating designers and printers, generating media releases, generating Facebook events, generating TryBooking events, and attending to comments and enquiries on the GWS Facebook page. This domain is the vast bulk of the P&MO work.
* Extension involves any work done to attract new and larger audiences, or to consolidate or change current strategy. This is the domain of long-term, meaningful work.

The priorities of the domains fall in the above order. This means that—without additional time, volunteer, or financial resources—there can be little extension or development of the GWS brand.

This report will document the current state of the GWS brand and reputation and what I have done in the course of protection, maintenance, and extension.

**1. The State of the GWS Brand and Reputation**

*How are we perceived by those outside of our organisation?*

There are two notable groups outside of GWS:

1. Nonplayer musicians in Melbourne, Australia, and Globally
2. The Wider Community of GWS

Nonplayer Musicians are those who make music (in wind bands, orchestras, professionally, as amateurs, and more) who have not played with GWS in the past 12 months.

* Nonplayer musicians often express a desire to perform with GWS or to attend a GWS concert—this is a terrific complement to the social and musical quality of our ensemble.
* GWS is contacted by musicians from Victoria, Australia, and overseas about particulars of wind band performance: composers submit scores, music directors seek advice from the artistic team, and tour managers contact GWS with interest in arranging joint performances with touring ensembles.
* Conductors who know about GWS are very excited to work with the group. There was a small but intense response to this year’s conducting workshops, and the auditions at the end of last year for Associate Conductor drew many applicants.

Given these points, I am confident that GWS has a reputation and identity among all musicians of being a significant professional network and a community music group that presents concerts of exceptional quality.

The Wider Community is made up of those people we reach with a first or second-degree link to a player in the group:

* The family of players (and their friends)
* Friends and workmates of players (and their family, friends, and workmates)
* Instrumental students of players

The Wider Community knows GWS as a hobby, community music group, or as a presenter of concerts. They may not understand much about the Wind Symphony genre or Western Art Music, but they have an awareness of the name “The Grainger Wind Symphony” and know that GWS is related to live music-making.

*How do those outside of our organisation hear about what we do?*

There are three primary channels through which people are most likely to hear about The Grainger Wind Symphony:

Online

* Facebook: Posts on the GWS timeline (by myself and Roland Yeung) keep GWS and its followers connected to each other and the wider online Wind Symphony community. Facebook Events are a landing page for many learning about concerts and provide concert information and links to GWS’s, associated artists’, and ticket booking webpages.

*There is more on social media in the section below.*

* The website www.graingerwindsymphony.asn.au is maintained mostly by Roland Yeung. It serves as a more detailed repository of current information about events and news for players and the general public, and as an informal archive of this content.
* Calendars on websites for organisations such as The Australian Music Centre, 3MBS Radio, and City of Yarra and City of Melbourne councils will display postings for GWS events. My thanks to Paul van Haaster for leading and actioning this part of the strategy.

Print Advertising

* The GWS is exceedingly fortunate to have design and printing services available to us as part of contra-sponsorship. Tanya Mullens from Bat Design designs graphic content for our concerts (including posters, flyers, and social-media banner images) and Ruth Collins (life members) prints high-quality large posters through her business Ambra. A special thank you is deserved.
* These posters and flyers are distributed by players throughout Melbourne to promote upcoming concerts.

Word of Mouth

* Conversations with musicians and the wider community about the GWS are a highly valuable, naturally occurring part of the publicity strategy.
	+ Personal stories from rehearsals and concerts can help to entice nonplayer musicians to try the group out, boosting recruitment and mitigating personnel deficiencies.
	+ A more general conversation about the organisation (its aims, values, recent accomplishments, ambitions) can improve the standing of the GWS Brand and Identity with the listener. This conversation happening many times with many different people has a beautiful, gradual, positive ripple effect through our community.

**2. Performance of The Publicity Officer**

*To what degree have I protected, maintained, and extended the brand of the GWS?*

Last year, I set myself four goals. They are labelled according to which domain (protect, maintain, extend) they relate to:

1. A more consistent online engagement with St Stephens concerts, with the expectation that this will lead to higher audience numbers *[extension]*

*NB: ‘St Stephens concerts’ is now a slight misnomer as our standard series concerts have since also been hosted by Holy Trinity Church in Kew.*



*Graph showing Facebook reach versus actual attendees since the beginning of the 2016/2017 group year.*

The concerts that fit this metric are:

*Made in Australia* (9th September)

*Fifty Shades of E* (11th November)

*A Night at the Proms* (9th December)

*Fantasia Hispanico* (25th March)

*The Story of Cao* (1st July)

Consistency: In 2017/2018 the lowest reach was 1,300 and the highest reach was 2,800 (difference 1,500, mean 1,840). For 2016/2017: lowest reach 111, highest 3,000 (difference 2,890, mean 1,440). This is more consistent and on mean average higher.

Expectation of Sales: There were 316 tickets sold in 2017/18, compared with 470 sold in 2016/17 this makes a drop of 154. 154 tickets sold is equivalent to over $3500 in revenue. The expectation that more reach will cause more seats to be sold appears to be false.

However, the number of attendees and attendees per 100 people reached are both more consistent this year, and if consistency can be maintained and reach improved for 2018/2019, this may see an increase in audience numbers.

Essential to Facebook marketing is real life conversations with the Wider Community to encourage attendance and visible print promotions. All three work in tandem.

1. A more comprehensive set of data about the ways that people engage and connect with GWS, both online and in real life (as players and as concert audiences) *[extension]*

This was a challenge. For the remaining concerts of 2017 I set up simple Google Forms to gather general feedback and some demographic information about our audiences, but the sample space of respondents was always less than ten per cent of the total audience attending. I do not see pursuing this as a practical use of time in the short term. I am still not sure how to get respondents to complete the survey, and if I discover new ways of collecting demographic data I will revisit this goal.

1. A constant growth in page likes for Facebook *[extension]*

The GWS has grown from 555 likes at 30th June 2017 to 600 likes on 30th June 2018. This is a growth of 45 or 8%.

1. More images and stories of the band captured and shared online so that our online persona reflects the active community that actually exists within GWS. *[maintenance, extension]*

This did not happen, and I believe it is because players do not wish to divert their focus from their musical work whenever they are at rehearsals or concerts, or they forgot in the moment to capture photos and post them. Instagram stories have become a prevalent method for sharing this kind of content, but the GWS does not have a presence on Instagram, making sharing stories about the GWS and its members difficult.

For 2018/2019, I would like to focus on the following:

1. More consistent and broader online reach for Facebook Events and to see what effect this has on audience numbers. *[extension]*
2. Generating a kit of marketing and brand tools—timelines, customer personas, brand and identity guidelines, press kits, social media tone and style guidelines, and similar—that can be used to assist the next Publicity and Marketing Officer. *[extension]*
3. Making it easier for GWS players to convert conversations with the Wider Community into ticket sales. *[maintenance]*
4. More images and stories of the group captured and shared online to broadcast the fantastic social and musical community that is GWS. *[maintenance]*

Lastly, there are two things that GWS players can do that would greatly assist me as I carry out the duties of this role

1. Talk often and positively about what you do with the GWS and what the GWS does for the community. This can be online and in real life. (As much as I would like to) it is not possible for me to have this kind of meaningful conversation with the entirety of our Wider Community!
2. Provide feedback on what works and what doesn't work. Comments made on poster design and similar things this past year have led to better publicity work. If you can see that something isn't working, please help me out by letting me know.

Stuart Andrew

# Personnel Manager’s Report

By Roland Yeung, Acting Manager

I appreciate the work of section managers in how hard they work and how much they worry through the year to ensure we have a full section in the wind symphony at every rehearsal and every concert. Their work does ensure a stable community where quality musical performance can emerge in concert.

**Section Managers**

The primary role of the section manager is to fill every seat in the wind symphony given that some players are unable to play for the full year. The section managers ensure that the wind symphony can perform selected works by keeping in regular contact with players. They also manage the assignments including rotations within the section as determined by each work being performed and induct new or returning players.

We welcomed Jacci Jones as Flute section manager taking over from Christine Duniam who has just taken leave to extend her family. For a few weeks we also thank Maree Pattas for her role as acting section manager whilst Jacci was overseas.

We thank Stuart Andrew for taking on additional duties as Trumpet section manager added to his role as Low Brass & String Bass section manager. His section is the largest section of the wind symphony! He has calmly managed the players and co-ordinated with our first new Principal player.

We thank Tracy Tulloch for taking up the role of Horn Section Manager. We are fortunate to continue to enjoy the experience and organization skills of **Sophie Caldwell, Caitlin Stubenrauch,** **Stuart Andrew**, and **Stuart Newstead** (life member) as section managers. I hope someone will take over the Double Reeds section manager role from me.

**GWS CRM**

* The Rules for Incorporation requires to us hold an up-to-date register of members. We decided to use GWS CRM as our package as it has many features, though not all are activated as we are constrained by the increased cost (eg. adding SMS services) and the human hours to manage the data processing. Processes were refined to respond to new player Expressions of Interest received and approving players as Associate or Full Members.
* We now have 135 players registered in our contact database. At the beginning of the year, older (more than one year) player expressions of interest were contacted as deleted from the database if they were no longer interested.
* The registration of new players occurs through the year. I respond and usually ask for more details about their experience on their instrument and experience in playing in a wind symphony. Section managers are consulted to determine if there is a vacancy.
* An increasing number of players are paying their subscriptions using the online PayPal service in GWS CRM. The system keeps track of player payment history.
* I wish all member players registered for each concert event prior to commencing the schedule of rehearsals for that event. It would reduce Section Manager workload. At every rehearsal we need to have the full instrumentation, including the first one, otherwise the works we typically perform do not make sense.
* In December we issued, for the first time through the email module within GWS CRM, Tax Invoices for outstanding subscriptions. Individual emails were sent out in July with Tax Invoices attached. Also a newsletter, the Musica Viva competition, change of entry to BHS on rehearsal nights and organisation reminders, were sent to player the same way.
* Again I thank Joshua Petherbridge (bassoon and IT professional) for his voluntary work as our system administrator to customize the application to suit our purposes and ensure our data is secure.

**Young Player Scholarship Recipients**

We are delighted with our Young Player recipients – Chelsi Tubby 2017 and Emma Squires 2018. They have excellent technique and are fitting in well. We will commence preparing for the 2019 YPS Program very soon. Please recommend current VCE Music students to apply.

**Player reminders**

Players should be reminded that they have a responsibility to ensure the culture of the wind symphony is viable, safe, enjoyable and friendly. Everyone, in different ways, should put an effort into making the wind symphony a successful and musical organization.

Players should be reminded to communicate regularly with their section manager, committing early to events, and notification of their apologies should they inadvertently not be able to come to rehearsal, sound check or performance.

Since instituting the 7.30pm for start at 8.00pm, the numbers of players at the start at rehearsals has been much improved and the players have been more settled resulting in a more settled and energetic start. Please keep reminding each other.

# Section Manager Reports

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##### Flute Section Manager – Jacci Jones

It’s been a great year for the Flute section this year, especially as we will be welcoming a little baby piccolo to the section any day now.  We have continued to have a wonderful regular section now with Christine (currently on mat leave!), Kate, Maree, Erin, Chelsi, myself and our wonderful Scholarship winner Emma. Emma has slotted into the section brilliantly, contributing at a top level to every concert.

We have also had a few great “subs” this year with a few of us on extended breaks-thanks to those who have helped out!  Special thanks to Maree who has taken over the Section manager role for me while I’ve been away – thanks again!

It’s an absolute pleasure and privilege playing with such fine musicians and I am looking forward to another great year ahead of Grainger WS music making!

##### Double Reed Section Manager – Roland Yeung *acting*

The double reed section has enjoyed the quality playing of Joshua Petherbridge who is a longstanding member. After his serious operation on his teeth, we are pleased that he is back.

Ryan Lynch is a versatile and enthusiastic woodwind player who enjoys the challenge of playing oboe and cor anglais at GWS in between gigs on saxophone and other woodwinds. Thanks Ryan for your contribution.

Samantha Jones played in GWS in the later 1980’s!! We are delighted she has returned to play oboe with us in May despite the long drive from Frankston.

Alex St Vincent Welch and Jessie were only able to play in a couple of concerts because of a full calendar.

##### Clarinet Section Manager – Sophie Caldwell

2017/2018 has been another great year for the clarinet section. We have a strong group of core players who are at almost every rehearsal and concert. I would particularly like to thank these players for their commitment to the band and the section as well as for all of their time and effort at rehearsals and concerts.

Unfortunately, we had to say goodbye to Dr Tavis Ashton-Bell who has moved overseas in April. This was a big loss for the section but we wish him all the very best in his new endeavours. I would like to thank Tavis for his assistance in managing the section, particularly for the first concert this year when I was away.

I would also like to welcome all of our new players in the clarinet section. They are all proving to be a very good fit for the section and we are very pleased to have them on board.

The section has been able to continue drawing players for concerts this year. At times we have found it difficult to fill places when our regular players are unavailable and it would be good to be able to expand the list of people we can call on in these situations.

The saxophone section for 2017-2018 has continued to have interest from members of the clarinet section alternate between playing clarinet and saxophone. This has added some flexibility to the saxophone section and increased our ability to ensure all chairs are filled as required for each concert. I am particularly thankful to clarinet section manager, Sophie Caldwell, who has helped this to happen without major disruption to the clarinet section and while maintaining the balance that the group requires.

##### Saxophone Section Manager – Caitlin Stubenrauch

All members of the saxophone section show a level of commitment to the band, completing individual practice, and understanding the importance of attending as many rehearsals as possible. At times, due to work and other commitments it has not been possible for all members to attend every rehearsal. The saxophone section works well together as a team, and by having consistent members, has been able to develop a balanced tone as a section. By expanding the number of players contributing to the section, we have also been able to provide better cover for those occasions when players are unavailable for rehearsals.

Almost all of the saxophone section are full financial members, demonstrating their high commitment to the success of the group.

Thank you to all who have contributed to the saxophone section over the past 12 months.

##### Horn Section Manager – Tracy Tulloch

The Grainger horn section has been very steady over the past year with four horns at most concerts.  Tracy Tulloch, Jacinta Ewers, Charlie Stutchbury and Nick Benbow have been regular participants and we were all very happy to welcome David Howes back for a couple of concerts this year.  David hadn’t played with Grainger for some years and it was great to have him in the section.  We hope to see him back soon!  We have all enjoyed the mixed and challenging concert repertoire over the past year and look forward to our upcoming concerts as we head towards 2019.

Membership status

* Tracy and Charlie full members
* Jacinta and Nick concert by concert payments.  Recommended to be accepted as full members if they aren’t already
* David Howes: hoping we can entice him back depending on his other commitments.

##### Trumpet, Low Brass String Bass Section Manager – Stuart Andrew

This year, I have been section manager for the Low Brass and Trumpets and will submit a combined report.

The sections are naught without the enthusiastic and inspiring musicians who fill our ranks. It takes a particular quality of musicianship to perform well with Grainger Wind Symphony, and the players have consistently and beautifully risen to the many challenges in the parts placed on their stands. This year (for at least one concert) they have been:

**Trumpet:**

* Rob Mattessi @
* Lyle Hoefer !
* Ruth Collins !
* Ian Andrew
* Jack Taylor
* Giovanni Colarossi
* Tray Driscoll-Plavins
* Kurt To

**Tenor Trombone:**

* Stuart Andrew
* Andrew Peters
* Matthew Bacon
* Peter Chaplin

**Bass Trombone:**

* Joshua Anderson

**Euphonium/Baritone:**

* Samuel Tapner
* Nick Whittaker
* Kit Millais
* Andy Griffith

**Tuba:**

* Andreas Tunaley
* Tim Kelly
* Ben Hague
* Marc Law
* Michael Taylor

**String Bass:**

* Michael Taylor.

! = life member @ = principal

Securing full sections for each concert has been difficult. Community brass players in Melbourne appear to be very committed to playing elsewhere (which is fantastic for the music scene overall) and are often booked well in advance. Others choose not to play with ensembles that are unable to remunerate musicians for their time.

I am also harbouring a suspicion (unproven) that the number of young musicians who take up large brass instruments is not enough to continue to support the number of community ensembles in Melbourne. It is vital that the music teachers in GWS encourage those students currently learning these instruments (Trombone, Euphonium, Tuba, and also Bassoon, Oboe) to keep possession of these instruments and to keep playing when they leave school. Initiatives like the Young Players Scholarship are excellent for this.

Many composers assume a full wind symphony brass line; orchestrations demand full tone and power from nine trumpets, three tenor trombones, a bass trombone, two euphoniums and two tubas (17 players), or specify precise and complex textures using each of the (assumed) players as a separate and important polyphonic voice. When the section is incomplete, the musical effect is also incomplete, and players across the ensemble have to make additional effort in their playing to compensate. Player fatigue, silence during solos, and a hollow and unbalanced tutti sound are the inevitable results.

However, the brass section in GWS is, despite (and I suspect in spite of) the personnel issues, a superb place to play brass. The musical leadership have programmed many pieces that are terrific fun to play, and the sections show a commitment to unified breath, attack, tone, and release that harbours moments of beautiful and powerful sound. Of particular note is the work of Rob Mattessi, newly appointed principal trumpet, who is guiding the members of the trumpet section in rehearsal and private lessons towards better playing.

The work in obtaining and keeping a full section is considerable, and I often find myself feeling overloaded in the management of two sections and the Publicity and Marketing portfolios. Section managing is a highly effective way to network, and I would like to invite any current brass player in GWS to share this role with me. Many hands make light work, and the skills learnt in the deliverance of this role have improved my conduct in all aspects of my life.

Every brass player in GWS is a great person, and their laughter, intelligence, sense of humour and love of music make rehearsals, workshops and concerts an absolute joy to play. I would recommend the experience to anyone. Thank you all.

##### Percussion Section Manager - Stuart Newstead

The last year has continued to see relatively stable membership of the GWS percussion section. Although we do have the occasional problem with diary coordination and communication, overall the group is dedicated, highly skilled and a pleasure to work with. Good percussion players are hard to come by and we are often a player short so I would very much like to boost our team by another regular player to make sure we have everything covered. Please spread the work and let me know if anyone is interested.

Programming for concerts has been diverse and interesting this year and has provided some welcome challenges for the section. I again commend and thank the small group of people who make these concerts happen for their dedication and hard work. It has been particularly interesting this year to work with the John Davis and experience his different style and choice of repertoire.

I also enjoyed the chance to work with our scholarship winner and soloists as accompanist. Services provided by Stick It Percussion and John Clark for concert gear have remained exemplary.

Although things are overall very positive, there are always opportunities for improvement. For our larger concert programs, longer rehearsal cycles work well to make sure we are on top of the music. As percussionists, one thing we need more of is full piece and concert program play through to make sure we have all our logistics worked out. This could be achieved better with longer rehearsal cycles and more careful rehearsal planning.

Our concert venues are generally great although I did not like the church in Kew where the performance space was too small and access difficult. I was exhausted before we started playing and consequently played badly.

Whilst we often have help to set up at concerts, assistance at the start of rehearsals would be appreciated also as there is a lot of gear to move.

Communication on works for conductor training sessions would also be good to make sure we have the right number of people. These are all relatively minor things and far outweighed by the positives of playing with the group.

I look for forward to another year of making great music with GWS.

*Please print the form below to nominate committee members.*

#

# NOMINATION FORM

FOR OFFICE BEARERS 2018-2019 of The Grainger Wind Symphony Inc.

I, .................................................., a financial member of The Grainger Wind Symphony Inc.

would like to nominate .................................................... also a financial member of The GWS Inc.

for the position of ........................................................

Signature of Nominator ................................. Signature of Seconder ...................................

Signature of Nominee ..................................................

As stated in the new Rules of The Grainger Wind Symphony Inc. (2014), all following committee positions are declared vacant at the Annual General Meeting on Wednesday 15 August 2018. The Committee positions vacant will be as follows.

President,

Secretary/Treasurer,

Administrator,

Personnel Manager,

Concert Manager and

Publicity Manager

*General Committee*.

Ordinary committee members are required to serve on Management and Personnel teams and not required to attend meetings of the Committee. Use this form to declare expressions of interest. The positions that may be appointed are as follows.

Web administrator and System Administrator managed by the Music Director,

Assistant Treasurer managed by the Treasurer,

Social Secretary managed by the Concert Manager,

Librarian managed by the Music Director,

Section Managers managed by the Personnel Manager: Flutes, Double Reeds, Clarinets, Saxophones, Trumpets, Horns, Brass in low range & String Bass, and Percussion.

Associate conductor managed by the Music Director and selected at the end of the year for the subsequent year by the Committee.

Music Director appointed by the new Committee.

Other areas of responsibility as determined by the Committee.

Present this form completed at the AGM or send to the Treasurer/ Secretary Robyn Yeung at treasurer@graingerwindsymphony.asnau.

Robyn Yeung

Secretary/Treasurer

The Grainger Wind Symphony Inc.