


The Grainger Wind Symphony Inc.
Annual Report 2018-2019

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<p>The Grainger Wind Symphony Inc.</p> <p style="text-align: center;">NOTICE OF ANNUAL GENERAL MEETING 2019</p>	
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The Annual General Meeting of The Grainger Wind Symphony Inc. will be held at **7:00pm on Wednesday 14 August 2019** 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. Subs should be paid by Wednesday 31st July 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– acting Roland Yeung	Musical Director– Roland Yeung	Treasurer/Secretary– Robyn Yeung
Administrator and Associate Conductor– vacant	Concert Manager– Allanah Coldwell	Publicity Manager– Stuart Andrew
Personnel Management – acting Roland Yeung	Player Section Management Reports	Web/System Administrator– Josh Petherbridge

6. Election of 2019-2020 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

7. 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	<i>General Committee members</i>	
Music Director	Associate Conductor (not for 2020)		
<i>Section Managers</i>			
Flute	Double Reed	Clarinet	Saxophone
Trumpet	Horn	Low Brass & String Bass	Percussion

8. Subscription & Joining Fee Rate Annual Review & Ratification
9. 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 continued to strive to build on the work of the previous year. The committee has been mindful of the limited resources available to stage events, carefully allocating resources to those that directly benefit the musical experience players enjoy.

My role as an acting President involves the formation of the committee meeting Agendas, directing committee discussion, planning action and supporting the team in making the events the best they can be.

In the 2018-2019 year, our long-standing sponsors and partners 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. We encourage you to personally support them.

- Our principal sponsor, Levante and Ambra Corporation who continue to support the band with high quality colour printing through Ruth Collins, a GWS Life Member. We haven't seen Ruth as a player as in the past year, but she has still been willing to provide this support for each concert.
- Our supporting partner, Tanya Mullen of Bat Design produced professional artwork for our concert promotions. Unfortunately for us, she left the industry at the end of 2018. Stuart Andrew designed the 2019 Concert 1 poster.
- We welcomed Penelope Jones of Penelope Jones Design as our graphic designer from Concert 2.
- Michael Jongbloed and Fine Music continues to support us with discounted scores and parts. Michael Jongbloed has had a very long association with the wind symphony and I also 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 hire 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 in 2018.
- St Peter's Anglican Church Box Hill has been generous to allow us to perform four concerts there in 2019. The positives are that it is closer to family and friends, it is cost effective, car parking is easy, public transport is very close, and the acoustics is good.
- Box Hill City Band Room was booked in October 2018 and hired in 2019 when BHS was not available for rehearsals.
- Paul van Haaster, a GWS member sound engineer, of Dickie Bird Music records rehearsals with the help of Peter James, records performances, administers a sound archive and produces performance recordings and audio of conducting workshops. This is such a valuable resource for conductors and members to review their artistry. A longer-term goal is to produce a set of recordings that can be put on to a CD. This was a goal set by past Concert Manager Tavis Ashton-Bell before he left to work in India.

The significant project work from the previous committee continued.

- In implementing government legislation for Child Safety, every player has been asked and reminded to have a current Working With Children Check (or equivalent). For Concert 3 at Wesley College, GWS presented a list of all GWS players of whom all had a current WWCC. Players signed in on arrival at the school for the tutorials and combined rehearsal.
- To improve our management of player WWCCs, Josh Petherbridge, our System Administrator for GWS CRM, has added a WWCC information box that players can update themselves. A printable report is being developed so we can more easily produce lists.
- Live Performance Australia (LPA) and Screen Producers Australia (SPA) announced a new Code of Practice covering discrimination, harassment, sexual harassment and bullying. It came into effect in September 2018. The GWS has adopted it and plans to look at developing our own policy and imbedding key components into our Rules.
- The Child Safety Statement has been adopted by the GWS as a result of the work of Erin Wallach, our past Administrator. One way this has been enacted is through the requirement for all players to hold a current WWCC. We have only just begun to develop a GWS Child Safety Policy.
- The Rules of The GWS provides the Purposes and directions to run the wind symphony. Compliance with the State Government Legislation includes presenting the AGM Minutes and Annual Reports to Consumer Affairs by the Secretary to illustrate that the Rules are being followed. We have improved our procedures.
- GWS is registered for the GST. BAS statements are presented to the ATO by the Treasurer.
- GWS has two insurance policies, a public liability policy which is compulsory for hiring, and a voluntary workers

- insurance to protect members. This is an annual expense funded by player subscriptions.
- BatDesign through their Frankston Custom T-Shirts and FundraisingNinja.com.au have designed and will sell GWS logo garments to members and the public. The service offers one-off heat printing of the GWS logo in black, white or coloured on a black shirt or a grey merle hoodie. They look terrific. It is not intended to be a performance uniform but for casual wear. The quality design and garment will help promote the name of the wind symphony. They make wonderful gifts. These are available to public by clicking on Projects at www.fundraisingninja.com.au
- Local Matters of Grill'd Doncaster has donated GWS \$100.00 as part of their "Spread The Love – our community, your causes" program. For one month Grill'd Doncaster and manager by Joshua Anderson (bass trombone) placed GWS as one of three community groups featured for a month. The donation was our share determined by the number of bottle tops in our jar. Thanks for your help in supporting GWS's name out there and fund raising for us.
- A Marketing Brand Guideline for GWS is being developed by Stuart Andrew to ensure there is consistency in how the GWS graphics, text and documents of the wind symphony is consistently presented on line, in social media, on programs and other documents. This is work in progress.
- The advertising, selecting and supporting the Associate Conductor position resulted in Peter Chaplin's appointment for 2019. His role included a place on the GWS Committee where he played an important contribution.
- Memorandums of Understandings have been developed for shared concerts. They required much foresight into every detail that mattered in staging a shared event where our reputation and work had to be appropriately presented.

The committee would be keen to have more members on a GWS committee. In a voluntary organisation, the sharing of the work is important to ensure we are sustainable.

Congratulations for another wonderful year. Enjoy the wonderful achievements that are evident in the following reports.

Music Director's Report

By Roland Yeung

A stand-out year of music performance. The Grainger Wind Symphony continued to perform quality music in few rehearsals to present six concerts in the past financial year covered by this report.

Thanks go to all who bring audiences and pay their subs which allow us to purchase new works and keep our concert programs exciting and challenging. We continue to perform contemporary art music for wind symphony from all around the world, many of which are recent publications.

The list of works also reflects in a very positive way the caliber of the players who tackle challenging works in a short rehearsal period.

See the list below.

The GWS Repertoire 2018-2019

We continue to showcase works by composers from around the world.

USA ART WORKS

Leonard Bernstein Profanation from Jeremiah Symphony No.1
Leonard Bernstein Suite from Mass
Leonard Bernstein arr. Dutoit West Side Story Selections
Jerry Bilik Symphony for Band
Larry Daehn As Summer Was Just Beginning
Edward Elgar As Torrents in Summer
David Gillingham Sails of Time
Francis McBeth Chant and Jubilo
Alfred Reed Armenian Dances Part II
Frank Ticheli Amazing Grace
Robert W. Smith Africa: Celebration Song and Ritual

ASIAN ART WORKS

Qian Chen Come, Drink One More Cup
Yu Jianfang Eulogize the Yangtze
Simon Yuen-Hing Yau Fanfare Prelude

THE GRAINGER WIND SYMPHONY AGM REPORTS 2018-19

Simon Yuen-Hing Yau The Story of Cao Xueqin

EUROPEAN ART COMPOSITIONS

George Bizet Votre Toast from Carmen with Kristian Gregory baritone

Eric Coates arr. Duthoit Dam Busters March

Gustav Holst First Suite in Eb

Darius Milhaud Suite Francaise

Vaclav Nehlybel Trittico

Dmitri Shostakovich Festive Overture Op.96

CONCERTI

George Bizet Votre Toast from Carmen with Kristian Gregory baritone

LIGHT MUSIC

Duke Ellington Duke Ellington!

Duke Ellington and Juan Tizol orch .McKimm, arr. Owen Caravan

Sammy Nestico arr. A Fireside Christmas

Claude-Michel Schoenberg Les Miserables Selections

John Williams arr. Paul Lavender Rey's Theme from Star Wars: The Force Awakens

John Williams arr. Robert Smith Symphonic Suite from Star Wars Episode III

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

Bayden Adams The Pirate from Egypt

Greg Butcher Land of Perpetual Ice

Peter Chaplin Polysonance 2: for single reed ensemble

Lisa Cheney Turbulence

Brendan Collins Eugenia's Secret

Philip Eames Calibrations

Percy Grainger Australian Up-Country Tune

Percy Grainger Children's March

Percy Grainger arr. Sousa Country Gardens

Percy Grainger Lincolnshire Posy

Percy Grainger ed. Rogers Rustic Dance

Percy Grainger ed. Rogers Sheep Shearing Song

Percy Grainger Ye Banks and Braes O' Bonnie Doon

Stuart Greenbaum 300 Kilometres Above

Wade Gregory Gladstone Hotel

Martyn Hancock Aurora Australis

Andrew Heuzenroeder The Laughing Kookaburra

Andrew Heuzenroeder Snowman's Dance

Dylan Hughes Nausea

Ralph Hultgren Concertino for Wind Orchestra

David Keefe Neon Lights

David Keefe Strong Roots, Golden Flowers

AUSTRALIAN PREMIERES

Dylan Hughes Nausea

Peter Chaplin Polysonance 2: for single reed ensemble

Where Does The Music Come From?

Concert 2018-19	Music from GWS band library	Purchased and used for first time	Borrowed	Given to GWS
1. The Story of Cao	0	2	0	2
2. Bernstein Grainger & Making Australia	1	2	0	5
3. Bilik: Symphony for Band	7	1	0	
4. Season of Celebration	7	1	0	
5. Lincolnshire Posy	3	0	0	1
6. Made In Australia	2	1	3	6
7. By Invitation Wesley College GW	2	1	2	
Totals	22	8	5	14

- Over the past financial year, the wind symphony performed 22 works already in the GWS band library. As the group has been operating since 1986 we have accumulated a large number of quality and challenging works that

- can be considered for programming again, usually at least 7 years since last performed.
- The purchase of 8 new works expanded the GWS library of published works.
- We have been generously supported by Andrew van Gemert and the Manningham Concert Band with the loan of band music. Please understand that borrowing and loaning of sheet music take volunteers time to collate and check. I appreciate their effort to assist us.
- Many composers have donated works to us, though most we had to print ourselves from pdfs. These works are by Australian composers who want their work performed so they can hear how they really sound when played by real musicians! Through our quality selection and feedback process, we have had strong interest from all around Australia.
- Please let me know of any works you would like to perform.

Concerts

I am particularly proud of each concert presented in the past year and the whole years program. Each concert had a “serious” work that had a strong impact artistically and technically. Even within one concert the styles represented were contrasting. It is a tribute to all the players that we can present these works authentically and within such a short rehearsal period. This is what makes the wind symphony special and a worthy group to belong to. As new players join the group when vacancies arise, they lifted their efforts, matching their work to the rest of the group, thereby enabling the wind symphony to maintain high standards. We are not risk adverse but relish in the flow of nervous energy and performing at our peak. I particularly enjoyed programming and preparing such a varied concert program.

Conducting Workshops

The wind symphony is an ideal ensemble to assist in the development of advanced conductors. The number of participants in the 2019 June-July Conducting Workshop Program was greater than the 2018 July Conducting Workshop Programs. We retained the same format.

The Australian Band and Orchestra Directors Association Victoria Branch thought the conducting workshop program was important for their members and helped them recruit new members.

One program was made up of a public seminar, one-on-one private conducting tutorials and videoed workshop where full participants had podium time to conduct the wind symphony. Conducting mentors were engaged to work individually with the full participants. This program was held on the one evening.

The second Conducting Workshop Program was the Conducting Intensive with Roland as the clinician. Different to the first program, the Full Participants attended at least three conducting classes prior, plus a review session following.

The conducting participants and I really appreciate the expert playing of the wind symphony. This showed up when analyzing the video recordings.

The Defence Forces School of Music has recognized the quality of the playing of the wind symphony and have continued to book us for two Wednesday conducting workshops as part of their band officer training course. It is a compliment to you all that we can assist in the training of professional conductors.

Thanks to Paul van Haaster for merging the higher quality stereo pair microphones capturing the wind symphony, the lapel microphones on the conductor and mentor, with the video from the video camera. They are quality videos that enabled effective conductor learning.

Guest Artists

We enjoy the work of Kristian Gregory both as our regular compere as well as performing an occasional item as a baritone vocal soloist. I hear from many people that they enjoy his clear speaking and wonderful voice. Thanks to Kristian.

The Story of Cao was our blockbuster concert held in July 2018. To enable GWS to perform a program of works by Chinese composers, we relied on the services of Sandy Yao playing Dizi and her work as my translator, Sheryl Chan the Chinese co-compere and Joshua Shih.

Several GWS members presented solo items in one of our concerts this past year. These items added a wonderful variety to our concert and it showcased the wonderful musicianship of our members. Thanks to Sebastian Beswick, Allannah Coldwell, Peter Chaplin, Andrew Peters, Dale Wescombe and Joshua Anderson.

Sound Engineers

My thanks to the recording work of Paul van Haaster, occasionally supported by Peter James. They are not only building their skills in capturing and reproducing the real sound of the wind band, they are also making the recordings available for players and conductors to reflect on their playing. Perhaps these recordings can be produced and compiled. Thanks also to players who helped set up and pack up the recording equipment.

My thanks to all members of the GWS Committee and the Management Committee of Section Managers who have enabled the events to run smoothly, through discussion and planned action, and giving support all members of the wind symphony.

It is an honour to work with you all.

Roland Yeung
Music Director and Principal Conductor

Associate Conductor

By Roland Yeung

Sadly, we received a sudden resignation from Peter Chaplin on 3 June 2019. Peter was appointed after a successful application, audition and interview at the end of last year. At the beginning of the year he conducted Duke Ellington! Arr. Custer in Concert 1, and conducted all the rehearsals and the performance of Concert 2 Made In Australia. He worked with positive energy to make the rehearsals an enjoyable experience for everyone. He worked in great detail to give constructive feedback to all six Australian composers who successfully submitted their original works for GWS to perform. He liaised with each of them and invited them to rehearsal and dialogued with them outside of rehearsal. In a first for GWS, he presented the composers in a Pre-Concert Talk. Being an experienced composer himself, Peter was an ideal conductor to lead this concert. Peter also contributed to the monthly GWS committee meetings bringing his wealth of experience and humour to discussions and decision making.

He wrote:

“Please note that due to a change in personal circumstances, I am unable to fulfil the remainder of my obligations as Associate Conductor of the Grainger Wind Symphony. I am, therefore, resigning from this position, effective immediately. As a consequence of this, please also note that I will not be in a position to release Polysynance 3 for performance in the August concert.

“Although shorter than anticipated, I have thoroughly enjoyed my tenure in the above role. Please pass on my appreciation to both the committee and the players for their support. I apologise for the suddenness of my decision, but as it is a private matter, I request your sensitivity and understanding. I wish my successor the very best for the future.”

We wish him all the very best and hope he will rejoin us should his circumstances allow it.

Roland Yeung.

Treasurer/Secretary's Report

By Robyn Yeung

The GWS's financial statement is for the financial year 1/7/2018 to 30/6/2019, using the 'cash' accounting method. Members pay subscriptions covering a calendar year so payments may overlap into the previous or next financial year.

GWS is a community group providing an outlet for members to develop their music playing, giving both pleasure and challenges to players. It is hoped that the music gives pleasure and challenges to our audience as well. Both players and audience contribute to keeping live music available throughout the year by playing in or attending concerts.

Through careful management, a more vigilant collection of member fees and donated time and expertise the GWS has been able to improve its financial position. This gives the organisation a buffer so any unexpected contingencies can be managed. GWS attempts to budget sufficiently so the revenue received is enough to cover any expenses incurred.

The GWS revenue comes from three sources, membership fees, concert ticket money and workshop fees.

Players are asked to commit themselves to attendance at rehearsals and concerts throughout the year and to pay a subscription fee to secure their participation. These fees reflect the cost of administering the organisation, which include: insurance, rehearsal venue rent and rehearsal percussion hire. The subscription fees collected should equal the administration costs, which would ensure that those who benefit from the musical opportunity on offer, contribute to its provision. Members pay subscriptions per calendar year and to date 30 players (13 full year subscriptions and 17 concert-by-concert subscriptions) have paid. As the year progresses more players, traditionally, meet their obligation to pay what is owed (19 players are in arrears). The group reminds players that payments can be made in cash at rehearsals (see Sophie), directly into GWS bank account or via PayPal on GWS CRM. GWS is a self-funding organisation and relies on the goodwill of players to become financial members.

Of the seven GWS's concerts this financial year, three returned a profit and four returned a loss. This is not such a good result and the solution is more audience members. The group relies on players to build an audience through word of mouth, social networking and poster distribution as professional advertising is beyond our budget. Mostly though, family and friends need to be targeted as the wider community have not taken advantage of the special experience the GWS has to offer. The GWS Committee take a conservative approach to planning and executing concerts and by continuing to use less expensive venues, the ticket price can be kept lower, to keep our audience returning.

The three conducting workshops overall were profitable and provide a valuable source of income for the group.

It must be acknowledged that some goods and services related to concert provision are donated and are not reported as costs. These include the design and printing of the programs and posters and guest artist gifts. Our thanks must be extended to those involved. Only invited mentors/conductors receive some payment, the resident conductors do the work for the love of it. It is a group effort to keep concerts costs lower so the organisation can continue performing.

The GWS continues to be thankful to the many people who donate their time and resources for the benefit of the group, and include the committee members and section managers. Our major sponsor, Ambra & Levante, through Ruth Collins, is responsible for the printing of the concert programs and posters. BatDesign, which provided the artwork for the concert programs and posters for many years, is no longer able to support GWS. We were very fortunate to have been a beneficiary of their work. Thank you to Penelope Jones who has started to provide this service. Without these generous donations GWS would need to charge more for subscription fees and concert tickets.

Thanks go to Sophie Caldwell, assistant treasurer, who provides a visible presence at rehearsals to encourage players to commit themselves to the group through the payment of their subscription fees.

FINANCIAL ASSETS

Commonwealth Cheque A/C

Bank balance at 30th June 2019	\$11,052.44cr
PayPal balance at 30 th June 2019	\$2,876.12cr
TryBooking at 30 th June 2019	\$0.00
Cash float kept on hand	\$205.00cr

Robyn Yeung

Statement of Receipts and Payments for the year ended June 30th 2019

RECEIPTS:	2017-2018	2018-2019
Concert takings & performance fees	5,709.12	7,470.03
Membership	11,372.26	5,243.00
Conductors Seminars, Tutorials & Workshops	3,315.76	2,129.44
Bank Interest	0	0
Net GST refund	574.00	182.00
Fundraising (raffles, canteen)	116.05	154.30
Donations	340.00	0
Postage reimbursement	0	14.55

TOTAL INCOME	\$21,427.19	\$15,193.32
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PAYMENTS:	2017-18	2018-19
Concert costs		
Performance fees inc. conductor/mentor/guest artists fees	521.76	1,060.00
Gifts to performers	24.00	21.00
Sheet music purchase	1,736.10	620.00
Sheet music hire	55.00	456.50
Printing - programs/posters	0	0
Advertising	0	0
Venue Hire	2,720.00	1,684.00
Hire of percussion instruments	3,170.00	5,150.00
Photocopying	330.45	153.60
Conducting workshop expenses	0	215.44
Purchase of batteries	0	98.15
<i>subtotal</i>	<i>8,557.31</i>	<i>9,458.69</i>
Administrative Costs		
Insurance - public liability and voluntary workers	956.45	972.62
Rent for rehearsal venue	2,554.75	3,334.00
Percussion hire at rehearsal venue	880.00	1,309.00
Postage/stationery/business cards/IT services	126.65	174.35
APRA annual fee	87.93	89.69
Office of Fair Trading	56.90	57.80
VBL Annual Fee	300.00	300.00
ABODA membership fee reimbursement	0	160.00
Custom T-Shirts	0	280.00
<i>subtotal</i>	<i>4,962.68</i>	<i>6,677.46</i>

TOTAL EXPENDITURE	\$13,519.99	\$16,136.15
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SURPLUS/(DEFICIT)	\$7,907.20	(\$942.83)
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Robyn Yeung

Financial Statements By Performance Activity from July 1st 2018 to June 30th 2019

CONCERTS

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)

2. BERNSTEIN, GRAINGER AND MAKING AUSTRALIA

at St Stephen's Anglican Church, Richmond
Sunday 9th September 2018 at 4.00pm. Audience 55.
Conductor: Roland Yeung, David Keefe, Peter Chaplin

Receipts	Box Office	655.00	
	TryBooking	420.36	
			\$ 1,075.36
Expenses	Venue	319.00	
	Percussion Hire	725.00	
Balance profit			\$1,044.00 \$31.36

3. BILIK: SYMPHONY FOR BAND

at St Stephen's Anglican Church, Richmond
Saturday 10th November 2018 at 7.00pm. Audience 30.
Conductor: Roland Yeung

Receipts	Box Office	515.00	
	TryBooking	91.49	
			\$ 606.49
Expenses	Venue	418.00	
	Percussion Hire	800.00	
Balance (loss)			\$1,218.00 (\$611.51)

4. SEASON OF CELEBRATION

at St Stephen's Anglican Church, Richmond
Saturday 8th December 2018 at 7.00pm. Audience 60.
Conductor: Roland Yeung

Receipts	Box Office	825.00	
	TryBooking	276.50	
			\$ 1,101.50
Expenses	Venue	418.00	
	Percussion Hire	875.00	
Balance (loss)			\$1,293.00 (\$191.50)

5. LINCOLNSHIRE POSY

at St Peter's Anglican Church Box Hill
Saturday 30th March, 2019 at 7.00pm. Audience 140.
Conductors: Roland Yeung

Receipts	Box Office	1055.00	
	TryBooking	1111.46	
			\$ 2,166.46
Expenses	Venue	262.00	
	Percussion Hire	700.00	
	Batteries for Music Stand Light	49.95	
	Gift	8.00	
			1019.95
Balance profit			\$1146.51

6. MADE IN AUSTRALIA

at St Peter's Anglican Church Box Hill
 Saturday 25th May, 2019 at 7.00pm. Audience 50.
 Conductors: Roland Yeung

Receipts	Box Office	455.00	
	TryBooking	336.36	
			\$ 791.36
Expenses	Venue	267.00	
	Percussion Hire	850.00	
	Gift	10.00	
			\$1127.00
Balance (loss)			(\$335.64)

7. BY INVITATION WESLEY COLLEGE GLEN WAVERLEY

at Cato Hall, Wesley College Glen Waverley
 Sunday 23rd June, 2019 at 3.30pm. Audience 80.
 Conductors: Roland Yeung, Denton Thomas

Receipts	Performance Fee	500.00	
			\$ 500.00
Expenses	Venue	0	
	Percussion Hire	0	
			\$0
Balance profit			\$500.00

SUMMARY BALANCE OVER SEVEN CONCERTS (\$656.92)

concerts held between **1st July 2018 to 30th June 2019**
 (does not include rent, administration, etc.)

CONDUCTING WORKSHOPS

1. July 2018 GWS & ABODA Conducting Programs			
Income		\$1425.00	
Expenditure		\$1225.00	
	Surplus for GWS		\$200.00

2. September 2018 Defence Forces School of Music			
Income		\$1000.00	
Expenditure		\$234.00	
	Surplus for GWS		\$766.00

SUMMARY BALANCE OVER TWO CONDUCTING WORKSHOPS 2018-9 \$966.00

OVERLAPPING REPORT PERIOD

3. June-July 2019			
Provisional Income		\$2245.00	
Expenditure		\$1645.00	
	Provisional Surplus for GWS		\$600.00

Concert Manager's Report 2019

By *Allanah Coldwell*

This year, I have again been very fortunate to have worked with the GWS committee to organise concerts and events for the group. Over the last 12 months, Grainger Wind Symphony has performed five standalone concerts, one with a school, and one external event. I have enjoyed looking after the organisational details for these performances, and have been reviewing the outcomes to help inform improvement at subsequent events.

Change of venue

Due to St Stephen's church reviewing their hiring policy at the beginning of the year, we were unable to hire the church for much of 2019 and had to consider alternative venues. After much consideration, the committee settled on St Peter's Anglican Church in Box Hill.

The change of performance space has had both advantages and disadvantages, which are summarised below:

Pros:	Cons:
Cheaper to hire (including piano)	Lighting not sufficient (stand lamps required)
Plenty of space for cases etc. - secure	Acoustic not as good as St Stephen's, very reflective surfaces
Easier access to PTV and parking	No church representative on site
Side of stage space great for conductor/soloist entries	"Stage" area less open, more cramped
Plenty of seating – church seats 180	No dedicated supper space
Box office space ideal	Fewer toilets, with access through side of stage

While St Stephen's has since reviewed their hiring policy and thankfully agreed to continue hosting external hirers, we were obliged to find a new venue for the remainder of 2019. From the beginning of 2020, I will have to decide which venue we will continue to perform in as our "home base"; while the calendar is still being confirmed, this decision will have to be made by the end of this year at the latest to help facilitate concert planning. I welcome any thoughts, comments, or feedback from the group that might inform this decision.

Concerts Review 2018-2019

Our annual "Made in Australia" concert was slightly reformatted for 2018, titled "Bernstein, Grainger, and Making Australia", and contained a mix of new music by Australian composers, plus selected works by Grainger and Bernstein, with the link between the three being a sense of pioneering in music and creating new musical identities. St Stephen's in Richmond provided a generous acoustic for the new works premiered, which were recorded for the composers. GWS players had the opportunity to workshop the new works during rehearsals with the composers, and premiered two works on the program. The featured Australian composers were Peter Chaplin, Andrew Heuzenroeder, Dylan Hughes, and David Keeffe, balanced in the second half of the concert with Grainger's "Sheep Shearing Song" and "Rustic Dance", plus Bernstein's "Suite from Mass". With such a wide-ranging mix of musical styles, this concert received positive feedback from both players and audience, many claiming it as their favourite "Made in Australia" format of concert so far.

October saw GWS perform at the Victorian Bands League's annual Bandstand Sunday in Fed Square, with several works pulled from recent concerts, and some recognisable tunes from the musicals "Les Miserables" and "West Side Story". An open-air, casual performance, this gave a different performance experience to a condensed version of the ensemble, while helping promote our name and music to the Melbourne banding community and the public more widely. The early-afternoon timeslot gave us the best of the roaming crowds, many of whom stopped to listen. Thank you to Kate Brady who volunteered as our compere for the event. Where future Bandstand Sundays work within our concert calendar, we will consider putting ourselves forward again.

After an intense few weeks of rehearsals, our November concert "Bilik: Symphony for Band" provided plenty of challenge for the band. Including works by Grainger, Holst, Reed, and Ticheli, plus Bilik's Symphony, the program presented a selection of some very well-known and enjoyable works for band. Rounding out the program was The Dambusters March,

in a tribute to the late champion of music education, Richard Gill. While the Bilik presented challenges for the players right up until the soundcheck, leaving many anxious about the concert, the performance went beautifully, as can be heard in the recording. Many in the audience were very excited to hear a band doing what they do best – playing music for band!

The final concert of 2018, Season of Celebration, was a continuation of a long-held biannual tradition of a celebratory, Christmas-inspired December concert. As usual, the night presented an opportunity for smaller solo and chamber works, including performances by Sebastian Beswick and myself as soloists, a vocal work with compere Kristian Gregory, plus a trombone quartet led by Peter Chaplin. This selection provided a light-hearted contrast to the most recent concert, and saw some of our best audience numbers for the year. This concert also marked the last time we performed at St Stephen's before moving to a new venue.

2019 started off with a bang for GWS, with our first concert "Lincolnshire Posy" setting Grainger's masterwork for band alongside a selection of other lively works by Nelhybel, Shostakovich, and Duke Ellington. For the first time in over a decade, we performed in St Peter's Anglican Church in Box Hill. Following some teething issues with the new venue surrounding lighting and the PA system, the concert was a great success, featuring Peter Chaplin in his debut as Associate Conductor. The extra seating in St Peter's was very handy, as we had a request for a group from Rosanna Golf Links Primary School join us for the evening, providing an extra 60 ticket sales. The committee has been looking into ways to encourage further bookings of this sort, as not only do they provide a boost in ticket sales, but also help support our commitment to music education. The idea of having a meet-and-greet between the school group and players was raised in the days before the concert, but was not well executed on the night – this will be something to look at again and improve on should we host other large groups.

2019's Made in Australia concert was planned for May, following a submission timeline that began from December the previous year. This turned out to be quite successful, as it meant composers (many of whom work as music teachers) had the summer to work on a composition before submitting it in late January. As a result, this event attracted a good selection of Australian talent, not only from Melbourne but across the country, which demonstrates the reach and also the reputation that GWS has within the national band community. We were very glad to perform works by six composers: Bayden Adams, Lisa Cheney, Brendan Collins, Philip Eames, Wade Gregory, and Andrew Heuzenroeder; even better was that most of the composers were able to be present for the concert and in some rehearsals in the lead up. Peter Chaplin led GWS for the concert, in his first full concert conducting the group; unfortunately, it was also his last in the role, as soon after he had to step down from the role of Assistant Conductor. I would like to formally acknowledge and thank him for his contribution to GWS, not only as a conductor, but also within the committee where he added countless ideas to discussion and a new perspective to the group.

A pre-concert talk offered a chance to get to know the composers and their works; while only a small group attended, feedback was positive and indicated it added value to the event, so future concerts will try and incorporate similar talks, where it is appropriate.

Our most recent concert in June saw GWS join forces with the Senior Concert Band of Wesley College Glen Waverley. Following previous "By Invitation" concerts that included only a brief soundcheck before rehearsal, for this concert we split into sections for rehearsal before a combined bands soundcheck. This gave a chance for members of both groups to get to know each other, ask questions, exchange advice, and for GWS players to share a bit about what it is like playing in the group, and continuing music after high school. Feedback from students in multiple sections indicated that this was valuable time, and we hope that this encourages them to think about what they would like to do with their playing once they leave school. Furthermore, this concert was a great opportunity for us to launch our Young Player's Scholarship – many thanks to Roland who organised the launch in a short timeframe, and of course big thanks to Denton Thomas and Matt Stanway of Wesley College for hosting us and contributing to the success of the concert.

Upcoming concerts & Events

So far, 2019 has been a successful year for the group, bringing new music, a variety of concert formats, and some more lucrative performances to help balance running costs for the group. As at the AGM, we are two weeks away from our next concert, "Stravinsky & Nestico", featuring Stuart Andrew in Stravinsky's Piano Concerto, and myself in Sammy Nestico's "Persuasion". Planning is well underway for another concert in October with the Monash University Wind Symphony, which will feature Johan de Meij's "Lord of the Rings" Symphony, Jodie Blackshaw's "Twist" and Arutunian's Trumpet Concerto. A final concert in December, "Fables", will complete the 2019 concert season, featuring works of a mystical and magical nature, with the potential for works by smaller ensembles.

Discussions are underway with two schools who are interested in combining forces for a concert in 2020. When further details about this are available, I look forward to sharing them with members of GWS.

My sincere thanks to all who contribute to the successful running of The Grainger Wind Symphony: the committee (Roland, Robyn, Stuart, and Ian) for the countless hours put in to ensure the group's continuation; Kristian Gregory for his enthusiastic contribution as compere; Paul van Haaster and Peter James for their valuable assistance as sound engineers; John Clark and the team at StickIt Percussion; and of course, to the many players who consistently give their all in rehearsals and concerts.

Allanah Coldwell

Publicity Manager's Report

By *Stuart Andrew*

This has been my third year as Publicity Officer for The Grainger Wind Symphony. I am thankful to the rest of the committee (Roland, Allannah, Robyn, Ian, and Peter) for continuing to make my time enjoyable and rewarding.

At the start of this report I must acknowledge the work of Tanya Mullens of BatDesign, who has decided to move on from the world of graphic design. Her generous donation of consistent and excellent visual assets for GWS has been a huge boon to the organisation. From me and GWS: thanks, Tanya! Over the course of 2019, the group has been getting to know and appreciate the work of Penelope Ritter-Jones, who (despite living in Canada) has graciously agreed to take on Tanya's work.

Also worth mentioning at the beginning is the attendance of the 65-person Rosanna Golf Links Primary School's concert band community. At our first concert for 2019 (Posy), GWS was able to demonstrate to enthusiastic, enraptured primary school students the capabilities of a high-level wind band. This perfectly combined GWS's goals of performing high-level music and making a positive impact in the Melbourne Wind Band and Educational Wind Band communities. We have been able to establish a great, positive relationship with the staff of the RGLPS band program and I hope that this will flow on to increase the positive regard the GWS brand enjoys.

The essential role of the Publicity Officer (PO) 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 2018/2019.

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 PO 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.

This report, like the 2017/2018 report before, will document the current state of the GWS brand and reputation, where 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:

Nonplayer musicians in Melbourne, Australia, and Globally

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 conductors are excited to be given the opportunity to work with GWS—either as concert director or conducting workshop participant. 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:

1. 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.

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.

2. Print Advertising

The GWS is exceedingly fortunate to have design and printing services available to us as part of contra-sponsorship. Until the end of 2018 Tanya Mullens from Bat Design designed graphic content for our concerts (including posters, flyers, and social-media banner images). Now this work is done by the wonderful Penelope Ritter-Jones. 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.

3. 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:

1. More consistent and broader online reach for Facebook Events and to see what effect this has on audience numbers. (Extension)

2018/2019	Patronage	Reach	2017/2018	Patronage	Reach
2019 Concert 2: Made in Australia	50	1.4K	2018 Concert 3: The Story of Cao	47	2K
2019 Concert 1: Posy	140 (75)	2K	2018 Concert 1: Fantasia Hispanico	49	2.7K
2018 Concert 6: Season of Celebration	60	1.6K	2017 Concert 6: A Night at the Proms	80	1.5K
2018 Concert 5: Bilik: Symphony for Band	30	2.1K	2017 Concert 5: Fifty Shades of E	30	1.6K
2018 Concert 4: Bernstein, Grainger, and Making Australia	55	No Data	2017 Concert 4: Made in Australia	31	1.3K
Mean	67 (54)	1.8K	Mean	47	1.8K

My thanks to Robyn Yeung for providing patronage figures for this table.

Note that Concert 1 2019 had a group booking from Rosanna Golf Links Primary School. The bracketed figures represent

values less this booking of 65 people.

Reach for the 2018/2019 group year was more consistent (i.e. less difference between maximum and minimum values) but had the same mean of 1.8K.

Without a change in the mean reach the mean patronage increased by 42% (20 people).

With a sample size this small it is not really possible to plot a meaningful trend, but I will keep collecting this and other data to investigate where my efforts as PO can best be directed.

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)

I have begun this work but it is on hold to allow me time and space to prepare the solo for Concert 4.

3. Making it easier for GWS players to convert conversations with the Wider Community into ticket sales. (Maintenance)

Ticket sales increased this group year. I am not sure if this means it was easier for players to sell tickets!

4. More images and stories of the group captured and shared online to broadcast the fantastic social and musical community that is GWS. (Maintenance)

This has been difficult to achieve as most group members are too busy to share on social media when the group is in performance or rehearsal! I have been looking for a volunteer photographer to capture concerts but am yet to find someone with the required skills and equipment.

For 2019/2020, I would like to focus on the following:

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, carried from 2018/2019)

More images and stories of the group captured and shared online to broadcast the fantastic social and musical community that is GWS. (Maintenance, carried from 2018/2019).

Lastly, there are three 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.
3. **Sell tickets!!** The most important metric used to assess the performance of the Publicity Officer is ticket sales—but the people who are most interested in attending a GWS concert are those who are part of our Wider Community. Your mates, loved ones, colleagues, and students are the ones who are most likely to buy tickets. If every player brought two friends to each concert (i.e. total audience of 70) then GWS would run at a consistent surplus.

Stuart Andrew
Publicity Officer 2018/2019

General Committee Member's Report

By Ian Andrew

Thank you for the opportunity to provide a report of the activities undertaken by the general committee position of the Grainger Wind Symphony (GWS) for the 2018/2019 year.

It is an honour to serve on the committee of a high quality musical ensemble such as GWS and I emphasise, from the outset, my encouragement to other members to consider serving on the committee. A general committee position is not overly time consuming and is a means by which musicians can contribute to community music making, other than simply by playing their instrument.

I offered my services to the committee out of concern that there were insufficient nominees to share the work created by the ambitious musical program. I had also observed that the important governance of the group was less than optimal with too much work being done by too few. Furthermore, the impressive outcomes of GWS I had witnessed during my relatively short period of membership had been due to the efforts of a small cohort whose dedication to the GWS community was admirable. Indeed, it was an honour to join a committee of such high quality, in both membership and productivity

During the year I have undertaken a range of tasks to assist the running of GWS which have included, among other things, the following:

- Settled the 2019 concert program.
- Considered and rated submissions by contemporary Australian composers for the 'Made In Australia' concert.
- Reviewed and provided approval of concert documentation such as programs and promotional material.
- Drafted and reviewed agreements with other ensembles for joint concerts.
- Recruited additional players.
- Run errands.
- Arrived early to concerts and rehearsals to set up equipment, etc.
- Attended monthly meetings which generally run for two hours or less.
- Reviewed and approved minutes and financial reports.

While not onerous or time consuming, participation on the committee provides much satisfaction and is an important contribution to high quality community music making. I encourage all GWS members to consider committee service in 2019/2020.

Ian Andrew

Personnel Manager's Report

By Roland Yeung, Acting Manager

The personnel of the wind symphony has been quite stable. This is illustrated in the quality of ensemble playing we have achieved. The players seemed to enjoy the level of difficulty of the music chosen to perform which has been consistently challenging throughout the concert calendar. I sense that new players felt welcomed and had been able to get to know each other socially as well as musically. At rehearsals and concerts, everyone gets on and have been friendly.

In my role as Acting Personnel Manager, much time was spent managing the player database. This involved actioning a number of improvements.

- Added an acknowledgement of GWS policies on Expression of Interest Form submitted by new players through GWS CRM
- Set up email templates within GWS CRM that acknowledge Expressions of Interest received from new players and explain the steps involved in becoming a Member: Full, Full Concession, Associate and Associate Invited Member.
- New player EOIs were emailed to the appropriate Section Manager for action
- Updated the Group assigned to players in GWS CRM according to player membership status and the instrument(s) they played
- Asked players to add GWS as one of their organisations on their Working With Children Check (WWCC), asked VIT holders to submit a photograph of their current card, and kept a file of them

- Kept an up-to-date record of the WWCC status of each current player. Every player at the Concert 3 By Invitation at Wesley College Glen Waverley had a WWCC or equivalent.
- GWS CRM is the application we use to keep a members register as required by government legislation for Incorporated Associations and help us manage WWCCs required by Child Safety legislation
- Sent out Tax Invoices to individual members via GWS CRM email
- Composed a bi-annual newsletter sent to all registered in the GWS CRM, except those who have unsubscribed
- Set up and published events with full details of rehearsals and the organisation of concert day enabling players who register for an event to receive the details as an email. A summary of instrumentation, dates, venues and times were submitted to each Section Manager so they could confirm or recruit players to fill each chair according to the needs of each concert/workshop program
- Reminded players more often to register for the event they will or are playing in
- Managed the GWS Young Player Scholarship call for applications, auditions and selection.

Section Managers play a key role in managing players through personal contact, the best way!

- Players would help Section Managers if they committed to concerts/workshops well ahead of the first rehearsal. Otherwise Section Managers sometimes have to scurry to fill empty chairs
- Player absence at short notice, mainly because of illness or a sudden change of work arrangement, has only happened a few times. I recognise and appreciate the alternative arrangements made at very short notice to fill the empty chair and the effort by players to play an unfamiliar part
- Players can help by recommending new players to the Section Manager's contact list
- Section Managers developed a list of players who are to be approved as Full Members from those who "try us out" or are already registered on GWS CRM. Section Managers recommend to the Committee through the Personnel Manager players to be Full Members
- Over the last financial year about 12 players "tried us out". Thanks to SM for making them feel welcome and help them be informed about what we do and who we are.

GWS Young Player Scholarship

The GWS YPS program is an important strategy that is an investment in the future. It attracts young players to GWS with a hope that more Year 12 students will continue their music making after they leave school. It is also an important marketing tool that strengthens the GWS brand.

- We were unable to attract a suitable graduating Year 12 student to award the scholarship for the calendar year of 2019
- We launched the scholarship for 2020 in May at the By Invitation Concert at Wesley College Glen Waverley. Application forms have been copied and players have been asked to assist letting suitable players know
- I thank the committee members and relevant section managers for being on the audition panel on a Sunday morning in September.

Rehearsals

Rehearsals are the key to presenting concerts of a high standard. Players bring their technical skills, musicianship and passion for music making to the wind symphony. Rehearsals are to develop an understanding of what the composer is trying to say through the notated music. Rehearsals strengthen the ensemble, something that can only be done together.

- The plan for rehearsals is quite complex. Consideration was made to a number of factors including avoiding school holidays as some members have families, fitting in at least four rehearsals for each concert, the availability of our preferred concert venues, the preferred date of a concert when invited to play elsewhere, conductor availability, the difficulty and quantity of the program to be performed and availability of our rehearsal venue.
- The schedule for 2018-2019 worked very well. Thanks to Allanah for designing the 2019 rehearsal and performance schedule. With these details set early, it was easy to provide full details of each event. Players could look ahead and see clashes in their schedules and diaries.
- The rehearsal start time has been advertised as 7.30pm for 8.00pm start. This has improved the playing at the start of rehearsals. Concentration was better, players were more settled and the ensemble playing was better. The time before 8.00pm is time for players to do their private practice routine so their instrument was working at its best by 8.00pm. Players in the section had time to discuss part rotation, seating and sharing of parts. This time was also for socialising.
- Some players raised the question about having a break in rehearsal so players could mix and get to know each other better. The committee discussed this and it was decided to retain the current way rehearsals are organised. The wind symphony since it started has not had a mid-rehearsal break. It was thought that concentration to the end of rehearsal was better maintained without a break and essential where there were not many rehearsals for each concert. If players wish to raise the subject again, please contact any committee member.

Section Managers

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.

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 thank Stuart Andrew for continuing to be Trumpet section manager, added to his role as Low Brass & String Bass section manager. He has effectively managed the players and co-ordinated with our first Principal Trumpet player. When Tracy had to take leave, we again thank Stuart Andrew for managing the horns, in fact the whole brass section.

We are fortunate to continue to enjoy the experience and organization skills of **Jacci Jones, Sophie Caldwell, Caitlin Stubenrauch, Stuart Andrew, Tracy Tulloch** and **Stuart Newstead** (life member) as Section Managers.

Please accept their respective reports below.

Player safety

Under the research and guidance of Stuart Andrew, the committee has adopted the Live Performance Australia Code of Practice.

At committee we identified a possible risk in hearing loss as a result of playing in the wind symphony. We agreed to make players aware in a post on our website of the issue of hearing loss for musicians and the equipment available to reduce this risk in the rehearsal room.

I have enjoyed working to improve our Player Management processes and getting to know players in another way. However, I am very much looking forward to handing this task to another member so the processes of managing players can be more thoroughly accomplished.

Roland Yeung

Section Manager Reports

Flute Section Manager – Jacci Jones

Babies! It's been a year of Grainger Flute babies – Congratulations to Christine and Erin on their little bundles of joy! We've also had a lovely wedding - Congratulations Maree!

All this excitement has seen a few of our regular members on maternity break, but we have been able to have a selection of guest Flautists who have kept their seats warm.

We have also welcomed Trista back as a permanent member of the section, it's been great to have her back playing regularly with us.

Unfortunately, we were sad to see Kate Brady take a break from playing this year due to personal circumstances, but we hope to welcome her back in the future.

Once again, it's an absolute pleasure and privilege playing with such fine musicians.

Thanks to Christine, Maree, Chelsi, Emma, Trista and Erin.

Double Reed Section Manager – Jacci Jones

Well it's been a challenging year trying to keep the Oboe chair/s filled, however we have been able to eventually find a player each concert except for one. I would highly encourage any school leavers to apply for the Scholarship position for next year – please spread the word in your networks!

I did have some success recruiting via FB pages, which I will continue to use this year.

In great news, we have welcomed a second Bassoonist, Ryan Mitchell, to Joshua's section. It's been great to see 2

Bassoon parts covered for most of our concerts this year.

It's been a learning curve for me taking on the role of Section Manager for Double Reeds – thank you DR players for helping me understand your important role within the Wind Symphony and more about your beautiful instruments.

Thank you to Joshua, Ryan and Charlotte.

Clarinet Section Manager – Sophie Caldwell

2018/2019 has been another big year for the clarinet section. We have unfortunately been missing the services of Brendan Toohey this year while he takes a break from the group, but we are very pleased to welcome some new faces into the section. I would particularly like to welcome Melissa Kennedy, Elliott Westbury, Kara Morton, Emily Li and Joel Hands-Otte to the Grainger Wind Symphony and the clarinet section. They have all fitted in seamlessly and bring lots of experience, enthusiasm and fresh perspective to the section.

I would like to thank all of the players for turning up to rehearsals each week and always making sure we have a section. In particular, I would like to thank Elliott Westbury for his work on alto clarinet and Lauren Murch and Sally Newstead for their work on e flat clarinet this year. In addition, I would like to say a special thank you to Sebastian Beswick. Sebastian has been a big help and support to me this year and has helped organise the section and find players when I have been unavailable. Thank you to Sebastian for helping make sure everything runs smoothly.

The current clarinet section has a great group of players with a depth of experience and even more importantly a willingness to share that experience with other members of the section. This year has been a great year for the clarinet section and I look forward to what the next 12 months has in store.

Saxophone Section Manager – Caitlin Stubenrauch

The saxophone section has consisted of members on a more casual basis this year for a number of reasons, particularly player availability and preference (as many of the saxophone players also play in other sections throughout the group). This has meant that we have been able to expand the number of players we can call on when needed. This flexibility has allowed players to have an opportunity to fill different chairs throughout the group, which I feel can be beneficial to the both the player's skills and contribution to the band.

I would like to acknowledge the work of Allannah Coldwell, Nick Roney, Sophie Caldwell and Roland Young for their willingness to assist me in my capacity as section manager as required. I would also like to thank all who have contributed to the saxophone section over the past 12 months; Allannah Coldwell, Nick Roney, Zebulun Lea, Terrence Liu, Tessa Bodenham, Angus Roney, Elizabeth Nicholls, Rhiannon Trimby, Valentina Griesheimer, Matthew Yu and Sophie Caldwell.

I am also very pleased to have Allannah Coldwell's musicianship recognised in our upcoming concert as the alto saxophone soloist for Persuasion. Looking forward to another great 12 months with Grainger Wind Symphony.

Horn Section Manager – Tracy Tulloch

The horn section has had another enjoyable year with regular attendance from Tracy Tulloch, Charlie Stutchbury, Jacinta Ewers and Nick Benbow. We have been fortunate to have had a number of guest players help out during the year including Duncan McGregor. We look forward to another year of challenging music with The Grainger Wind Symphony.

Trumpet, Low Brass String Bass Section Manager – Stuart Andrew

This year I have been the manager for the trumpets and low brass and will submit a combined report.

The group continues to struggle to rehearse and perform with full brass sections. And yet this year, with the personnel of the trombones remaining mostly unchanged, it has become apparent to me that musicians who attend the most rehearsals achieve the most musical outcomes. While volunteer members cannot be expected to be present for every group activity, I remain

hopeful that the quality of musicianship and kindness of the membership of GWS is enough to attract long-term members to the low brass.

All that aside, I am—without reservation or criticism—thankful for the service and contribution of:

Trumpet

Lyle Hoefler, Ian Andrew, Anna Madsen, Seshin Arnold, Rob Matessi, Robert Harry, Angus Roney, Paul Cooper, Matthew Coulter, Tray Driscoll-Plavins

Tenor Trombone

Annie Pirotta, Andrew Peters, Peter Chaplin, Dale Wescombe

Bass Trombone

Joshua Anderson, Dale Wescombe, Denton Thomas

Tuba

Ben Hague, Michael Taylor, Rachel King, Phillip Kaev, Per Fosberg

Euphonium

Alex Vincent, Denton Thomas, Mazz-Rose Esparon, Samuel Tapner

String Bass

Michael Taylor

Many of these musicians have demonstrated considerable commitment to the group, which highlights their commendable attitude towards music-making in the local community. Some may have made an effort to field extra players when needed, and others agreed to perform parts on non-primary instruments (that is, instruments they don't usually play) to round out the sound.

GWS continues to straddle the challenging border between professional-level repertoire/ambitions and volunteer budgets, and we are only able to survive in this space on the backs of the outstanding people who play with us. It has been a pleasure and a privilege to work with and learn from such a fantastic team.

Stuart Andrew
Tenor Trombone
Trumpet and Low Brass Sections Manager

Percussion Section Manager - Stuart Newstead

I would like to start this report by acknowledging the hard work of the Grainger Wind Symphony Committee. In this instance it is highly appropriate to borrow the words of Winston Churchill and say '*never was so much owed by so many to so few*'. Granted, the GWS Committee are not defending Britain against the rampaging German Luftwaffe but it is important to acknowledge the fantastic effort that this very undermanned but dedicated group put in to make the group happen, and happen well. Thank you for your dedication and hard work to allow us all to make music. I am pleased to be able to offer the small amount of support I can squeeze from a chaotically busy life to serve as percussion section leader.

Our group of regular percussionists has continued to play through the last year. I will hesitate to call them a close-knit community since, according to the news, tragedies only happen in close knit communities and we wish to avoid that outcome. Instead I will label them a dedicated band of committed music makers. In the fog that is my daily life I struggle to even recall last week let alone the highlights in playing music over the past year. None the less, the experience cannot have been too harrowing for any of the section since they all continue to turn up (well, mostly, but percussionists are notorious for bad diary management). We still look for another new face or two to join our happy group and it has been good to recently welcome Milly, inspired to join us after our trip to play with Ballarat Grammar in 2015. Loaning players from other sections for works with large percussion number requirements has worked well and we should continue to use this option in the future. We note the many clarinetists who are excellent closet percussionists so don't be shy to beat your own drum about this talent (pun intended).

Outside of music there were some personal highlights. Charlotte finished a PhD, Shane became a father and Tehani went on holiday and purchased a house. Clearly everyone is keeping a good balance between music making and the rest of their life.

Services provided by Stickit Percussion and John Clark for concert gear have remained exemplary and this relationship continues to work well, intermeshing seamlessly with the equipment owned by GWS. Our new performance venue at Box Hill is slightly more challenging in terms of space utilisation and acoustic but seems to be drawing larger audiences which is the most important outcome.

Amongst the many positives of music making, the opportunities for improvement I note every year are still relevant. Longer rehearsal cycles would be useful and particularly give more time for full play through of works, the percussionist's greatest wish. More assistance in set up and pack up at rehearsals and gigs would be nice as would balance to programs in terms of percussion requirements (no percussionist likes sitting idle for hours to pay 3 notes). As I always note, these are all relatively minor things and far outweighed by the positives of playing with the group.

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

Stuart Newstead.

Please print the form below to nominate committee members.

NOMINATION FORM

FOR OFFICE BEARERS 2019-2020 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 Secoder

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 14 August 2019. The Committee positions vacant will be as follows.

President,
Secretary/Treasurer,
Administrator,
Personnel Manager,
Concert Manager and
Publicity Manager
General Committee members.

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.asn.au.

Robyn Yeung
Secretary/Treasurer
The Grainger Wind Symphony Inc.