


The Grainger Wind Symphony Inc. Annual Report 2019-2020

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<p>The Grainger Wind Symphony Inc.</p> <p style="text-align: center;">NOTICE OF ANNUAL GENERAL MEETING 2020</p>	
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The Annual General Meeting of The Grainger Wind Symphony Inc. will be held at **8:00pm on Wednesday 12 August 2020. It will be conducted online through video conferencing on Zoom.** Meeting ID: 962 7769 7345 and password: 065913. For alternative ways of connecting to this Zoom meeting, please email secretary@graingerwindsymphony.asn.au.

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 30th July if a member wishes to vote.

Players who have played in GWS and paid a subscription fee are welcome to attend and contribute to discussion.

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/Music Director Roland Yeung	Treasurer/Secretary– Robyn Yeung	Administrator and Associate Conductor– vacant
Concert Manager– Allanah Coldwell	Publicity Manager– vacant	General Committee
Personnel Management – acting Roland Yeung	Player Section Management Reports	Web/System Administrator– Josh Petherbridge

6. Election of 2020-2021 Executive – Committee positions that are declared vacant at this AGM

President	Treasurer/Secretary	Administrator
Concert Manager	Publicity Manager	Personnel Manager

N.B. The Music 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 consideration at its first meeting.

Web Administrator	System Administrator	Social Secretary
Assistant Treasurer	Librarian	<i>General Committee members</i>
Music Director	Associate Conductor (not for 2021)	
<i>Section Managers</i>		
Flute	Double Reed	Clarinet
Trumpet	Horn	Low Brass & String Bass
		Saxophone
		Percussion

8. Subscription & Joining Fee Rate Annual Review & Ratification
9. General business and discussion
 - a. GWS Code of Conduct Policy
 - b. COVID-19 and Resuming.

Robyn Yeung
 Secretary/Treasurer
 The Grainger Wind Symphony Inc.

President's Report

By Roland Yeung (acting President)

We are in extraordinary times with the COVID-19 pandemic. We suspended all rehearsing, workshop and concert activity according to government directions from mid-March. We have been hoping we can resume but will only do so when the government permits it, the school and church permit hiring of their facilities and only if it is safe for our players and the GWS community. A report is being presented at the AGM which gives possible guidelines for the 'new normal' based on relevant scientific research. We hope all our members will keep music in their lives and be ready to resume when the time comes.

The Grainger Wind Symphony in 2019-2020 achieved great heights from many points of view. The concerts were quite different and strong in character, diverse in styles and performed at a very high standard. The conducting workshops provided an inspiration to conductors. Also, combining with the Monash university musicians, this was a positive outreach experience.

We are most grateful for the support we have been granted by the generous many. Our long-standing sponsors and partners have stayed with us and have added much value to the group. Every committee member and member of the management team have been the glue of the GWS community. Together they have made the events, rehearsals and workshops worthwhile, artistic and prestigious.

In the 2019-2020 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 much as in the past, but she has continued to provide this support for each concert.
- Penelope Jones of Penelope Jones Design has been designing posters, now into her second year.
- Michael Jongebloed and Fine Music continues to support us with discounted scores and parts. Michael Jongebloed 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 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 Peter's Anglican Church Box Hill has been generous in allowing 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.
- We returned to St Stephen's Anglican Church, Richmond for the start of 2020 for our only concert for 2020.
- Box Hill City Band Room 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 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.

The significant project work from the previous committee continued.

- In implementing government legislation for Child Safety, we have continued to require players to have a current Working With Children Check (or equivalent).
- At this AGM, we will be presenting our new Code of Conduct Policy based on Live Performance Australia (LPA) and Screen Producers Australia (SPA) Code of Practice covering discrimination, harassment, sexual harassment and bullying; that came into effect in September 2018. We thank Stuart Andrew for his hard work in developing the policy and also to Melissa and Allannah for their work polishing the final document.
- The committee started work to get registered with the ATO to receive donations. The Register of Cultural Organisations is heavily regulated. Erin Wallach worked on it for several years before she took leave to add to her family. Melissa Kennedy looked at it this year. On her recommendation, the committee decided to not pursue being registered as we agreed that we cannot sustain the structural requirements to administrate the fund. Perhaps in the future when the committee is stronger and larger, this can be reviewed.
- The committee looked at the issue of Conflict of Interests in selecting applicants. The issue arose when discussing the selection of Associate and Guest Conductors. The issue of Conflict of Interest is also applicable when choosing suppliers. No complex administrative process has been set up, but the committee agreed to encourage

members that may have a conflict of interest to make a simple declaration at committee that is recorded in the meeting minutes. Conflicts of Interests should be raised with any committee member if anyone is concerned. Thanks to Ian Andrews for explaining the processes involved.

- The Rules of The GWS provides the Purposes and directions to run the wind symphony. We regularly consult and evaluate the Rules.
- GWS is registered for the GST. BAS statements are presented regularly to the ATO by our 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.
- The sale of GWS merchandise through BatDesign, Frankston Custom T-Shirts and FundraisingNinja.com.au have designed and will sell GWS logo garments to members and the public. 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. GWS does not make any money from the sales.
- A Marketing Brand Guideline for GWS 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 work has been suspended.
- The Committee decided to suspend the appointment of the 2020 and 2021 Associate Conductor. Instead guest conductors may be engaged to provide a variety of conductors to the year's concert program.
- A Memorandum of Understanding was developed for our shared concert with Monash University. They specified who would do what and by when according to the resources we each could contribute. The MOU covered player lists, programming, sheet music, publicity and concert management.

Any member of the committee is happy to discuss any of the above decisions.

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 2019-2020

This list illustrates the quality of works we prepare for performance. Despite the short 2019-20 season the list is still as impressive.

USA ART WORKS

Julie Giroux A Symphony of Fables
Johan de Meij Symphony No.1 Lord of the Rings
Johan de Meij The Wind in the Willows
Arnold Rosner Raga!
Eric Whitacre Sleep, My Child

ASIAN ART WORKS

none performed in 2019-20

EUROPEAN ART COMPOSITIONS

Edvard Grieg arr. Chalon Ragsdale Scene III from Olav Tryggvason
Otto Schwartz Kyrill: Storm of the Century
Philip Sparke Orient Express
Pyotr Ilych Tchaikovsky arr. Martin Jorge The Nutcracker Suite
Dmitri Shostakovich arr. Jay Bocook Symphony No.5 - Finale

THE GRAINGER WIND SYMPHONY AGM REPORTS 2019-20

CONCERTI

Alexander Arutiunian trans. Guy Duker Concerto for trumpet and symphonic band Naomi

Whimpy

Sammy Nestico Persuasion for alto sax and band Allanah Coldwell

Franz Schubert arr. Jos van de Braak Der Erlkönig for vocal soloist and band Christian

Gregory

Igor Stravinsky Concert for piano and winds Stuart Andrew

LIGHT MUSIC

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

John Williams arr. Andrew Stokes March of the Resistance from Star Wars: The Force Awakens

AUSTRALIAN WORKS PERFORMED 2019-20

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. Unfortunately, the 2020 Made In Australia Concert that showcases many new original works was cancelled. Here is a list for your interest.

AUSTRALIAN COMPOSITIONS

Jodie Blackshaw Twist

Natalie Williams Pendulum

Percy Grainger arr. Chalon Ragsdale The Bride's Tragedy

Percy Grainger arr. Larry Daehn Themes from 'Green Bushes'

AUSTRALIAN PREMIERES

none performed in 2019-20

Where Did The Music Come From?

Concert 2019-20	Music from GWS band library	Purchased and used for first time	Borrowed	Given to GWS	Hired
1. Stravinsky & Nestico	2	4	-	-	1
2. Lord of the Rings	1	2	-	-	-
3. Fables	-	3	1	-	-
4. Enchanted Worlds	2	-	5	-	-
Totals	5	9	6	0	1

- Over the past financial year, the wind symphony performed 5 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 9 new works expanded the GWS library of published works.
- We have been generously supported by Andrew Stokes and the Defence Forces School of Music 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.
- Each year for the Made In Australia concert, many composers have donated works to us. Unfortunately, the concert has been cancelled. Perhaps the composers will allow us to perform their work in the future. We had a short list of 18 works from around Australia.
- Please let me know of any works you would like to perform.

Concerts

We staged just four concerts in 2019-20 before we had to stop because of the COVID-19 pandemic, cancelling three planned for the first half of 2020. I am proud of the programs we presented. The works were significant and challenging technically and artistically. Each concert had works that related to audiences very well.

Thanks to Allanah in her role as Concert Manager in how expertly she put together each event and how smoothly and effectively we used each concert venue on the day of the event.

Conducting Workshops

The wind symphony is an ideal ensemble to assist in the development of advanced conductors. The 2019 June-July Conducting Workshop Program was reported at the last AGM.

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. The 2019 workshops were held in October.

Unfortunately, because of COVID-19 restrictions, the Defence Force School of Music Band Officer Training Conducting Workshops for July and the March Conducting Workshops were cancelled.

Thanks to Paul van Haaster for producing videos compiling the higher quality audio recording of the wind symphony, audio from lapel microphones on the conductor and mentor, with the video from the video camera. They are quality videos that enabled effective conductor learning.

Guest Conductors

We are delighted to appoint Andrew Stokes as our guest conductor for 2020 Concert 1. He had already rehearsed and performed many works that the Grainger Wind Symphony performs. His experience was evident in how effectively he rehearsed and performed in the concert.

Before the lock-down, we had begun preparing for Rob Mattessi and Josh Geddes to guest conduct one work each. Perhaps when we resume, we can continue preparing for their guest conducting.

A number of other conductors put in expressions of interest and perhaps when we resume, we will follow them up.

Guest Artists

Again we enjoy the work of Kristian Gregory both as our regular compere as well as performing an important lieder by Franz Schubert accompanied by band. He is a pleasure to work with. Thanks to Kristian.

The Stravinsky Concerto for Piano and Winds was a very brave choice. Stuart Andrew did a fantastic performance of a very difficult piano solo part, and the players of the wind symphony also excelled in putting this together. Terrific.

Sammy Nestico's Persuasion for alto sax solo played by Allannah Coldwell was no less an enjoyable performance. Thanks Allannah, it was great supporting your sensitive performance.

Our December concert featured smaller ensemble items. Their performance enhanced our concert programming by providing audiences with a more intimate experience. They included Menuridae Trio with two players of three from outside the wind symphony, brass players who played Christmas music pre-concert and a work by Handel, the Percy Saxophone Quartet and the PEAK Clarinet Quartet, both these group were made up of players from the wind symphony.

Our major concert Lord of the Rings was a shared concert with Monash University. This was the fruition of a year of planning ensuring every detail was sorted before we started rehearsals, first separately, then combining together for just two rehearsals. We were conscious of achieving the correct balance of instruments for each work as required by composers, yet ensuring the university students could meet their course requirements. I think we were successful. The venue was a bit small for the power of the group assembled, but we all did well to adapt.

Sound Engineer

My thanks to the valuable recording work of Paul van Haaster. Please support his work to record and make available recording to players, composers and conductors.

Working for and conducting the Grainger Wind Symphony remains a highlight of my life. Thank you all for the opportunity to work with you. I thank Robyn for her wonderful support as an office-bearer and my wife.

Roland Yeung
Music Director and Principal Conductor

Treasurer/Secretary's Report

By Robyn Yeung

The GWS's financial statement is for the financial year 1/7/2019 to 30/6/2020, using the 'cash' accounting method. Members pay subscriptions covering a calendar year so payments may overlap into the previous or next financial year.

The Grainger Wind Symphony operates to provide musical pleasure and challenge to players and audience alike. Both groups contribute to keeping live music available throughout the year by playing in or attending concerts. As neither of these objectives have been available since March 2020, GWS has had to shut down.

This financial report reflects the unusual circumstances we have been forced into due to the Corona -19 virus. The group functioned normally from July 2019 until February 2020, then the uncertainty began. No rehearsals could be scheduled, so concerts needed to be cancelled. It is unlikely that there will be any further concerts until 2021.

The GWS's financial position is sound. We have three main sources of income; membership fees, concert takings and workshop fees. Our expenses are dependent upon rehearsal and concert activity in the main, so if there is no activity, there are fewer expenses. Our fixed overhead expenses (eg. insurance) can be met out of our savings.

Most players have kept up to date with their obligation to pay their subscription fees. There are some who are in arrears from 2019 and the February 2020 concert, but mostly there has been a positive trend with players meeting their responsibilities. Players who paid a full years' fee this year have been refunded for three quarters of the amount to reflect our shut down. Those players will be regarded as full members for voting at the AGM.

Of the four concerts in this financial report, two covered their costs and two did not. There was an overall positive result due to Monash Uni paying GWS a performance fee with no consideration to audience numbers. If GWS concerts are to cover costs, we need between 60 and 70 paying guests in the audience. This does not usually happen when we host our own concerts, but the group does better when invited to play for a performance fee. 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 conducting workshops provide income with few expenses thus, they contribute positively to our bank account. The people who registered for the March 2020 conducting workshop were refunded their fee.

We normally pay Blackburn High School in March for a full year of rent for the room and percussion hire. Nothing has been paid to date but an invoice to cover the February rehearsals is expected and will be about \$700.00. The insurance company gave us two months free public liability insurance this year. I hope that APRA will extend our coverage into 2021 as we have to pay this in advance every January. The music purchased for the 2020 concert season will be used when appropriate for future concerts.

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. 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. Thank you to Penelope Jones for the poster design. 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 2020	\$19,388.06cr
PayPal balance at 30 th June 2020	\$0.00
TryBooking at 30 th June 2020	\$0.00
Cash float kept on hand	\$205.00cr

Robyn Yeung

Statement of Receipts and Payments for the year ended June 30th 2020

RECEIPTS:	2019-2020	2018-2019	
Concert takings & performance fees	8,593.81	7,470.03	
Membership	7,294.74	5,243.00	
Conductors Seminars, Tutorials & Workshops	2,238.50	2,129.44	
Bank Interest	0.00	0.00	
Net GST refund	321.00	182.00	
Fundraising (raffles, canteen)	49.00	154.30	
Donations	460.00	0.00	
Postage reimbursement	0.00	14.55	
TOTAL INCOME	\$18,957.05	\$15,193.32	
PAYMENTS:	2019-20	2018-19	
Concert costs			
Performance fees inc. conductor/mentor/guest artists fees	600.00	1,060.00	
Gifts to performers	0.00	21.00	
Sheet music purchase	2,861.65	620.00	
Sheet music hire	0.00	456.50	
Printing - programs/posters	0.00	0.00	
Advertising	0.00	0.00	
Venue Hire	959.60	1,684.00	
Hire of percussion instruments	2,300.00	5,150.00	
Photocopying	384.79	153.60	
Conducting workshop expenses	0.00	215.44	
Purchase of batteries	25.00	98.15	
Piano Tuning	187.00	0.00	<i>subtotal</i>
<i>subtotal</i>	<i>7,318.04</i>	<i>9,458.69</i>	
Administrative Costs			
Insurance - public liability and voluntary workers	1,020.04	972.62	
Rent for rehearsal venue	0.00	3,334.00	
Percussion hire at rehearsal venue	0.00	1,309.00	
Postage/stationery/business cards/IT services	131.40	174.35	
APRA annual fee	290.00	89.69	
Office of Fair Trading	59.20	57.80	
VBL Annual Fee	330.00	300.00	
ABODA membership fee reimbursement	480.00	160.00	
Custom T-Shirts	0.00	280.00	
GWS membership fee reimbursement	930.00	0.00	
Workshop March 2020 cancelled - fee reimbursement	220.00	0.00	
<i>subtotal</i>	<i>3,460.64</i>	<i>6,677.46</i>	
TOTAL EXPENDITURE	\$10,778.05	\$16,136.15	
SURPLUS/(DEFICIT)	\$8,178.37	(\$942.83)	

Robyn Yeung

Financial Statements By Performance Activity from July 1st 2019 to June 30th 2020

CONCERTS

1. STRAVINSKY & NESTICO

at St Peter's Anglican Church, Box Hill
Sunday 31 August 2019 at 7.00pm. Audience 92.
Conductor: Roland Yeung
Soloists: Allannah Coldwell, Stuart Andrew

Receipts	Box Office	640.00	
	TryBooking	1,165.09	\$1,805.09
Expenses	Venue	267.00	
	Percussion Hire	700.00	
	Piano tuning	187.00	
	Music Hire	456.50	
	Gifts	0	
	Batteries	25.00	\$1,635.50
Balance profit			\$169.59

2. LORD OF THE RINGS

at Music Auditorium, Monash University, Clayton campus
Sunday 20 October 2019 at 4.00pm. Audience 160
Conductor: Roland Yeung
Soloist: Naomi Whimpey

Receipts	Box Office	90.00	
	Monash University Performance Fee	2,750.00	
	TryBooking	1,228.50	\$ 4,068.50
Expenses	Venue	0	
	Percussion Hire	0	
	Tutor fee	600	\$600.00
Balance profit			\$3,468.50

3. FABLES

at St Peter's Anglican Church, Box Hill
Saturday 10th November 2019 at 7.00pm. Audience 55.
Conductor: Roland Yeung

Receipts	Box Office	690.00	
	TryBooking	258.37	\$ 948.37
Expenses	Venue	257.00	
	Percussion Hire	800.00	\$1,057.00
Balance (loss)			(\$108.63)

4. ENCHANTED WORLDS

at St Stephen's Anglican Church, Richmond
Saturday 29 February 2020 at 7.00pm. Audience 30.
Guest Conductor: Andrew Stokes

Receipts	Box Office	355.00	
	TryBooking	316.85	\$ 671.85
Expenses	Venue	435.60	
	Percussion Hire	800.00	\$1,235.60
Balance (loss)			(\$563.75)

Concerts 5, 6 were cancelled because of the COVID-19 restrictions on large gatherings

SUMMARY BALANCE OVER FOUR CONCERTS **\$2,965.71**
concerts held between **1st July 2019 to 30th June 2020**
(does not include rent, administration, etc.)

CONDUCTING WORKSHOPS

1. June-July 2019 GWS & ABODA Conducting Programs			
Income		\$1933.75	
Expenditure		\$1240.00	
	Surplus for GWS		\$693.75
2. March 2020 Conducting Workshop			
CANCELLED fees refunded			
3. July 2020 Defence Forces School of Music			
CANCELLED			

SUMMARY BALANCE CONDUCTING WORKSHOPS 2019-20 **\$693.75**

Concert Manager's Report

By Allanah Coldwell

What a year it has been. Since the 2019 AGM, we have presented four concerts and covered some of the most wide-ranging repertoire for wind band. Sadly, however, the 2020 season which had just begun was cut short by COVID-19 restrictions, extending until some unknown point in the future. I'll begin with a recap of what GWS has achieved since last August.

2019-2020 Concert Review

Stravinsky and Nestico saw us return to St Peter's Anglican Church in August. Works by composers including Whitacre, Grieg and Grainger rounded out this program, which featured Stuart Andrew as piano soloist for Stravinsky's Piano Concerto, and myself as the alto saxophone soloist for Nestico's Persuasion. It was a pleasure to be able to perform this work – thank you for the players for their support, and to Peter Chaplin for the idea to perform this work.

A pre-concert talk provided the audience with some insight into the Piano Concerto and Stuart's preparation for the concert. It seemed that there were enough audience members who showed up early to listen to the talk to make this worthwhile. The fact that such a talk could be hosted is a benefit of the venue. The church's layout, with the main hall, a side of stage area, and an undercroft with separate entry is ideal for hosting events that are multi-faceted – a distinct advantage over St Stephen's.

A special mention must go to Stuart, who not only worked incredibly hard preparing for his performance of the Stravinsky, but also managed to single-handedly encourage over 40 friends and family to attend the concert – wow! This was one of our best attended concerts. Well done Stuart.

October saw us partner with Monash University for Lord of the Rings, performed to a large audience at the Sir Zelman Cowen School of Music Auditorium. The Grainger Wind Symphony joined forces with the Monash Wind Symphony to perform Johan de Meij's masterful Symphony No. 1 "Lord of the Rings". This was a challenging concert for players from both ensembles; however, considering the short rehearsal period leading up to the concert, the players rose to the occasion to give an energetic and convincing performance.

"Twist" by Australian composer Jodie Blackshaw, evoked the sounds of the Murray River with a bush soundscape, and gave Monash University students the opportunity to make a small presentation introducing each movement. The Arutiunian Trumpet Concerto allowed soloist Naomi Whimpey to impress the audience with some virtuosic playing.

It was heartening to see that in both the rehearsals and the concert, Monash students were taking leading roles, from short spoken introductions, to leading parts and solos. There was no sense of "us vs them" between the players between both ensembles, and all sections were fairly well balanced with players with both bands. However greater balance across the entire ensemble could have been achieved by reducing the number of players in some sections (eg flutes).

We hope that the Monash University students found this a valuable experience; we found it worthwhile to connect with these young players and some ongoing links have been formed, which we hope will continue when playing can be resumed.

Thank you to Roman Ponomarev for inviting us and undertaking the planning well in advance to make this concert happen. We look forward to joining forces again in the future.

Fables was GWS's final concert of the 2019 season, and featured some light-hearted and festive music including Julie Giroux's "A Symphony of Fables" and a suite from Tchaikovsky's "The Nutcracker". As is usual, our last concert of the year featured works performed by chamber ensembles formed from players in GWS, and this provided some variety to our usual programming.

Kristian Gregory joined us as guest vocalist for a stirring rendition of "Der Erlkönig" by Schubert, and we were fortunate to have the GWS Brass perform some traditional Christmas music as audience members entered. This added to the festive feeling of the concert.

Beginning (and, sadly, very likely ending) our 2020 concert calendar was Enchanted Worlds, under the baton 2020 Guest Conductor Andrew Stokes. The program planned by Andrew took us on a journey from Shostakovich's Symphony No. 5, to Europe's greatest storm in Schwarz's "Kyrill: Storm of the Century", to the world of Ratty, Mole and Mr. Toad in de Meij's "The Wind in the Willows", and finally to a ride on the Orient Express, from the pen of Philip Sparke.

For this concert, we returned to St Stephen's in Richmond for the first time since 2018. Unbeknownst to us beforehand, the hall at the back of the church was no longer available for our use, adding to the practical issues with organising a concert here. Despite this, the concert otherwise ran smoothly. Well done and thank you to Andrew for preparing and presenting this entertaining program.

Thank you to all who enable us to present concerts: St Peter's Anglican Church, Box Hill; St Stephen's Anglican Church in Richmond; John Clark of StickIt Percussion; Kristian Gregory; Ambra & Levante Hosiery; Fine Music; Blackburn High School; Box Hill City Band; Penelope Jones Design; the committee of GWS, our dedicated players, and the friends and family who make up our audience. I look forward to working with everyone again for our next concert.

The Future of GWS Concerts and Events

Due to ongoing COVID-19 restrictions and a high level of risk to the community, it is very likely that the remainder of our events for 2020 shall be cancelled, or at least postponed until a later date.

Both our Conductors Workshops (scheduled for March) and workshops with the Defence Force School of Music were cancelled.

Our annual Made in Australia concert was planned for September. We were lucky enough to receive 21 responses from composers across the country! The selection committee has not convened to decide which of these will be performed at our future concert. This will be done when we can be more certain about our return to the stage.

Discussions with Roman Ponomarev from Monash University had commenced earlier this year, regarding another By Invitation concert with the Monash University Wind Symphony. The previous combined event was highly regarded by the students in the ensemble, and we hoped to make this a semi-regular part of the concert calendars for both groups. From Semester 1 2020, Monash University restructured to online learning. Obviously, a wind symphony cannot go ahead online in the same capacity as other university subjects, so this project has been shelved until a later date.

At this point in the year, under normal circumstances, the concert calendar for next year would be well underway. However at this stage it is very difficult to proceed with any calendar planning for next year due to the uncertainty of when the situation will improve. We are very much at the mercy not only of government restrictions, but also of the policies of the venues that usually house our rehearsals, concerts and events.

The committee of GWS are being led by Roland to create a document outlining our approach to keeping members and audiences safe at rehearsals and events. We look forward to sharing more about this at a later date, when research has developed, and we are confident that this can be safely managed.

Again, thank you to all who have been involved in GWS over the last year. Like everyone, I can't wait until we can play together again, and urge everyone to stay safe, take care, and find any opportunity you can to be musical while we wait out the current crisis.

Allanah Coldwell

Publicity Manager's Report

By *Stuart Andrew*

For the foreseeable future, this will be the last report I submit in the office of Publicity Manager. Early in 2020, I accepted a role elsewhere and, with competing Wednesday evening commitments, was forced to withdraw from The Grainger Wind Symphony. As such, I will report on the Group Year up to my last engagement with the group: the first concert of 2020. This was my fourth year in the role.

The Grainger Wind Symphony has, excluding the period impacted by the COVID-19 pandemic, enjoyed its usual wonderful musical success and a moderate amount of public and community engagement.

The following people were key supports and helpers:

- The committee: Roland, Robyn, Ian, Allannah, Elliott, Melissa who all demonstrated a relentless and noble commitment to GWS.
- Our Canada-based graphic designer, Penelope Ritter-Jones
- Ruth Collins, who continues to donate a fabulous printing service
- Every other GWS member who brought an audience along to concerts.

Not much of anything would be possible without them. Thank you all.

Publicising the group is a multi-faceted and complex challenge.

The sheer quantity of activities available (present circumstances notwithstanding) for people to spend their leisure time on makes getting people both aware of the group and willing to attend concerts difficult. Compounding this is the unfortunate reality that wind band music (as powerful and meritorious as it is) is not in vogue and so does not naturally attract public interest.

The PM coordinates between the artists involved in the concert, the graphic designer, the liaison for printing, and the committee to ensure that the information made available about the concerts is clear, accurate, and attention-grabbing. Printing posters and flyers is a key way the Publicity Manager can support members of GWS to get audiences for concerts.

With most of these stakeholders volunteering their time around their busy working lives, this requires a lead time of months on concerts. Even then, any delays or blockages in the concert-information pipeline can all but consume the opportunity to get posters out to the world at an appropriate time. If I were continuing in the role, continuing work on improving this process would be my absolute priority.

Revenue is driven by those performing in concerts.

People who attend a GWS concert almost always do so at the personal and persistent invitation of a playing GWS member. Our audiences members are partners, spouses, parents, colleagues, friends, and family. Those performing have the necessary magnetism to bring people along to enjoy our concerts (far more than a poster or a Facebook event does alone). When they succeed, the group enjoys a concert that:

- Is enjoyable to play. Musicians like hearing applause after the final chord!
- Supports the group financially. Concerts that turn profit support bigger, long-term projects and the acquisition of instruments and sheet music that allow GWS to be the high-end specialist ensemble it aims to be.
- Does the best job of promoting GWS and its mission to the public. Our “best foot forward” is *performing* wind band music to people.

The audience figures below might interest GWS members, and encourage them to keep inviting people to concerts:

Concert 4 (Lord of the Rings)	160	Outstanding attendance (including family and friends of Monash University students)
Concert 5 (Stravinsky and Nestico)	92	Good attendance (it was easier for concert soloists to attract audience members as the role in the evening was more “significant”)
Concert 6 (Fables)	55	Average attendance. Five more people would have allowed the group to break even.
Concert 1 (Enchanted Worlds)	30	Poor attendance.

A Personal Note of Thanks

The five years I have spent making music with The Grainger Wind Symphony have been fulfilling, challenging, formative, and, occasionally, completely ecstatic. I would never choose to leave this group, but I depart carrying experiences, skills, and memories that will influence my approach to music-making (and to life!) for a very long time. It has always astonished me that the group does not overflow with both audience members and playing musicians. What GWS has is special, and I wish you all the very best in protecting and preserving your spirit through the rest of the Coronavirus Pandemic. For all that I have been able to take from the last five years, I am sincerely thankful.

Acting Publicity Manager's Report

By Allannah Coldwell

No sooner had I stepped in to fill the big shoes left by Stuart Andrew as outgoing Publicity Manager, than our concert schedule was disrupted by the declaration of a pandemic! Mere days into the publicity planning for our second concert for the year, our plans were delayed indefinitely. Thus, my report as acting Publicity Manager for 2020 will be quite short.

I wish to acknowledge and thank Stuart for the dedication he has shown in this role over the last several years, having defined a clear process for managing publicity of our concerts and events, and exploring various opportunities to get the GWS name out there in the community.

We are lucky to continue to have Penelope Ritter-Jones assist us with posters to aid publicity for GWS. Though we do not have any upcoming events, I look forward to working with her to create more eye-catching designs.

When the time is right, I look forward also to learning more about using the other platforms that GWS use for concert promotion, including TryBooking and Facebook.

If anyone is considering a role in the GWS committee, I encourage them to put in an expression of interest or ask the current committee any questions they might have. Yes, it is a quiet time with no concerts, but the more the merrier! There is endless opportunity to learn and benefit from a role on committee, and of course the ensemble will only grow stronger with a larger team of members steering the future of the ensemble.

General Committee Member's Report

By Melissa Kennedy

This year has been busy from the perspective of a General Committee Member. There have been a range of issues I have considered in my role.

In particular, we have considered the pressing issue of COVID-19 and what it means for the future of the band and what steps we can take to return to playing – I know this is something that everyone looks forward to in these uncertain times. We have also considered a new Code of Conduct based on Live Performance Australia (LPA) which we believe will strengthen our compliance with occupational health and safety issues that arise even as a voluntary organisation. I also considered whether the Grainger Wind Symphony should consider registering for the Register of Cultural Organisation. After reviewing the documentation, I formed the view that it was not in the group's interests due to compliance obligations, which was considered by the other members of the committee.

I would like to thank Roland Yeung for his continuing diligence and care for the Grainger Wind Symphony – we are extremely lucky to have a Musical Director (and Acting President) who is so interested in the continuing well-being of the band and ensuring we play great music. We are indebted to his thoughtful consideration of the GWS from administrative issues through to the musical direction of the group.

In addition, I would like to thank Robyn Yeung who has continued to assist the group through her dedicated work as the Secretary, Allannah Coldwell has taken up further responsibilities as Publicity Manager, as well as Concert Manager. We must also thank the 'Andrew's' – Ian and Stuart for their contribution to the committee, as well as Elliott Westbury who contributed to the General Committee during the period since the last Annual General Meeting.

If anyone has any questions on the policy issues, I would be happy to respond to questions.

Melissa Kennedy
General Committee Member

Personnel Manager's Report

By Roland Yeung, Acting Manager

The personnel of the wind symphony has in the main been complete as required by the composers of the works we perform. With the setup of one player per part there is a risk that a guest player withdraws at short notice or we are unable to find a player. This only happened a few times illustrating the huge dedication of players who commit to our rehearsals and concerts, and the huge dedication of the section managers to develop their player community.

The committee senses that everyone is welcomed and encouraged to do their best. The high quality of the performance of diverse music in every concert illustrates just how effective is the culture of excellence we have in our group.

The work to develop GWS's Code of Conduct Policy based on Live Performance Australia's 2018 policy is just another way for us to reinforce what is already a part of our culture of respecting and valuing all players and members of the GWS community.

In my role as Acting Personnel Manager, time was spent managing the player list. This included the following.

- Refine the process for acknowledgement of GWS policies on the Expression of Interest Form submitted by new players through GWS CRM
- Support the development of the GWS Code of Conduct Policy and planning its implementation
- Monitor the WWCC status of players and ensuring new players gain this WWCC
- Keep an attendance roll at every rehearsal, a process required by Consumer Affairs, but also to assist contact tracing when we resume
- Increase the number of players registering for each event/concert on GWS CRM
- Blend the personnel of GWS with the Monash University Wind Symphony for the combined concert in October last year
- Manage the appointment of the 2020 Young Player Scholarship recipient.

Section Managers take on a huge load to ensure we have a full band at every rehearsal. A special commendation to them all as they have stayed in that role for many years.

We received the resignation of Stuart Andrew, low brass and string bass, and acting trumpet section manager after Concert 1 this year as he has accepted a leadership role elsewhere on Wednesday nights. We thank him for his valiant work in finding replacement players, sometimes at very short notice. We wish him the very best.

We also received the resignation of Caitlin Stubenrauch, saxophone section manager. Caitlin has been a key member for many years from when a university student. She has moved into a new role at her work. Thank you, Caitlin, for your wonderful work.

The combined concert with the Monash University's Wind Symphony was an exciting and quite different experience for us. All sections were balanced in the combined band, and all GWS players were friendly and supportive, and shared the playing of the meaty bits. The irregular attendance of a few Monash players without notice was, I suppose, to be expected.

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 pleased to invite and offer Jamie Papps the 2020 scholarship and we were delighted that he accepted. This we will defer until 2021 because of the GWS shut-down. His details were published in the program for 2020 Concert. Jamie studied with Rob Mattessi and is the son of Tracy Tulloch.

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 question about having a break during rehearsal have been asked recently. The following repeated from last year's AGM report.

- 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.

The committee reviewed the question again, and the policy remains unchanged.

However, when we resume, the situation may need to change. Government Health Authorities recently have indicated that aerosols have the potential to convey the COVID-19 virus, but this is yet to be proven scientifically. One strategy that is becoming prevalent is to have a break to allow the aerosols in the room to dissipate. After 40 minutes of rehearsal, the room is evacuated for 20 minutes. Whether this is enough for the rehearsal room we have been hiring remains a question.

Section Managers

We are fortunate 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.

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.

Jacci Jones kindly expanded her role to include managing the double reed section.

Please accept their respective reports below.

Roland Yeung

Section Manager Reports

Flute Section Manager – Jacci Jones

Well, what a strange year it's been so far!

Unfortunately, after our first concert for 2020, all has been put on hold due to COVID-19 restrictions and still at this point, we are unsure as to when we will be back playing with our Wind Symphony family.

It was great to welcome Erin and Christine back more regularly since the last AGM, and the rest of the flute section have remained as full members; Maree, Emma, Chelsi, Trista and me (Jacci).

Our combined concert with the Monash University Wind Symphony in October 2019 will surely be one to remember with our mass flute section – think there was about 13 of us in the end! And 2 Piccs!! The challenge was real, and great to see that we defeated the Sax section for numbers!

Yet again it has been an absolute pleasure and privilege playing with such fine musicians. Thank you Christine, Maree, Chelsi, Emma, Trista and Erin.

Double Reed Section Manager – Jacci Jones

We've had a more consistent year with players this year, with Joshua, Charlotte and Renee our regular members of the section. It was great to have Ryan Lynch back for a gig, and hope he will be playing more with GWS in the future. We have been working on advertising the Scholarship position for an Oboe player again, so please spread the word in your VCE networks!

Thanks to Joshua and Charlotte for helping this Flautist understand your important role within the Wind Symphony and more about your beautiful instruments. I am just keeping this seat warm as Section Manager for a more qualified Double Reed player that would like to take on the role!

Clarinet Section Manager – Sophie Caldwell

2019 was another great year for the clarinet section. We welcomed some new faces during the year and have continued to strengthen our core group of players. With regular members of the section, we have been able to improve on our collective playing and I am hopeful that we will continue to do this. I would like to thank all the members of the clarinet section for helping to ensure that things run smoothly. In particular I would like to thank Sebastian Beswick for his assistance in managing the clarinet section. His continued contribution is greatly appreciated.

The start of 2020 has unfortunately presented significant challenges both for the clarinet section and the Grainger Wind Symphony more broadly. While we have not been able to come together and play over the last few months due to social distancing measures, I have been and continue to be impressed with the section's ability to remain connected. In particular, I would like to recognise the efforts of Melissa Kennedy who has done a magnificent job of reaching out to the section on our facebook group chat.

Finally, I wish to inform the Grainger Wind Symphony that over the next twelve months, I intend to share the responsibilities of clarinet section manager, with a view to handing over the role entirely at the next annual general meeting. I regret that I am no longer in a position to dedicate the necessary amount of time to carrying out this role due to increasing demands on my time at work. I am extremely grateful to everyone in the Grainger Wind Symphony and the clarinet section for giving me the opportunity to manage the section over the last five years. It has been a great experience. I do intend to remain an active member of the Grainger Wind Symphony after handing over the role of section manager and I look forward to many more years of music making with this wonderful group.

I strongly encourage any members of the clarinet section who are interested in assisting with the section manager role over the next twelve months with a view to taking on the position next year to reach out and express their interest to me.

Saxophone Section Manager – Caitlin Stubenrauch

The saxophone section had a great end to 2019. We had established a section consisting of more casual players who also played in other sections of the group, and who were willing to play different roles within the group depending on the need. This arrangement had contributed positively to both the players' skills and overall contribution to the group.

We also had a positive start to 2020, however since March, Grainger has not been able to function in the same way the group normally would due to Covid-19 restrictions and to ensure the safety of all members of the group, unfortunately this has not been able to continue.

Unfortunately, due to a number of personal circumstances during this time, I have also not had the capacity to contribute to the Grainger community during this time in the way I would have liked to have been able to. Given I have a baby due in October this year, I do not foresee this getting any easier in the near future, and so have made the difficult decision to step down from my role as section manager.

I would like to thank Roland, the committee and the entire Grainger community for the support and friendship I have always felt as a member of this group. I am hoping that I will be able to return as a player with the group in the not-to-distant future. In the meantime, I hope that all remain safe and well and continue to support one another through these challenging times we find ourselves in in Melbourne.

Horn Section Manager – Tracy Tulloch

The horn section has continued to enjoy playing the wide ranging and satisfying repertoire performed by the Grainger Wind Symphony. While we were all very disappointed to have the 2020 season curtailed we all look forward to returning to playing when conditions permit. The Stravinsky concert in August 2019 was particularly exciting and kept us all on our toes. We also enjoyed working with the Monash University Wind Symphony in October. Our Fables concert in

December featured a short brass ensemble performance and we would love to participate in more small group works in Grainger concerts. The 2019-20 year saw 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 Denbigh Morris who joined us for our February 2020 concert, Enchanted World.

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 for the period up to Concert 1 2020 (roughly the onset of the Coronavirus Pandemic in Melbourne).

The group continues to struggle to rehearse and perform with full brass sections. This is a chronic, long-term problem and poses a significant barrier to the musical potential of GWS. While volunteer members cannot be expected to be present for every group activity, attendance seems below average when measured against the personnel of other sections in the group.

I am confident the quality of musicianship and kindness of the membership of GWS is enough to attract long-term members to the low brass, and so encourage any future section manager to consider the external factors influencing brass section attendance. The number of active, willing, and available players in Metropolitan Melbourne seems to be low. It is hard to find good players who are in a position to help us out.

All that aside, I am sincerely thankful for the service and contribution of:

Includes players from Monash Wind Symphony (MWS) who played in Concert 5

Trumpet

Lyle Hofer, Ian Andrew, Anna Madsen, Rob Matessi, Robert Harry, Matthew Coulter, Jamie Papps, Ruth Collins, James Davine (MWS), Desire Gioni (MWS), Naomi Whimpey (MWS)

Tenor Trombone

Andrew Peters, Kieran Washburn, Ryan Parks, Colleen Wurfel (MWS)

Bass Trombone

Joshua Anderson, Denton Thomas, Ethan Doe

Tuba

Ben Hague, Michael Taylor, Philip Kaev, Camille Stone (MWS), Tim Kelly

Euphonium

Alex Vincent, Denton Thomas, Nick Beale, Michael Jongebloed

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 make an effort to field extra players when needed, and others have agreed to perform parts on 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. Despite the challenges the section faces, it has been a pleasure and a privilege to work with and learn from such a fantastic team.

I wish them all my very best for when GWS resumes.

Stuart Andrew

Tenor Trombone

Trumpet and Low Brass Sections Manager, GWS Group Year '20

Percussion Section Manager - Stuart Newstead

As I like to each year, I will start by acknowledging the dedication and hard work of the small but dedicated GWS Committee who keep the group running and facilitate the enjoyment we derive from playing in the group. Well done and thank you to you all. My annual thanks also go to StickIt Percussion and John Clark for concert gear and maintaining the exemplary service to and relationship with GWS.

The world of actually playing together seems so far away at the moment but I do vaguely remember the time between the AGM last August and the onset of the virus Armageddon we now face and the concerts we played. A personal highlight was the concert with Monash Uni; the students were very enthusiastic to work with which was inspiring, even if not all the GWS members could enjoy the experience. Our group of regular percussionists featured amongst the remaining concerts and I thank them all for their continued dedication to playing in the group. One day when we return to playing, we would welcome additional regular members to the percussion section. With appropriate social distancing of course.

We said farewell to our temporary concert venue in Box Hill – which was convenient to get to but less convenient to play

in due to the cramped conditions – and were briefly reacquainted with our old venue – which is less convenient to get to but much nicer to play in. The jury is still out on which venue the audience prefer but my regular guests certainly appreciated the convenience of Box Hill.

In the ever-present hope that one day we return to regular 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 play 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 the joyous day when we will return to live music making and hope this is not in the too distant future. I also hope the enforced break will make each member of the group more eager to come and play and capitalise on the precious notion of freedom – both actual and artistic – when the time is right. Until then I will enjoy developing my personal 10-fingered ensemble at the keyboard and working with my in-house musical protégés.

Stuart Newstead.

NOMINATION FORM

FOR OFFICE BEARERS 2020-2021 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

Electronic submission is permitted and can be done this way. 1. typing in the name of the nominator and the nominee; 2. nominator typing their name as their signature, or inserting a graphic of their signature; 3. sending it by email directly to the Secretary; 4. send a copy to the other financial members as required to complete the Nomination who will each submit it directly to the Secretary.

Nominations are due to the Secretary by 10 August 2020.

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 12 August 2020. 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 by the Committee 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 (not for 2021).
Music Director appointed by the new Committee.
Other areas of responsibility as determined by the Committee.

Present this form prior to the AGM and send to the Secretary Treasurer Robyn Yeung by email secretary@graingerwindsymphony.asn.au or by post addressed to Robyn Yeung, Secretary The Grainger Wind Symphony 86 Rostrevor Parade, Mont Albert North.

Robyn Yeung
Secretary/Treasurer
The Grainger Wind Symphony Inc.