

# The Grainger Wind Symphony Inc.

## Annual Report 2020-2021

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The Grainger Wind Symphony Inc.

## NOTICE OF ANNUAL GENERAL MEETING 2021



The Annual General Meeting of The Grainger Wind Symphony Inc. will be held at **7:00pm on Wednesday 11 August 2021 at Blackburn High School, 60 Springfield Road, Blackburn.**

Should government restrictions apply on that date, a Zoom meeting will be set up and the meeting code will be circulated to all whom have registered on the GWS AGM Event on GWS CRM and through Section Managers. Alternatively contact the secretary at [secretary@graingerwindsymphony.asn.au](mailto: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.

**As an exception for 2020-2021, The Grainger Wind Symphony has enacted a By-Law just for 2021 allowing members to have paid at least one Concert By Concert Subscription fee in the financial year 2020-2021 to be entitled to vote as a Full Member in 2021.**

## 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– Melissa Kennedy	Music Director– Roland Yeung	Treasurer/Secretary– Robyn Yeung
Concert Manager– Allanah Coldwell	Publicity Manager– Allanah Coldwell	Personnel Management– Penelope Latham
Player Section Management Reports: Flute– Jacci Jones Maree van Niel, Double Reed– Jacci Jones/Charlotte Gillespie, Clarinet– Sophie Caldwell/Seb Beswick, Saxophone– Nic Roney, Trumpet– Robert Harry, Horns– Tracy Tulloch, Low Brass/String Bass– Jacci Jones/Jarrod Handley, Percussion– Stuart Newstead		

6. Election of 2021-2022 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 who go to Committee meetings</i>	
Music Director	Associate Conductor (not for 2022)		
<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 Melissa Kennedy*

As President, I was most pleased to see the coming together of The Grainger Wind Symphony (GWS) to rehearse and play together after a very difficult period in 2020 for music and the arts in Australia due to COVID-19. In many ways returning to music playing at rehearsals, was the highlight of the year. Playing in a concert was a bonus.

The dedication of players to rehearsals and returning to playing reflected GWS's commitment to community music. I commend the committee and players for flexibility in dealing with government restrictions and the impact the changing restrictions has had on our rehearsals and ability to meet.

GWS had the pleasure to perform one concert since the August 2020 Annual General Meeting at our May Concert – Legends and Folktales at St Peter's Anglican Church in Box Hill. However, due to COVID-19 restrictions we were unable to perform or rehearse for the majority of 2020 and more recently have been subject to two lockdowns that have caused the GWS Committee to postpone our second concert, 'Dragons and Fearsome Critters' until later in 2021.

GWS has achieved the following:

1. Developed and delivered a COVID-19 Safety Plan that has enabled rehearsing and performing to occur according to government guidelines. Our policy included QR Code compliance, physical distancing, and social breaks in the middle of rehearsals to enable the airing of rooms. As per government requirements, when mask restrictions applied, masks were worn except for when brass and woodwind instrumentalists were playing. The committee actively reviewed restrictions throughout the year to ensure that we maintained compliance with government restrictions.
2. Performed in May to a 'sell out' concert – Legends and Folktales at St Peter's Anglican Church in Box Hill.
3. Recommenced rehearsing and developing a solid player roster after an extended period of break due to COVID-19.
4. Held social events that have brought the community together, including a Welcome Dinner at Shoppingtown Hotel in February, a Trivia night on Zoom in September 2020 and informal zoom catch ups that were a feature in 2020.
5. Connected to members of the playing group through a Facebook Grainger Wind Symphony Players Group that is intended as an informal communication tool. This runs alongside an official GWS Facebook page, website and communications via Section Managers and GWS CRM.
6. Collected and analysed data from a short survey into players' opinions on repertoire. (See later report on survey).
7. Enacted our Code of Conduct Policy based on the Live Performance Australia (LPA) and Screen Producers Australia (SPA) Code of Practice. This policy sets out expectations in relation to discrimination, harassment, sexual harassment, and bullying.

### Other Committee Decisions

GWS was not able to deliver our Made in Australia Concert. Due to the COVID-19 situation, including three lockdowns in 2021 in Melbourne, the committee made the difficult decision to postpone our deliberations for our Made in Australia concert. The lockdowns and other COVID-19 restrictions have significantly impacted our scheduling in 2021. We determined that we would not have with sufficient time in the remainder of 2021 to perform our second concert and to complete our Made in Australia commitments. We offer composers the opportunity to individually workshop pieces with the wind symphony during our rehearsal period and we provide composers with a recorded performance. Both promises are made in our invitation to submit. The committee did not believe we could fulfil these promises. GWS remains committed to new Australian music and will invite composers to submit their compositions at a point when we can be more certain that a performance is possible. I'd like to thank the tremendous work of our Music Director, Roland Yeung in organising a committee to critique and review the works for consideration.

We also reviewed whether GWS could be registered to receive tax deductible donations through the Australian Charities and Not-for-Profit Register. However, after some research we discovered that we would need to be registered through the Register of Cultural Organisations (ROCO). In 2019-2020, the committee decided that establishing an independent body of 'responsible persons' to administer funds would be too difficult and not worth the administrative burden. The committee decided again not to pursue this as an option.

The committee also reviewed the Rules of GWS that set out the purposes and administrative requirements. As a result of limited performance opportunities, a By-Law was introduced to enable any member who had paid for a concert to vote in the 2021 AGM. We also created a By-Law to reflect previous decisions relating to raising the concession rate to reflect decisions made at the AGM about Concert-by-Concert Rates.

## THE GRAINGER WIND SYMPHONY AGM REPORTS 2020-21

GWS is registered for the GST. BAS statements are presented regularly to the ATO by our Treasurer. I would like to thank Robyn Yeung for her tireless work in ensuring compliance with our financial reporting requirements.

I'd like to thank the following, for contributions in 2020-2021.

- The Committee: Roland Yeung (Music Director), Robyn Yeung (Secretary/Treasurer), Allanah Coldwell (Concert Manager and Publicity), Penelope Latham (Personal), Librarian and General Committee Member (Jacci Jones), and General Committee Members (Nick Roney and Maree van Niel). I would also like to thank Sophie Caldwell (Assistant Treasurer) and Web/System Administrator (Joshua Petherbridge) for their assistance to the committee.
- Section Managers: Jacci Jones (Flutes, Acting Double Reeds, Acting Low Brass), Sophie Caldwell and Seb Beswick (Clarinets), Nick Roney (Saxophones), Tracy Tulloch (Horns), Jarrod Handley (Low Brass and String), Stuart Newstead (Percussion and Keyboards), Charlotte Gillespie (Double Reeds), Rob Harry (Trumpets).
- Our sponsors and partners:
  - Levante and Ambra Corporation, who assist us with high quality printing of posters. Thank you to life member Ruth Collins who also returned to playing in 2021.
  - Michael Jongebloed and Fine Music for helping us secure scores and parts.
  - Blackburn High School for allowing us to hire a rehearsal space and hire percussion.
  - Stick It Percussion, who allows us to hire percussion instruments for our concerts.
  - St Peters' Anglican Church, Box Hill where we performed our only concert in 2020.
  - Paul van Haaster, a member of GWS who works as a sound engineer at Dickie Bird Music, who records rehearsals and performances for our records.

Thank you to all members of GWS. All players and other members contribute to the success of our playing and achievements throughout the year. It certainly has been an unexpected period with COVID-19, but we are committed to continuing to build on the successes in years to come.

If you wish to join the committee to continue to assist us with the administration of this volunteer organisation, please consider becoming involved.

## Music Director's Report

*By Roland Yeung*

### Resuming after COVID-19 restrictions lifted

In the months covered by this report, we were only able to resume rehearsals on Wednesday 24<sup>th</sup> February and two short lockdowns followed. Lead by Melissa, the committee designed and implemented our COVID Safe Plan ensuring that it complied with government restrictions, a requirement for us to resume our activities. This was to ensure that we followed best practice for the health and wellbeing of our members and their families. The Committee developed our COVID rehearsal and performance routine. For example, we

- put the sectional rehearsals in the middle of the rehearsal or put a break in rehearsals to allow additional social interaction and airing the rehearsal room,
- planned more rehearsals and fewer concerts,
- used a seating plan that increased physical distance between players,
- implemented the wiping down of chairs and stands, and collected any personal moisture,
- we opened the outside doors to improve ventilation when the weather allowed,
- planned a shorter performance with no interval recommended by authorities, and
- designated a second player or made cues to cover every solo passage.

This is how we arranged the rehearsals and performance for Concert 1 on 1<sup>st</sup> May. For me, it was quite a significant adjustment to find the right balance of rehearsing particular passages and playing through works to get familiar with the landscape. I think we are all making the best of the situation and are achieving a successful musical result, as illustrated by the excitement of our May concert.

Individual players have to judge whether our strategies to mitigate the risks is enough for their family and their work situations. I respect the choices made not to play and hope players can rejoin us in the future.

I get the impression that we will probably need to stay with this plan for a while yet.

It was a great joy to resume rehearsals after one year of no activity. I was very nervous as I did not know whether I could

## THE GRAINGER WIND SYMPHONY AGM REPORTS 2020-21

still conduct! I didn't know I could connect with everyone again. Nothing replaces leading a group of live musicians face-to-face! The rehearsals were energetic. I made mistakes and I was not happy with that! Hearing our wonderful ensemble sound in the rehearsal room illustrated why we enjoy live music making!

I thank Allanah, our Concert Manager, who designed and setup the concert schedule for the whole two years. As we tackled the restrictions when announced, we were able to see the implications of them and accordingly adjusted our concert schedule with the minimum of fuss.

I thank Penny for taking up the position of Personnel Manager at this challenging time. She setup strong lines of communication and is now an expert in using our database system GWS CRM to communicate to players. Penny, with her team of Section Managers, understand what we all need to do to be safe, when we meet to make music. The result is we have informed players, nearly all chairs filled and a satisfying concert together.

I am disappointed that after only one year, Melissa has decided to step down from her role as President. I thought she brought energy to the organisation and expertly applied her legal thinking to guide us through the government restrictions and research papers such as those on understanding how the virus affect music making.

My thanks go to the whole committee led by Melissa to keep the organisation on track and bursting with energy.

### Made In Australia Concert Postponed

The Made In Australia Concert has attracted a number of composers who wanted their work to be selected to be workshopped and performed by the Grainger Wind Symphony. We first received works from 20 composers in January 2020 for a concert scheduled on 5th September 2020. We decided to postpone this concert as our leadup was greatly interrupted by the COVID-19 restrictions. We scheduled the concert for 11<sup>th</sup> September but again our selection process was interrupted and we decided that performing the Concert 2 program we had already started work on had first priority for 11 September. So we have contacted composers and will invite them to resubmit their work at a time in the future. The composers should be given the opportunity to change their work up to when we start preparing the work for rehearsal and performance. The composers have said they appreciate us keeping in contact with them and appreciate the special opportunity we provide.

As part of the evaluation process of the submitted compositions I wish to thank Daniel Dinh (bass clarinet/clarinet/tuba) as he has provided excellent feedback for all the compositions. Being a composer himself, he was able to articulate constructive suggestions to make the compositions clearer from the player's point of view. Daniel also understood the potential conflict of interest. I thought his feedback was excellent.

Thanks also go to all who bring audiences, pay their subs which allow us to purchase new works, practice the instrument and parts and keep our concert performances 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 below 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 2020-2021

This list illustrates the quality of works we prepared for performance. Compared with past years, we had the very short 2020-21 season of one concert! I decided to retain the format to enable future comparisons.

#### USA ART WORKS

Ira Hearshin Danish Bouquet

#### ASIAN ART WORKS

*none performed in 2020-21*

#### EUROPEAN ART COMPOSITIONS

*none performed in 2020-21*

#### CONCERTI

*none performed in 2020-21*

#### LIGHT MUSIC

Haim Saban & Shuki Levy arr. Michal Worek The Legend of Zelda

Ralph Vaughan Williams English Folksong Suite

John Williams arr. Paul Lavender Rey's The Jedi Steps and Finale

#### AUSTRALIAN WORKS PERFORMED 2020-21

*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 2021 Made In Australia Concert that showcases many new original works was cancelled again.*

#### AUSTRALIAN COMPOSITIONS

Percy Grainger arr. R. Mark Rogers Irish Tune from County Derry

Percy Grainger arr. Loras Schissel Shepherd's Hey

#### AUSTRALIAN PREMIERES

*none performed in 2020-21.*

## THE GRAINGER WIND SYMPHONY AGM REPORTS 2020-21

### Where Did The Music Come From?

The provision of sheet music, score and parts for us to play, is a substantial cost, but also an investment. To program works, we choose works from our band library, purchase new works and borrow from other libraries. The different works keep our music experience fresh for both players and audience.

Concert 2019-20	Music from GWS band library	Purchased and used for first time	Borrowed	Given to GWS	Hired
1. Legends and Folktales	4	2	-	-	-
<b>Totals</b>	<b>4</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>0</b>

- In the 2020-21 financial year covered by this report, we were only able to present one concert.
- Each year for the Made In Australia concert, many composers have donated works to us. Unfortunately, the concert has been postponed twice and it was decided to try again with the same composers in 2022. Perhaps the composers will allow us to perform their work in the future. We had a short list of 18 original works from around Australia.
- Please let me know of any works you would like to perform.

### Concerts and Publicity

Thanks to Allanah in how expertly she put together each event and how smoothly and effectively we used each concert venue on the day of the event. I will miss her wonderful work as she steps down from this role after four years.

Allanah acted as the “buck-stops-with-me” in regard to publicity. When our preferred graphic designer did not meet the deadlines, Allanah stepped in and produced two wonderful posters. Terrific design work.

### Young Player Scholarship recipient

We have been enjoying Jamie Pappas' contribution to the trumpet section. The committee decided to extend his scholarship from January 2020 to the end of 2021 because there was only one concert in the year 2020! Hopefully we can get in more than two concerts over this period.

### Conducting Workshops

Because of the COVID restrictions, all planned conducting workshops were cancelled. We hope we can stage them in the second half of 2021.

### Guest Conductors

No guest conductors were invited during the period of this report. In future, I think it is good to have at least one guest conductor to give players a different experience and for other conductors to enjoy the experience of working with fine players and a responsive ensemble.

### Guests

Thanks to Jarrod Handley, a new member, for compering our first concert. The compere is so important in providing information about the concert, presenting our performance and from a practical point of view, give all the performers a break to reset for the performance of the next work.

### 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. He constantly refines his recording techniques so his recordings capture the magic the performer creates in concerts. The recording collection is getting larger and larger totaling an enormous number of hours in producing, re-balancing and blending live recordings.

### Information Technology

I continue to administrate the GWS Facebook page, the GWS website and GWS CRM. In their own way, they each provide important communication services to the organisation. With Allanah's help, the GWS Facebook page is used to keep contact with the wider public by announcing events and sharing posts related to music performance. The GWS CRM is the player management system. Josh Petherbridge set up the system in the first place and continues to provide his expertise to keep it up-to-date and running. Penny Latham has learnt how to operate this complex application and has taken a lot of the day-to-day work from me. We continue to refine how we use the system. The GWS website has several roles – post publicity materials, advertise GWS events, post additional information about workshops, archive past concert program details, post rehearsal and concert schedules, post AGM documents including committee job descriptions and post GWS Policies. I am thinking that the webpage theme needs a change- different colours and different format?

### Thank you!

### Roland Yeung

## Treasurer/Secretary's Report

*By Robyn Yeung*

The GWS's financial statement is for the financial year 1/7/2020 to 30/6/2021, using the 'cash' accounting method. In a normal year, members pay subscriptions covering a calendar year so payments may overlap into the previous or next financial year. This year players are paying fees on a concert-by-concert basis to avoid consequences of the group not operating.

The Grainger Wind Symphony has been mostly inoperative for this financial year. Players have not been able to rehearse nor have an audience been allowed to attend concerts due to the COVID-19 virus.

The GWS Committee created a By-Law allowing players who have paid a subscription fee for one concert to be regarded as full members for voting at the AGM. It was not possible to charge a yearly membership fee because of the unpredictability of our concert program. Only concert by concert fees are on offer until GWS can maintain a regular concert and workshop program for members.

The GWS's financial position is sound. We usually 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.

There has been one concert this financial year and no workshops, thus, our income has been restricted. Our single concert proved very successful both musically and financially. Players were keen to partake in a musical event and they encouraged friends and family to attend as audience. After so long closed down, it was exciting to have some normal activity in our lives.

The largest expense, rent paid to Blackburn High School includes some arrears from last financial year of \$954.00 as well as some prepayments which will be used in the next financial year. Our annual public liability insurance expense will be paid in the next financial year and run from 30<sup>th</sup> July 2021.

Each year I 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 concert 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. 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 2021	\$17,094.28cr
PayPal balance at 30 <sup>th</sup> June 2021	\$0.00
TryBooking at 30 <sup>th</sup> June 2021	\$0.00
<i>Cash float</i> kept on hand	\$205.00cr

Robyn Yeung  
Treasurer/Secretary

## **Statement of Receipts and Payments for the year ended June 30th 2021**

<b>RECEIPTS:</b>	<b>2019-2020</b>	<b>2020-2021</b>
Concert takings & performance fees	8,593.81	1,731.29
Membership	7,294.74	2,370.00
Conductors Seminars, Tutorials & Workshops	2,238.50	0.00
Bank Interest	0.00	0.00
Net GST refund	321.00	368.00
Fundraising (raffles, canteen)	49.00	0.00
Donations	460.00	100.00
<b>TOTAL INCOME</b>	<b>\$18,957.05</b>	<b>\$4,569.29</b>
<hr/>		
<b>PAYMENTS:</b>	<b>2019-20</b>	<b>2020-2021</b>
<b>Concert costs</b>		
Performance fees inc. conductor/mentor/guest artists fees	600.00	0.00
Gifts to performers	0.00	0.00
Sheet music purchase	2,861.65	667.00
Sheet music hire	0.00	0.00
Printing - programs/posters	0.00	0.00
Advertising	0.00	0.00
Venue Hire	959.60	259.00
Hire of percussion instruments	2,300.00	700.00
Photocopying	384.79	0.00
Conducting workshop expenses	0.00	0.00
Purchase of batteries	25.00	0.00
Piano Tuning	187.00	0.00
<i>subtotal</i>	<i>7,318.04</i>	<i>1,626.00</i>
<b>Administrative Costs</b>		
Insurance - public liability and voluntary workers	1,020.04	0.00
Rent for rehearsal venue	0.00	2,412.30
Percussion hire at rehearsal venue	0.00	953.70
Postage/stationery/business cards/IT services	131.40	170.30
APRA annual fee	290.00	103.82
Office of Fair Trading	59.20	59.20
VBL Annual Fee	330.00	165.00
ABODA membership fee reimbursement	480.00	0.00
GWS membership fee reimbursement	930.00	210.00
Workshop March(cancelled) 2020 fee reimbursement	220.00	0.00
<i>subtotal</i>	<i>3,460.64</i>	<i>4,047.32</i>
<b>TOTAL EXPENDITURE</b>	<b>\$10,778.68</b>	<b>\$5,700.32</b>
<b>SURPLUS/(DEFICIT)</b>	<b>\$8,178.37</b>	<b>(\$1,131.03)</b>
<hr/>		

Robyn Yeung

## **Financial Statements By Performance Activity from July 1<sup>st</sup> 2020 to June 30<sup>th</sup> 2021**

### **CONCERTS**

The performance program was limited because COVID-19 restrictions prevented public gatherings.

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#### **1. LEGENDS AND FOLKTALES**

at St Peter's Anglican Church, Box Hill  
Saturday 1 May 2021 at 7.00pm. Audience 80.  
Conductor: Roland Yeung

Receipts	Box Office	255.00	
	TryBooking	1,467.29	\$1,722.29
Expenses	Venue	259.00	
	Percussion Hire	700.00	
	Gifts	0	\$959.00
	Balance profit		\$763.29

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**SUMMARY BALANCE OVER ONE CONCERT** **\$763.29**

concerts held between **1<sup>st</sup> July 2020 to 30<sup>th</sup> June 2021**  
(does not include rent, administration, etc.)

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### **CONDUCTING WORKSHOPS**

The planned conducting workshops were all cancelled because of COVID-19 restrictions preventing public gatherings.

# Concert Manager's Report

By Allanah Coldwell

Reflecting on the last twelve months, we certainly haven't had the return to concerts we were expecting. The start of 2021 brought optimism about live performances going ahead, however in the months since the 2020 AGM, we have staged just one performance.

In May, we were lucky to be able to perform once again at St Peters Anglican Church for our first concert in over a year – Legends & Folktales. The programme was an enjoyable mix of wind band repertoire and music from movies and games. With a longer rehearsal period, the players were able to re-familiarise themselves with ensemble playing (and in many cases, their instruments) to attain a high standard of performance. The Danish Bouquet by Ira Hearshen was a highlight – a new, challenging work that brought out the best in players. With a 55-strong band, and despite an extended break from playing as GWS, the group was sounding fantastic – a testament to the skill, hard work, and enthusiasm of all involved. Well done to the players, and to Roland for his first conducting gig with GWS since 2019! I'd also like to extend thanks to Jarrod Handley for volunteering as our compere for the concert and doing a terrific job.

Our next concert, "Dragons & Fearsome Critters", is planned for Saturday September 11 in Box Hill. With several rehearsals already under our belts, we look forward to polishing and refining the programme in the coming weeks, restrictions allowing.

Following our scheduled performance in September, we also have planned an end of year concert for December 4. Further details of this concert to follow.

Earlier in the year Roland and I inspected a new potential venue – the performance hall at the Box Hill Salvation Army Corp. It's a newly created space with an acoustic much better than many of the churches we are used to playing in, better lighting, a more spacious stage, a modern interior and plenty of seating for an audience (up to 280 audience members in individual seating). While there is an additional cost involved, it does offer a number of benefits over our other usual venues, St Peter's in Box Hill, and St Stephen's in Richmond. When the chance arises, we look forward to performing here to evaluate how it compares, and depending on how we find it, we may consider performing there on a more regular basis.

The 2022 draft concert calendar is being prepared, and like this year, it will most likely feature standalone GWS concerts and longer rehearsal periods. While the COVID situation improves across Australia and the world, we are not out of the woods yet, and the concert planning must take into account the various potential issues with staging concerts and rehearsing, such as snap lockdowns, restrictions on instrumental playing indoors, venue and school hiring policies, and state border closures. Collaborations with other ensembles such as schools and universities will for now be avoided, to allow us the most flexibility around potential COVID-related hurdles and rescheduling.

After four years in the role of Concert Manager, I've decided to step down from committee by the end of this year. A growing level of personal and professional commitments means that I no longer have as much time to devote to volunteering with GWS as I'd like. It's been quite a journey orchestrating all the concerts and events we've hosted over the last few years and the opportunity is something that I will cherish for years to come.

As a result, both the role of Concert Manager and Publicity Manager will be available. Feel free to reach out if you have any questions about either of these roles. Of course, there would be ample opportunity to hand over these roles to anyone looking to step in. I would encourage anyone thinking of becoming more involved with GWS to consider a role on committee – no matter your age, profession or level of musical training, there is so much opportunity to learn, offer your skills, connect to your fellow players, and give back to the band. The committee as well as the player base is the strongest it has been in several years and I can confidently say that you'll find no shortage of support should you take up a role, whether it's Concert Manager, General Committee, or something else.

My thanks go to John Clark from StickIt Percussion, our concert venues St Peter's and St Stephen's, and Blackburn High School for their endless patience with postponement after postponement this year. And to Roland and the players, who have come together with renewed enthusiasm to play together, thank you for your flexibility with rehearsals and concert dates, and for giving your all in rehearsals and at home to make GWS the best it can possibly be.

I'll still be a regular feature in the saxophone section (of course!) after I step down from committee and look forward to enjoying GWS concerts on a more consistent basis once the world returns to some form of "normal".

Allanah Coldwell

# Acting Publicity Manager's Report

By Allanah Coldwell

While we've only had one concert since last year's AGM, what a concert it was! From a publicity point of view, May's concert "Legends & Folktales" was a great success. With 50 players and 70 audience members booked, we reached maximum capacity of St Peter's several days before the concert. This is quite a change from previous events that have mostly sold tickets at the door, and some that had audiences on the small side. While it was a great start to our concert season for 2021, disappointingly, several eager audience members missed out! Future concert planning will provide further notice of event dates (there were some unanticipated delays with the publicity assets for this concert), and where possible, booking venues that have a greater audience capacity while density caps are still in place.

Below is an extract from the insights on the Facebook event, showing an impressive reach of our event for Concert 1. Unfortunately, detailed insights on the event are not available at the time of writing.



It's clear however that the biggest factor in audience attendance is through a direct connection with our players – most of the ticket purchases were purchased through members, or their family or friends through Trybooking. So with that in mind, I encourage everyone to talk with those around you – friends, family, students, colleagues – about your experience playing with GWS, and why making music with the group is important to you and worth sharing. Every audience member we welcome to our events helps us cover the costs of venue and percussion hire, allowing us to present interesting and varied programmes.

Going forward, we will be seeking someone to assist with graphic design on a pro bono basis, as Penelope Ritter-Jones is no longer available to assist us regularly. Thank you to Penelope for offering her services and some great designs in 2019. For this year's concerts, I've created designs and I have to say I quite enjoyed the process! While I'm no professional, my work in marketing often sees me creating designs and I would be happy to assist with this as needed while a new graphic designer is sought.

Thank you also goes to Ruth Collins for continuing to offer us printing services – having high quality printing services available to us free of charge gives our publicity a great boost and adds an extra touch of professionalism to our concerts with printed programmes.

Allanah Coldwell

# **Personnel Manager's Report**

*By Penelope Latham*

Contributing to the Grainger Wind Symphony Committee in the role of Personnel Manager during 2020-2021 has been a rewarding experience for me, especially after having played with GWS for almost a decade. In particular I'd like to thank Roland Yeung and Jacci Jones for showing me the ropes: helping me to navigate the CRM, and how to best communicate with Section Managers and players.

The Section Managers have been fantastic to work with over the year, communicating clearly and efficiently. In addition, the transitions between Section Managers has been very smooth. In general, the Section Managers have successfully filled the seats in their respective sections and I believe we have worked well together when we've needed to reach out to new players.

It is worth noting that we have maintained our player numbers, and even gained new members post lockdown. This is a testament to all members of Grainger Wind Symphony, creating a wonderful musical community.

The challenges presented by COVID-19 have often been disheartening, but the committee has put some excellent policies in place to protect the health and alleviate the anxiety of our band members. We have worked well to keep accurate attendance records. Thank you to Maree van Niel for taking the roll when I have been absent. I hope we can remain vigilant in other areas, particularly by maintaining appropriate physical distancing between players.

One suggestion I would like to make as a committee member is for us to agree upon a set time commitment to our roles, or expectations surrounding responding to email communications. In workplaces I have found it is reasonable to allow people 24 hours to reply before sending follow up messages. I believe our committee could benefit from practices like this. Given that committee membership is voluntary, up to 48 hours could be appropriate.

It has been a pleasure to work with all members of the GWS Committee over the past year. I hope we will continue to support the ensemble in making excellent music in the coming years.

## **Section Manager Reports**

### **Flute Section Manager – Jacci Jones**

Well, what a different year in the Music and Arts world it's been!

We were finally able to form a band to prepare for our first concert for the year, after suffering through Lockdown measures for the most part of 2020. It was so great to see everyone and start rehearsing again in February, for our first, but unfortunately only, concert for this year so far. Once again, unfortunately government restrictions have put a hold on our rehearsals and concerts, and we are unsure as to when we will be back playing with our Wind Symphony family.

We still have a talented and regular flute section including; Maree, Christine, Erin, Emma, Chelsi, Trista and me (Jacci).

Due to new work commitments, I have decided to resign my Section Manager role this year and was very pleased that Maree has accepted to take on the role. Thanks Maree – hopefully, we will be playing together soon!

### **Flute Section Manager – Maree van Niel**

I was very pleased to be asked to take on the Flute Section Manager role by Jacci in the lead up to this AGM, with Jacci preparing for new and exciting work commitments. Jacci has prepared excellent handover documents and she has been a standout section manager over the last few years, going above and beyond – thank you Jacci!

Unfortunately, it hasn't been a 'normal' couple of months of rehearsing and playing, with multiple lockdowns to contend with in the lead up to what was going to be our Concert 2 in 2021. While we will no doubt still have various COVID challenges to deal with over the next little while, I am looking forward to continuing to play with our wonderful and very reliable group of flute players – Christine, Chelsi, Emma, Erin, Jacci and Trista.

### **Double Reed Section Manager – Jacci Jones (acting)**

We've had a more consistent year with players this year, with Joshua, Charlotte and Renee our regular members of the section. It was also great to welcome Eddie back and hope he will be playing more with GWS in the future. Due to new work commitments, I have had to resign my Section Manager role for Double Reeds and am very pleased that Charlotte has accepted to take on the role.

### **Co-Clarinet Section Managers – Sophie Caldwell & Sebastian Beswick**

Unfortunately, it's been another quiet year for the clarinet section. We've only had the one concert this year and it was great to have such a big group of players who were able to participate.

We had a long list of players keen to play in our second concert for the year. While this wasn't able to go ahead as planned hopefully we'll see everyone back soon when we are able to play again.

Finally, I would like to thank Roland, Melissa and the rest of committee for their tireless work in keeping the band running during this difficult time. I will not be continuing in the role of section manager after seven years of service but I am pleased to confirm that Sebastian Beswick will be taking on that responsibility. Seb has been of great assistance to me in managing the section in the last few years and particularly as my co-section manager this year. I am confident that the clarinet section will be in great hands and I am looking forward to playing with the clarinets under Seb's leadership.

*Sophie Caldwell*

The clarinet section has gone from strength to strength this year. We are pleased to have welcomed a number of very strong players, and are happy to see so many familiar faces remain in the section; everyone plays very tastefully, and at a very high standard. COVID has been difficult for everyone, and we are thankful for everyone's patience with rescheduled rehearsal and concert dates.

*Sebastian Beswick*

### **Saxophone Section Manager – Nick Roney**

Despite a truncated and unpredictable concert season this year, the GWS saxophone section ran very smoothly. With a group of regular players, we have been able to learn each other's strengths and weaknesses, developing a cohesive section with a unified sound that works well together. This was also aided by regular sectionals throughout the season. Thank you to the players of the section for contributing to a dependable group.

Whilst most concerts were abandoned this season, for the concerts that went ahead it was reassuring to have such a flexible and versatile range of players in the section. The highly skilled players of the section were happy to swap from bigger to smaller saxes and vice versa between concerts and rehearsals. In addition, I would like to thank past president and soloist Jason Xanthoudakis who re-joined the band and helped out the section this season.

Lastly, I would like to also thank my predecessor Caitlin Stubenrauch. Caitlin developed a network of saxophonists and managed the section effectively. This made the transition from her to me swift and easy.

### **Horn Section Manager – Tracy Tulloch**

The horn section (Tracy Tulloch, Charlie Stutchbury, Jacinta Ewers, Nick Benbow) has enjoyed the opportunities we have had to play with the Grainger Wind Symphony despite the long breaks due to COVID restrictions. We were delighted to play in the Legends and Folktales concert after the long 2020 lockdown. We look forward to opportunities to play together again as conditions ease.

### **Trumpet Section Manager – Robert Harry**

In 2021 I took on the role of Section Manager for the trumpet section following Roland Yeung's invitation. Despite some reservations about accepting this role, being fully aware of the challenges it entails and not to mention the problems due to COVID I have found it has been a positive experience.

Following on from the void of 2020 it was vital to establish a solid and committed section for the first concert with the aim of maintaining the section throughout the year. Adding to the group of established and past players Lyle Hoefer, Ruth Collins, Matt Coulter, Jamie Papps and myself, we added Dima Khatsernov and Patrick Watkins. For the first concert we had a large section, probably larger than the minimum needed. Essentially, I wanted to make sure we were well covered for any possibilities should a player become unavailable.

During the period leading up to the first concert an uninvited player turned up one rehearsal. I did not know this player and none of the other trumpet players had invited him. I found this extremely annoying and potentially destabilizing. Thanks to

Penny and the committee for making an appropriate statement.

As a section we found the first concert challenging but successful, both musically and also in our quest to build a stable and competent section.

For concert number two Patrick Watkins became unavailable but hopefully will be back when we need him in the future. All trumpet players from the first concert were keen to participate but unfortunately COVID got in the way. On top of that Dima Khatsernov broke his ankle and was initially out of action and then most recently Lyle Hoefer had a punishing hip operation. Hopefully we shall have our concert on September 11 and I expect the trumpet section will be all on deck.

I would like to thank all of the trumpet players for their dedication, communication skills and the determination during these trying times. The trumpet section is building as a unit and developing a very positive rapport between members.

Finally, but most importantly I would like to thank Penny for the work she does as Personnel Manager, it makes the job of us Section Managers so much easier. Thanks to the committee, and most importantly thanks to Roland.

### **Low Brass String Bass Section Manager – Jacci Jones (acting), Jarrod Handley**

Since the last AGM, we lost our wonderful Section Manager Stuart, so I have been “Acting” section Manager since then. It was quite a challenge contacting and securing players, but we ended up with a full section for the first concert. However, we would have preferred double the numbers on Trombone and Euphonium parts.

It was great to have regular players Joshua Anderson, Tim Kelly and Michael Taylor back, and we also welcomed back Liz Moh after a short break. We also welcomed some new players, Allan, Jack and Jarrod.

After playing with GWS for our first concert this year, fantastically, Jarrod Handley has taken over this role, and I am certain he will have more success at building this section with more regular players.

*Jacci Jones*

Firstly, thank you to Jacci Jones for her work in managing the low brass section whilst there was no one in the role. As someone who joined the ensemble when she was doing it, she must be congratulated for her efforts.

As I have only just started in the role, I can only comment on the section as it stands after Concert 1.

The low brass section seems to have a strong core, albeit without the vital euphonium part being filled with a regular player as yet. Despite this, I would say the group gets along well, and will develop a good sound as we settle into post-COVID normality.

With brass band contacts, I'm hopeful on building up a larger list of players, and hopefully getting some regulars into the band, to showcase how other ensembles work and operate. With Tim Kelly (tuba), Allan Pennings (trombone) and myself all having history in these bands, this will help.

Obviously, it is difficult to plan ahead with everything that is currently happening, so I would hope the GWS committee remains as flexible as they have been this year so far, and continue to promote the social aspect of the ensemble (such as breaks, dinners, and pre/post-concert events) to set in the connections we all make as musicians, and help drive GWS into 2022.

*Jarrod Handley*

### **Percussion Section Manager – Stuart Newstead**

With only one completed concert since the last Annual Report and relatively little happening otherwise, I thought I would stick to the questions posed by the Personnel Manager for the report:

- How well the section works together? The section works very well together. We are very egalitarian, sharing parts and rotating instruments well over a concert. We have strengths, weaknesses and preference that are generally acknowledged and accommodated in a collaborative way. That is apart from piano parts which I take – there has to be some advantage in being section manager.
- How you've gone about filling seats for each concert? Percussion section do not usually sit down so it is not necessary to fill seats. Finding personnel to play all the parts has been challenging as always. We have the stock 4 or 5 players which suits most pieces. Borrowing additional talent from other sections for larger pieces works well. As noted previously, one more regular player would be good.
- How you've gone about finding new players? We have relied on contacts within the broader band to find new players when required. Otherwise, drawing on ghosts from Grainger past has also worked for filling spots. Finding new players is a challenge.
- How you keep players, concert to concert

- Hopefully by them playing interesting music and enjoying the parts they are playing. Making connections during the break time is also a good way to keep players engaged and make them feel like they belong.
- Strengths of your section
- Excellent quality of experienced player who are versatile enough to play any part.
- Areas for improvement in your section
- Attendance and commitment to all concerts as a first priority.
- Attendance of your section members at rehearsals
- Not excellent but sufficient enough to know all the parts by the concert. We seem to run a risk management approach where we are not all in the same room together for safety until the concert. Perhaps a little stressful and frustrating for the conductor.
- Whether you have been successful in getting your section members to register and pay for concerts
- Given attendance and commitment are a problem, paying is probably also not a strength. However, I do not really know since I am not told regularly who is current or not (and the CRM is a little obtuse).
- Anything else you wish to comment on
- Hats off to the band for staying committed to the cause of playing live music in these times of severe disruption. Hopefully absence makes the heart grow stronger for even better music making after this thing is really over and we can return to a life of greater certainty. Kudos also to the GWS Committee for keeping the ship afloat and steaming on whilst being incredibly adaptable to the need for endless change.

*End of Annual Report 2020-21*

*Please use this form below to nominate committee members.*

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## NOMINATION FORM

FOR OFFICE BEARERS 2021-2022 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 9 August 2021.

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 11 August 2021. 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 2022).  
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](mailto:secretary@graingerwindsymphony.asn.au) or by post addressed to Robyn Yeung, Secretary The Grainger Wind Symphony Inc. 86 Rostrevor Parade, Mont Albert North to arrive by 9 August 2021.

Robyn Yeung  
Secretary/Treasurer  
The Grainger Wind Symphony Inc.