



The Grainger Wind Symphony Inc. Annual Report 2022-2023

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<p>The Grainger Wind Symphony Inc.</p> <p style="text-align: center;">NOTICE OF ANNUAL GENERAL MEETING 2023</p>	
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The Annual General Meeting of The Grainger Wind Symphony Inc. will be held at 7:00pm on Wednesday 9 August 2023 at Blackburn High School, 60 Springfield Road, Blackburn.

Voting at the AGM

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 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 with the two past financial years The Grainger Wind Symphony is maintaining a By-Law for 2023 allowing members to have paid at least one Concert By Concert Subscription Fee in the financial year 2022-2023 to be entitled to vote as a Full Member in 2023.

PROPOSED AGENDA

1	Welcome and apologies	
2	Minutes of the previous AGM	On website
3	Business Arising	
4	Correspondence received	
5	Reports from Executive and General Committee	See report on website or a print copy https://graingerwindsymphony.asn.au/wordpress/?page_id=448
6	Election of 2023-2024 Executive-Committee positions that are declared vacant at this AGM	President, Treasurer/Secretary, Administrator, Concert Manager, Publicity Manager, Personnel Manager (NB. The Music Director and Associate Conductor are appointed by the Executive Committee)
7	Nomination to the 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, Music Director, Associate Conductor, Section Managers (Flute, Double Reed, Clarinet, Saxophone, Trumpet, Horn, Low Brass and String Bass, Percussion)
8	Subscription and Joining Fee Rate Annual Review and Ratification	Robyn moving a motion for memberships fees for the calendar year 2024
9	General Business and Discussion	

Please consider supporting the Grainger Wind Symphony by joining the Committee and taking up one of the many roles listed above. Nomination forms are attached.

Tracy Tulloch
President

The Grainger Wind Symphony Inc.

President's Report

By Tracy Tulloch

The Grainger Wind Symphony has successfully negotiated a strong return to music-making after the COVID challenges of 2020 and 2021.

In September 2022 we performed a very successful Made in Australia concert in the Salvation Army Box Hill auditorium to a very appreciative audience. Our support for Australian composers is appreciated by the wider classical music community and these concerts are a wonderful way for our group to contribute to the growth and development of Australian music. At the time of writing we have commenced rehearsals for the 2023 Made in Australia concert which features a range of exciting new works. Our contribution to Australian music was noted by the Music Arrangers Guild of Australia who invited us to record the winning items from their 2023 Arranging Competition. We were delighted to be able to assist the Guild and provide them with quality recordings with the assistance of Paul Haaster and his recording expertise.

In November 2022 we performed a selection of classic wind symphony works in our English Country Gardens concert, followed by our Christmas concert in December. We have performed three concerts this year including our exciting 'Mahler and Hisaishi' concert, our combined concert with Blackburn High School ('By Invitation'), and the 'Year of the Dragon' concert featuring performances by Grainger Wind Symphony and Knox Wind Symphony. These two collaborative concerts have been very enjoyable and have helped us engage with a wider music community. We have also run our annual conducting workshops which have given young and emerging conductors an opportunity to refine their techniques with the assistance of experienced tutors and a full wind symphony.

This year the Grainger Wind Symphony appointed Shane Walterfang as Associate Conductor. We have all greatly enjoyed Shane's contribution and his choice of works. We are deeply grateful to our wonderful Music Director Roland Yeung who has held us together musically and managed a heavy load of music preparation and administration. Thank you also to our Committee members who have kept us going this past year. Particular thanks are also due to Penny Latham for her work communicating to our players, Nick Roney for putting our printed performance programmes together, and Jacci Jones, our Librarian. We remain extremely grateful for the contribution of our wonderful Secretary/Treasurer Robyn Yeung, who not only deals with many administrative tasks but greets our audience and organises our interval refreshments. Thank you also to Paul van Haaster for his valued sound recording work.

As always, we thank our fantastic group of players, who make the Grainger Wind Symphony the great ensemble that it is. We greatly appreciate the musical talents of our members and we welcome any who would like to take up additional roles on the Committee and in otherwise assisting the running of GWS.

Tracy Tulloch, President, GWS 2022-2023

Music Director's Report

By Roland Yeung

This report contains all the GWS activities I have undertaken, some much broader than as Music Director.

CONCERTS 2022-3

Details of each of the following concerts are posted on our Website under the <Concerts> tab.

Concert 3 2022: Made In Australia

Some detail of the preparation for this concert was detailed in last year's report.

12 original works by emerging composers were selected and presented in a concert in a new venue for us in the Salvation Army Hall, Box Hill. In hindsight, 12 new compositions, 8 rehearsals and composers visiting rehearsals made our preparation a little short. This year we have chosen only 8 works.

The feedback from composers after the concert was terrific. Their comments have been posted on our website <https://graingerwindsymphony.asn.au/wordpress/?p=3118>.

Paul van Haaster, our sound engineer and full member, put in many hours recording, producing and uploading recordings and videos of rehearsals for the composers to review in their own time. Thanks to Paul for the enormous hours given to this program.

Concert 4 2022 English Country Gardens

The programming of this concert was influenced by the passing of Her Majesty Queen Elizabeth II. The works were all British (except for the Ravel), tuneful and all written in the 1900s. The origins cover England, Wales, Ireland and Scotland. We performed in St Peter's Anglican Church, Box Hill.

Concert 5 2022: Alleluia! It's Christmas

My memory of this program is trying to decide where the exclamation mark was to be placed in the concert title!

Our final concert for the year was a celebration of the season, one we were able to present a full year after the lockdowns and COVID hesitancy. We all had fun experiencing the joyous music live in St Peter's Anglican Church, Box Hill!

Concert 1 2023: Mahler and Hisaishi

This program featured outstanding composers who have had great influence internationally with their music – Gustav Mahler and Joe Hisaichi, and of course Percy Grainger.

The Mahler called on a full band with extra players and my what a sound! Thanks so much to all Section Managers who helped manage the absence of players at short notice because of illness.

The Hisaishi Symphony Suite was a new dimension to our programming. A delightful find and it was so well received. Perhaps, when we can work with a choir, we can perform the last movement of the suite.

This program displayed the virtuosity of the GWS in playing contrasting styles. Well done.

Concert 2 2023: By Invitation

We invited Blackburn High School Symphonic Band conducted by Jason Ziino, the school's Director of Music, to share a concert to perform alone and then play two works side-by-side. We performed in the school's Auditorium and it was a very pleasant acoustic, though perhaps a little uncomfortable for the audience.

I think we made many friends and have been able to reinforce our place in the Blackburn High School community, the place which is also our home too! We have been rehearsing in the Music Centre for over 30 years!

Concert 3 2023: Year of the Dragon

This concert came about from a talk with Daniel van Bergen, Music Director of the Knox Wind Symphony. He was keen to do a shared concert with another group to regain the momentum of live performance. As this was also our goal, we came up with this concert. He had always wanted to conduct Phillip Sparke's Year of the Dragon 2017 version so this became the head liner for the concert as a combined item. It was a squeeze to fit into St Stephen's Anglican Church in Richmond, but

the budget was the overriding concern. Thanks to Knox Wind Symphony with co-operation from Wantirna Secondary College for hire of percussion equipment, chairs and stands. Thanks to Sally Newstead for compering our part of the concert and sharing her passion for music education.

Concert 4 2023: Made In Australia

Preparing this concert started when emerging composers submitted their original works in January to be selected for performance by the GWS in August. There was no monetary incentive to the composers, but they could be part of our usual process from score and part presentation, rehearsals and performance. Eight composers were selected, as follows: Bayden Adams (WA), Mitchell Alexander (ACT), Catherine Clarke-Jones (Vic), Jitho Jayasinghe (Vic) (a 12 year old student of Stuart Andrew), Scott Sanders (Vic), Jem Shirwell (Vic), Michael Young (Tas), and Helen Wanders (Tas).

The concert will be held on 26th August at St Peter's Anglican Church, Box Hill.

That adds up to six concerts given in the past financial year. Well done everyone!

The GWS Repertoire 2022-2023

It is quite impressive to see the range and depth of compositions we have performed this year.

USA ART WORKS

Robert Jager "Sinfonia Noblissima"
John Mackey "Hymn to a Blue Hour"
Christopher Nelson "Wayfaring Stranger"
Vincent Persichetti "Chorale Prelude: 'O God Unseen'"
Dana Wilson "Short Cut Home"

ASIAN ART WORKS

none performed in 2022-23

EUROPEAN ART COMPOSITIONS

Malcolm Arnold "Prelude, Siciliano and Rondo" arr. Paynter
J.S. Bach "Chaconne" arr. Daehn, trans. Busoni
Bela Bartok "Romanian Carols No.1" arr. Zoelen
Derek Bourgeois "Serenade"
Edward Elgar "Nimrod" arr. Reed
Gabriel Faure "Tuscan Serenade" arr. Percy Grainger
Gustav Holst "Second Suite in F" Op.28 No.2
Gustav Mahler "Symphony No. 2 'Resurrection'" 1st movement arr. van de Braak
Wolfgang Mozart "Alleluia" arr. Boyd
Maurice Ravel "Pavane for a Dead Princess" arr. Kimura
Phillip Sparke "Year of the Dragon" 2017
Ralph Vaughan Williams "Prelude on Three Welsh Tunes" arr. Curnow
Ralph Vaughan Williams "Sea Songs"
William Walton "Crown Imperial" arr. Duthoit
Traditional "Greensleeves" arr. Reed

CONCERTI

none performed in 2022-23

LIGHT MUSIC

Leroy Anderson "A Christmas Festival"
Joe Hisaishi "Howl's Moving Castle – Symphonic Fantasy" arr. Goto
Joe Hisaishi "Symphonic Suite 'Cinema Trilogy' Studio Ghibli" arr. Sugimoto 1st and 2nd movements
Henry Mancini "Mancini" arr. Bulla
Traditional "A Christmastide Pastiche" arr. Mclean

AUSTRALIAN WORKS PERFORMED 2022-23

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.

AUSTRALIAN COMPOSITIONS

Brendan Collins “Kosciuszko”
 Naomi Crellin “A Country Mile” arr. Ed Fairlie
 Benedict Deane-Johns “Espagnol” 2nd movement from “Concerto for Trumpet and Winds”
 Percy Grainger “Australian Up-Country Tune” arr. Bainum
 Percy Grainger “Children’s March” revised Erickson
 Percy Grainger “Country Gardens” (1990) arr. J.P. Sousa, adapted Brion & Schissel
 Percy Grainger “English Waltz” arr. Rogers
 Percy Grainger “The Gum Sucker’s March” arr. Rogers
 Percy Grainger “Handel In The Strand” arr. Goldman
 Percy Grainger “Irish Tune from County Derry” arr. Rogers
 Percy Grainger “Zanzibar Folksong” arr. Hazzard
 Wade Gregory “Shepparton High School (1909-2019)”
 Cathy Likuta “Home Away From Home”

AUSTRALIAN PREMIERES OF AUSTRALIAN COMPOSERS

The blue is a link to our website where there are program notes and bio for each work in this program.

- [Mitchell Alexander “Dances for Winds and Percussion”](#) a world premiere
- [George Barsoum “Treachery is Afoot”](#) a world premiere
- [Adam George Bizley Brook “Rapsallion’s Rhapsody”](#) a world premiere
- [Naomi Brown “A Poet’s Home”](#) a world premiere
- [Adam James Cook “Renards mort la nuit” from “Obsèques des animaux des bois”](#) a world premiere
- [Scott Copeman “Eclipse”](#) a world premiere
- [Nic Courto “Widogast: hands on fire”](#) a world premiere
- [Fran Griffin “Aftermath”](#) a world premiere
- [Nicholas Shirrefs “Gallipoli – For Those Who Gave All”](#) a world premiere
- [Michael Young “The Phoenix”](#) a Victorian premiere

Perhaps we can perform some of these again!

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 2022-23	Music from GWS band library	Purchased and used for first time	Borrowed	Given to GWS	Hired
1. Made In Australia 2022	0	0	0	12	0
2. English Country Gardens	13	0	0	0	0
3. Alleluia! It’s Christmas	6	4	0	0	0
4. Mahler and Hisaishi	3	3	0	0	0
5. By Invitation	4	0	1	0	0
6. Year of the Dragon	1	5	0	0	0
Totals	27	12	1	12	0

- Please let me know of any works you would like to perform.

Concert Management

I have taken on the task of planning the GWS’s concert schedule, negotiating with partners and appraising new concert venues. Robyn has taken the task of liaising with concert venues and their managers, and liaising with John Clark of Stick It!

Percussion for hire of concert percussion on concert day. Thanks to Stuart for communicating directly with John Clark the particular instruments needed.

St Peter's Anglican Church in Box Hill has been our regular concert venue as it is cost effective, parking is excellent and local hospitality venues are nearby. The areas we need to adjust to are the narrow concert space and the acoustics whilst reverberant, we can easily overload it! Thanks everyone for helping locate and relocate the furniture to meet our needs.

St Stephen's Anglican Church in Richmond has excellent acoustics. The venue is now cost effective as it is managed on a trust basis – there is no onsite manager! The lighting is now fabulous, there is heating in the floor, the acoustics is very good for us and the kitchenette is easy to use. The location closer to the CBD making it friendlier for those who live centrally or on the Western side of town. There is now a pipe organ that is operational. The downside is that parking in the street is very difficult, and there are only three toilets!

2024 Concert Planning

Once the AGM is over, we need to start making plans for the 2024 Concert season, follow up expression of interests from potential partners in concerts, evaluate venues, and form budgets. We need to decide on major works that will form the basis of our concert program.

Whilst we are very conscious of our very limited funds, we need sponsors to support us in performing in top professional venues such as the Melbourne Recital Centre and the new The Round at the Whitehorse Centre. They are much better for our performance, and friendlier for our audiences. Suggestions of potential sponsors can be directed to the committee.

Young Player Scholarship recipient Michael Beech

We have been delighted with the interest and commitment shown by Michael since joining us last year as a Blackburn High School Year 12 student. His enthusiasm is infectious (in a good way). His standard of performance is excellent, playing 1st Clarinet and Oboe. At our end of year concert, he performed the Artie Shaw Clarinet Concerto. Terrific.

Conducting Workshops

It was a great opportunity for us to play for professional band officers in training from the Defence Force School of Music. It is a way for us to contribute to our armed forces. As conductors, there have not been many times when conductors could conduct a group live. We were approach several years ago to help them with the gap. Three trainee band officers conducted GWS on the 7th and 14th September at our normal rehearsal venue.

Unfortunately, we have lost the work with the Defence Force School of Music for 2023.

We offered conducting workshop opportunities to teachers and community conductors. The number of takers was smaller than budgeted for but the participants each got a lot out of working with their appointed mentors. The GWS was only able to make a very modest income. I took no fees for the conducting tuition.

Music Arrangers Guild of Australia Recording Session

We were approached by Ian Boath who is a member of the Executive Board of the Guild to make an audio recording of the three prize winners of the MAGA 2022 Youth Folk Song Arranging Competition. We devoted one Wednesday night to rehearse the works, and Ian came from Adelaide to conduct GWS at our usual rehearsal venue. Paul van Haaster recorded the rehearsal and has provided the Guild and the composers with an audio recording.

See Appendix 2 for a thank you email from Greg Flood the President of MAGA.

Guest Conductor

My thanks to Rowan Taylor for accepting the task of being a conductor on standby just in case I was not able to conduct a rehearsal or concert. To help Rowan develop a rapport with the players, we offered him the opportunity to conduct one work in each concert in 2022 and gave him regular rehearsal time. He did a sterling job.

Associate Conductor

For 2023, the Committee appointed Shane Walterfang Associate Conductor for 2023, a role he previously held in 2016. We have been delighted with his rapport with rehearsing and sensitive work on a range of works. He has conducted a work in each concert this year. In October the Committee has invited him to conduct an entire program of his choice. It will include a piano concerto.

Guests

Many thanks to Kristian Gregory, for compering our concerts. His clear voice and positive personality have been a welcome contribution. Thanks to Penny Latham for stepping in at very short notice as Comper on one occasion.

Sound Engineer

I can't underestimate the valuable recording work of Paul van Haaster. Please support his work to record and make available recordings 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, totalling an enormous number of hours in producing, re-balancing and blending live recordings. In particular, he provides added-value to the composers selected in our Made In Australia project and to soloists. Paul has also managed the Zoom video conferencing when composers connected with us in the rehearsal. We thank Blackburn High School for allowing us to use the large video monitor. All the other equipment used is owned by Paul and brought in each time. Thanks Paul.

Information Technology

Information Technology has become an important part of our organisation in enabling efficiencies, better communication, wider reach and less cost. I continue to administrate the GWS website. I co-administrate GWS CRM with Penny Latham and Facebook with Ruth Collins. If you are interested in sharing the role, please contact me.

Ruth's postings on Facebook has helped us reach a wider audience whilst also sharing interesting information about Percy Grainger. It was great to read replys from people really committed to keeping Percy's legacy strong.

See Appendix 1 for data showing the traffic on our web server which includes traffic on our website and GWS CRM.

Many thanks go to Josh Petherbridge for his work since the current website was establish in 2018 to today. The data shows that there are strong communication benefits to IT services. It is being used and we are reaching a wider group of people!

We have 961 followers on FaceBook!!

See Appendix 1 for Facebook insights.

Player Scheduling Web-App Symphona

This project commenced in January. It was to determine a strategy to replace or repair our neglected player management application GWS CRM. Josh has been unable to keep working on it due to his own professional work and raising a very young family. New technologies are now available so it was logical to consider what new offerings are available that will better suit our needs.

After a long trial period looking at over 8 web apps, the GWS Committee decided to select **Symphona** as our player scheduling web-app. The company is local. It is based in Tasmania and has been designed for engaging professional players to accept projects and being placed in a roster. **Symphona** is free if we restrict our usage to under 60 calls a year. The web app operates on any web browser on a desktop computer, or mobile device. Section Managers will be able to continue to manage their section for each concert/project but with the added advantage to the Committee that the player list can be easily updated. This is an aspect of player management that has not been easy to do.

I am conscious that the IT services the Committee uses need to require little daily management, is within our small budget and is simple to use for Administrators, Section Managers and Players.

Other desired IT services are still being sorted out. For example: online payment of subscriptions (Fintech), record keeping of payments, bulk sending out of emails and notifications, an email account for GWS Administration. We are looking at Stripe, Zapier, Commonwealth Bank's Marketplace & new Smart Terminals, and HubSpot to determine which combination will integrate well for us and is cost effective.

Symphona will be used in conjunction with our website www.graingerwindsymphony.asn.au, and our GWS Facebook page to manage players and keep them informed of concert details and schedules. Section Managers will continue to use their own method to discuss and remind players including a closed Facebook group, What's App, SMS, emails and calling on the phone.

On-boarding for the wider group will occur from August. Already all committee members and Section Managers have attended a Zoom training meeting and have been using it.

1. On-boarding will start with all current and past players filling out Google Page "EOI to Play in GWS". This will enable players to be able to update their details held by the GWS. Our Privacy Policy explains how we will use the data and will take safe-guards to protect member's details.
2. We will only use player's email addresses in **Symphona** to enable login and receive notifications. **Symphona** does not use SMS to mobile devices.
3. Initially you will receive an email invitation to accept a Position in **Symphona** sent to you by the **Symphona Administrator** who is Roland. If you have not yet accepted the invitation to join **Symphona**, the word 'pending' will be next to your name in the app.

- a. Once you accept the invitation by clicking the button in your email, you will be taken to a **Symphona** web page where you can look around and check your Settings.
 - b. Be sure to select how you want to receive **Symphona** Notifications (I recommend you activate all methods). Please note that the definition of Regular just means that you do not receive notifications as Symphona assumes you will always be playing! Casual means that you will receive notifications. Our definition has nothing to do with employment as we all volunteer and this app is for professional musicians looking for gigs!
 - c. Under Musical Roles, choose the instrument(s) you wish to play in GWS, then press Add. Once done, you must press Update. Please ignore the Leave Roster.
4. When your Section Manager sees that you have accepted a Position (in GWS), the SM will be able to invite you to play in a Project (or Concert or Workshop). Will you accept this invitation? You will receive another email from **Symphona** inviting you to play in a Project. Click on the button and a **Symphona** web page will open. Go to the Offers tab on the left menu bar on the **Symphona** Home screen, select the Project being offered and press the appropriate button – Reject, Accept, Details. If you press Details, you will go to the Project page for which you are being invited. You will see rehearsal dates, sound check session, and the performance details. Each date box can hold different information. Below that you will see the repertoire being performed, and below that you will see the roster of players wanted for the Project (Concert). Your name will have a yellow **offer sent** note next to it until you accept the invitation to play. There is a button on the top or bottom of the page to press if you accept. Be warned that the button may be off the screen. Or go to the left menu bar and press Offers again. You can accept an invitation to play there.
 5. When you accept an invitation to play, your name becomes clear and the yellow colour will disappear. As far as **Symphona** is concerned you have the chair. Please note that Section Managers may rotate players to different parts or even rotate players to different instruments, eg. bass clarinet, saxophones, low brass. This is a way to give all players a range of experiences within an ensemble to meet the requirements of composers and the wind symphony. Please note that the number of the place (1,2, etc.) has no bearing on which part a player actually plays. The number is just to keep track of how many players are in the section.

We hope everyone will find that this web-app is not overbearing. It does require you to respond promptly to notifications – just one notification for each Project we stage. For the GWS Committee jobs, the roster information will provide an up-to-date summary of who is playing and where the gaps are. Also this scheduling web-app means that the first player to accept an invitation is in the roster!

“Musical Ecologies: instrumental music ensembles around the world”

The GWS has been the subject of research by two academics from Monash University. The research involved live interviews with over 10 members selected from a cross section of players and myself. We provided them with print materials and records and of course they have access to our website. The research was published in a book published in November last year. We are Chapter 10 “Training and retaining traditions: the Grainger Wind Symphony”. Using the research of other academics, the article looks in detail at our activities as an ecology and relates them to characteristics of successful ensembles. I am really chuffed and everyone in GWS should be too!

This is the Discussion from page 149.

Discussion

“GWS is an unusual community music ecology. It is not driven by perceived need for equity and inclusion, for building a community of practice, or by a need for social engagement. This community ensemble is driven by a shared belief in the importance of their musical goals including performance excellence and the performance of new works of high standard. This group in some ways reflects more the tradition of exceptionalism and excellence of school band ensembles that hold tenets of “belief in strong leadership, belief in commitment to a larger collective, and belief in meritocracy” (Allsup & Benedict, 2008, p. 157). In accord with this tradition, GWS holds “an orientation toward performance and interpretation that is passionate, inventive, and imaginative” (Allsup & Benedict, 2008, p. 160). The members of GWS make a significant commitment of time and effort devoted to practice, rehearsals, workshops, and concerts. They share an imagined practice of demanding musical excellence. There is competition for positions and a mutual respect for the skills of the other, particularly the conductor and music director. This ensemble engages in serious musicking – any social engagement is serendipitous and peripheral.

“More than a performing ensemble, GWS undertakes outreach to different communities that are satellite to it – composers, conductors, schools (teachers and students), and the wider public. Members of the ensemble find the ensemble through various connectivities – professional, personal, familial, and so forth. The GWS offers good players the opportunity to maintain and hone their craft. Some continue from school ensembles, whilst others follow a teacher or a family member. Some take time away but may return. This ensemble offers good amateur musicians the opportunity to continue their musicking while pursuing other careers. It also offers music teachers a

milieu in which to maintain their playing skills and expand their musical horizons. What joins the group is the shared belief in musical excellence and the desire to perform challenging music to the best of their ability.

“From the narratives offered by participants we find a number of shared traits. All had early and purposeful enculturation into musical activity either via music lessons or positive/supportive environment. All had experience of belonging to a music ensemble and many were adept at more than one instrument. Everyone we spoke to espoused the desire to play and play well, maintaining their musical skills to the best of their ability. All sought ongoing connectivity with other musicians, some with other music educators (both classroom and instrumental). The participants all understood GWS as an iconic ensemble with a particular purpose, ethos, and practice unlike other groups they had experienced.

“This ensemble is an example of an exceptional community music group. It is a musical ecology formed by shared pursuit of musical excellence. This is not a formal group based in an institution, it is an informal music group with formal, hierarchical practices. They bring a shared episteme of music ensemble traditions and behaviours to their practice as a community music ensemble. Veblen (2008) posits that there are many answers to the question “What is community music?” (p. 5). This ensemble falls within the notion of independent organisations, but GWS is not a place for shared learning in a social-educational context. GWS is a place of musical rigor that demands commitment. As such, they broaden the scope of how we understand community-based music ecologies.”

by Leon de Bruin and Jane Southcott

This article is authored by independent researchers. It gives wonderful praise to everyone in the Grainger Wind Symphony for what we have been doing in the community music performance world for nearly 40 years. The praise also embraces players who only participate in an occasional concert at a time because that is how it is! For each performance, we appreciate players coming together, and their team effort to perform musically and artistically in a timely way. We enjoy the magic that is created in a concert, and it keeps on happening! From the first rehearsal we go through the same stages from sight reading music we have never heard before, struggling to get our fingers and tongues around the technical challenges, and feeling the tensions as the whole group moves from being very uncomfortable to the exhilaration that only a live music performance can bring!

We give concerts with schools to support their music program. The research shows that groups like ours relies on school music programs to inspire students to continuing having music in their life after they graduate. Yay to school music programs! If you would like GWS to inspire your school, please talk to the Committee to see if we can make it happen.

The culture that is within the Grainger Wind Symphony is something that we all can be proud of because of the excellence we achieve and have continued to achieve over many years. Our community is everyone who has played with us, not just who is in the group today! Everyone deserves the praise and recognition. We do this whilst always welcoming new players who share the same goal. You are all so inspiring!

The whole Chapter can be downloaded from our website. Better still, please buy the book!

Thank you all!

Roland Yeung

Treasurer/Secretary's Report

By Robyn Yeung

The GWS has operated almost normally this financial year. With the community having access to vaccinations there has been more confidence in accessing live music by players and audience attendees. Our financial year is from 1/7/2022 until 30/6/2023 and this statement reflects the 'cash' accounting method. This means revenue is recorded when received and expenses are paid when incurred and may overlap into the previous or next financial year. Members had the option to pay a full yearly subscription this year which covers the calendar year. There was also the option to pay concert-by-concert for those members who may not be able to commit for a full concert program. There were expectations that the concert program planned would not be interrupted, which was the case.

GWS is a self-funding organisation. Players come together to develop their skills and challenge themselves in this pursuit. Membership fees are charged to cover the hire of rehearsal space, music purchases and general administrative expenses like insurance and communication. Members, in the first half of this financial year, were prompt at paying their fees with only nine in arrears for some concert fees. The second half of the financial year has not been so fruitful. To date, 25 members are in arrears for Concert 1 and/or Concert 3 2023. This situation usually clears up as players pay over the year. Eight players chose to pay a full year subscription while all others (24 players) have elected the concert-by-concert option. Membership fees can either be paid in cash at rehearsals or by direct debit into the GWS bank account. These two options mean all of the fees paid are retained by GWS. My thanks goes to Penny Latham for her role as Assistant Treasurer.

The By-Law created at the 2020/2021 AGM, to cover the COVID crisis regarding voting at the AGM remains functional. So, any player who has paid for one concert this financial year may vote, there are 50 players in this situation.

Our concerts are another source of income for the group. We expect the admission fee will cover the costs of the concert, as long as there are sufficient audience members. There were six concerts this financial year with four of them showing a profit. The concerts where we share expenses with another organisation like Blackburn High School and Knox Wind Symphony are more likely to show a profit than if we host our own concert. This trend has been noted in past years. The wider community do not generally attend our concerts, rather family and friends of players make up the bulk of who pay to listen to the music of GWS. Professional advertising is beyond our budget so we rely on players building an audience through word of mouth and social media.

There were two conducting workshops this financial year which provided some funds for GWS.

The GWS's financial position remains sound. Over the last seven years our cash reserves have been building up due to more stringent subscription collection, hosting workshops and performing in concerts with others to distribute costs or with a performance fee. These are our sources of income.

Our variable expenses are dependent upon rehearsal and concert activity, so compared to the previous financial year our expenses are higher as there were six concerts to manage and only two concerts last year, with less rehearsal time. Our fixed overhead expenses (eg. Insurance, APRA fees) remained constant increasing with the cost of living changes. Rehearsal room rent for the first half of 2023 has not been invoiced by Blackburn High School so this expense is in arrears (approximately \$2,600). The six concerts offered this financial year provided an opportunity to highlight new music purchased.

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 some 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. Without these generous donations GWS would need to charge more for subscription fees and concert tickets.

FINANCIAL ASSETS – Commonwealth Cheque A/C	
Bank balance at 30th June 2023	\$20,091.53cr
TryBooking at 30 th June 2023	\$0.00
Cash float kept on hand	\$205.00cr

Robyn Yeung

Statement of Receipts and Payments

for the year ended June 30th 2023

RECEIPTS:	2021-2022	2022-2023
Concert takings & performance fees	2,958.97	9,220.93
Membership	3,940.00	8,340.00
Conductors Seminars, Tutorials & Workshops	0.00	1,896.02
Bank Interest	0.00	0.00
Net GST refund	43.00	435.00
Fundraising (raffles, canteen)	144.00	64.00
Deposit reimbursement	0.00	600.00
TOTAL INCOME	\$7,085.97	\$20,555.95

PAYMENTS:	2021-22	2022-2023
Concert costs		
Performance fees inc. conductor/mentor/guest artists fees	0.00	600.00
Gifts to performers	57.95	83.00
Sheet music purchase	969.20	3,899.97
Reimbursement, ABODA	0.00	246.00
Printing/photocopying - programs/posters/music	700.00	390.78
Advertising	0.00	0.00
Venue Hire	267.00	4,139.50
Hire of percussion instruments	1,830.00	3,212.00
Reimbursement, Knox Wind Symphony	00.00	1,237.25
subtotal	3,824.15	13,808.50
Administrative Costs		
Insurance - public liability	465.35	488.83
Rent for rehearsal venue	1,235.00	1,900.00
Percussion hire at rehearsal venue	481.00	608.00
Postage/stationery/IT services	146.15	141.95
APRA annual fee (One Music)	199.58	308.31
Office of Fair Trading	60.10	61.20
VBL Annual Fee	330.00	330.00
Fundraising expenses	166.50	0.00
subtotal	3,083.68	3,838.29
TOTAL EXPENDITURE	\$6,907.83	\$17,646.79
SURPLUS/(DEFICIT)	\$178.14	\$2,909.16

Financial Statements By Performance Activity

from July 1st 2022 to June 30th 2023

CONCERTS

1. MADE IN AUSTRALIA			
At The Salvation Army Hall, Box Hill			
Saturday 3 rd September, 2022 at 7.00pm. Audience 85.			
Conductor: Roland Yeung, Rowan Taylor			
Receipts	Box Office	545.00	
	TryBooking	945.70	\$1,490.70
Expenses	Venue	766.00	
	Percussion Hire	880.00	
	Gifts (donated)	0.00	\$1,646.00
	Balance (LOSS)		(\$155.30)

2. ENGLISH COUNTRY GARDENS			
At St Peter's Anglican Church, Box Hill			
Saturday 5 th November 2022 at 7.00pm. Audience 82.			
Conductor: Roland Yeung, Rowan Taylor			
Receipts	Box Office	720.00	
	TryBooking	1,126.03	\$1,846.03
Expenses	Venue	336.00	
	Percussion Hire	682.00	\$1,018.00
	Balance PROFIT		\$828.03

3. ALLELULA! IT'S CHRISTMAS			
At St Peter's Anglican Church, Box Hill			
Saturday 3 rd December 2022 at 7.00pm. Audience 50.			
Conductor: Roland Yeung, Rowan Taylor			
Receipts	Box Office	405.00	
	TryBooking	609.35	\$1,014.35
Expenses	Venue	336.00	
	Percussion Hire	704.00	
	Gifts	65.00	\$1,105.00
	Balance (LOSS)		(\$90.65)

4. MAHLER AND HISAISHI

At St Stephen's Anglican Church, Richmond
 Saturday 4th March 2023 at 7.00pm. Audience 70.
 Conductors: Roland Yeung, Shane Walterfang

Receipts	Box Office	580.00	
	TryBooking	1,048.06	\$1,628.06
Expenses	Venue	180.00	
	Percussion Hire	946.00	\$1,126.00
	Balance PROFIT		\$502.06

5. BY INVITATION

At Blackburn High School Auditorium, Blackburn
 Saturday 25th March 2023 at 7.00pm. Audience 110
 Conductors: Roland Yeung, Shane Walterfang

Receipts	Box Office	30.00	
	Trybooking	1077.29	\$1,107.29
Expenses	Venue	424.00	
	Percussion Hire	0.00	\$424.00
	Balance PROFIT		\$683.29

6. YEAR OF THE DRAGON

At St Stephen's Anglican Church, Richmond
 Saturday 3rd June 2023 at 7.30pm. Audience 140
 Shared with Knox Wind Symphony
 Conductors: Daniel van Bergen (Knox WS), Roland Yeung, Shane Walterfang

Receipts	Box Office (GWS share)	65.00	
	TryBooking (GWS share)	1,083.25	\$1,147.25
Expenses	Venue	160.00	
	Percussion Hire	250.00	
	Gift/Toilet paper donated	0.00	\$410.00
	Balance PROFIT		\$737.25

SUMMARY BALANCE OVER SIX CONCERTS

PROFIT \$2,504.68

concerts held between 1st July 2022 to 30th June 2023
 (does not include rent, administration, etc.)

WORKSHOPS

DEFENCE FORCE SCHOOL OF MUSIC 14th & 21st September 2022

Receipts from Participants		\$1000.00
Expenses:		\$0.00
Balance for GWS		\$1000.00

CONDUCTING WORKSHOP 27th, 29th March and 5th April 2023

Receipts from Participants		\$896.02
Expenses: Mentor payments	600.00	
ABODA fees	246.00	
		\$846.00
Balance for GWS		\$50.02

Concert Manager's Report

No concert manager report as the position was vacant.

The Concert Manager's duties were shared between committee members managing the concert day, organising the logistics for presenting our concerts including liaising with venue management, our compere and venue bookings. The planning of our concert schedule involved: dodging unseen clashes of dates, obtaining a smooth sequence of rehearsals, inserting school and conducting workshops in between, and developing concert themes that will engage potential audiences.

It was pleasing how most players helped setup and return everything we moved to stage each concert. This comes with using venues that are cost effective. In particular the moves at Blackburn High between the Music Centre and the Auditorium was complex. Thanks everyone.

The Committee would welcome someone to take on this role to ensure the smooth running of the wind symphony's activities.

Roland

Publicity Manager's Report

By Nick Roney

As Publicity Manager for The Grainger Wind Symphony, I aim to celebrate the successful efforts in promoting GWS and acknowledge the valuable contributions of our dedicated team members in my 2022-2023 report.

First and foremost, I would like to extend my appreciation to Hannah Papps for her exceptional work in designing captivating concert posters. Hannah's artistic vision and attention to detail have enhanced our promotional materials and reflect the professionalism of GWS.

I would also like to thank Alvin Chong for his exceptional photography skills. Alvin's images have skilfully captured our performances, providing something for the players of GWS to take home and something for use in publicity materials or social media posts.

Furthermore, I would like to thank Ruth Collins from Ambra for her support in printing all of the posters and programmes. Thanks to Ruth, our promotional materials are of the highest quality and always ready in time for our events.

Lastly, thank you to Roland and Ruth for maintaining an active and engaging social media presence on Facebook. Their efforts in curating engaging content and interacting with our followers have strengthened our online community and heightened GWS's visibility in the digital landscape.

Speaking of social media, I can report on the recent success of the "Made in Australia" concert related post. Compared to other posts from the last 90 days, this post reached twice our normal amount of engagements, attracting attention from a broader audience and generating excitement about our performances. This post's success exemplifies the power of focusing on unique and relevant content that resonates with our followers.

Looking towards the future, GWS is seeking additional team members and anyone who can contribute to designing concert flyers and posters. Please let Roland or myself know if you or someone you know not playing in the band could assist.

In conclusion, I am proud of our team's accomplishments in elevating The Grainger Wind Symphony's public image and attracting a growing audience. Once again, thank you everyone for your commitment in promoting The Grainger Wind Symphony.

Personnel Manager's Report

By Penelope Latham

Contributing to the Grainger Wind Symphony Committee in the role of Personnel Manager and Assistant Treasurer during 2022-2023 has been a wonderful experience.

The Section Managers (including Acting Section Managers) have been great to work with over the year, communicating clearly and efficiently.

As players have gained confidence in returning to rehearsals post-COVID lockdowns, we have welcomed many new players across the band. It's fantastic to see our group grow and evolve.

This year we have also worked to update our Working With Children Check records to ensure our group is a child-safe organisation, helping us to collaborate with local school bands and to welcome senior high school students as members of the ensemble.

We have worked well to keep accurate attendance records. Thank you to Roland Yeung and Maree van Niel for taking on Personnel Manager responsibilities, such as preparing player lists and taking the roll over the past few months when I have been unable to participate in concerts.

It has been a pleasure to work with all members of the GWS Committee and members of GWS over the past year. I am sad to leave the position of Personnel Manager, which I have held for three years, and I would like to thank everyone who has supported me in this role, particularly Roland Yeung. I look forward to continuing playing with Grainger and helping out wherever I can.

Section Manager Reports

Flute Section Manager – Maree van Niel

Once again it has been a pleasure to be involved with our Grainger Wind Symphony Flute Section in 2022 and 2023. A huge thank-you to Emma, Jacci, Trista and Phavian for your commitment and wonderful playing. A special thank-you to Jacci and Emma for stepping in as Section Manager when I've been unavailable.

It was also lovely to have Chelsi, Christine and Erin return for a couple of rehearsals or concerts.

We've had some varying availability and a few spots to fill in for various concerts. Thank you Roland for putting the word out as we've had more flute players express interest in playing with the group after some difficulties filling spots over the past year. It has been wonderful having more players come along and I hope to have the opportunity to invite them back for more concerts in the near future.

Looking forward to another great year with the Flute Section!

Double Reed Section Manager – Roland Yeung acting

The mainstay of the double reed section has been Josh Petherbridge. He has played in all six of the concerts covered by this report. Thank-you, Josh.

The Oboe section has featured a number of excellent players including Chayla Uechert-Smith, Maryanne Li, Hiliary Jones and Serena Chan. The Oboe is such an important instrument in the wind symphony. These players have provided excellent musicianship and a pitch centre for the whole ensemble. Thanks to Jacci Jones for her assistance as Acting SM for half of the year.

Clarinet Section Manager – Sebastian Beswick

I would like to extend my gratitude to each and every one of our GWS clarinetists for your dedication and commitment to making beautiful music. Your consistent attendance at rehearsals and diligent practice has been instrumental in shaping the excellence of our clarinet section. Moreover, I am immensely proud of the culture of respect and kindness you have fostered among yourselves and with the rest of the group. It is with great excitement that I look forward to another year of wonderful music.

Saxophone Section Manager – Nick Roney

This Grainger Wind Symphony saxophone section has remained consistent, featuring a mixture of new and returning members.

We welcomed Alison Hocking, Eric Ho and Luke Schreiber to the group and thank Jason Ziino, Kyle Postlethwaite, Will Morgan, Sophie Caldwell and Naomi Holman for assisting in the section throughout the season. Thank you to Julia Curl, Allannah Coldwell and Ben Jones for returning to play and continuing with the section.

Horn Section Manager – Tracy Tulloch

The Horn section has continued to be a strong group and we have appreciated some new faces and some returning players. Our horns for 2022-2023 have been Tracy Tulloch, Charlie Stutchbury, Nick Benbow, Denbigh Morris, Melissa Lee, Brian Chapman and Peter McClive.

Trumpet Section Manager – Robert Harry

Over the last 12 months we have had an effective trumpet section which has provided The Grainger Wind Symphony with a section up to the task of playing the chosen repertoire for what was essentially a wide range of material.

We have been very fortunate this year to have the services of Shane Walterfang who is a player with wide experience as a quality player. He has also come with extensive conducting experience.

Catherine Brennan has also been a new player in the trumpet section where she has brought extensive experience as a trumpet player in Corpus Medicorum and medical orchestras in England and other countries.

Other valued players over the last 12 months have been: Doug Blue, Ruth Collins, Jamie Papps, Dima Khatsernov and of course Lyle Hoefler. I also must make sure I include myself – Robert Harry. I wish to pass on my thanks to all these players for making my job of section manager easy through their enthusiasm and playing standard.

We have done a wide range of concerts this year including some great collaborations and I believe we have been successful in meeting the challenges each one has presented.

Low Brass String Bass Section Manager – Roland Yeung acting

Allan Pennings, Liz Moh and Joshua Anderson have been a constant in the Trombone section, and what a pleasure it is to have this stability. Wonderful control, dynamic contrast and blend. Kieran Washburn stepped in when Allan needed to time off to complete his thesis. Thanks Kieran. Michael Jongebloed, our Euphonium player and director of Fine Music, one of our supporting partners, has been so steady in his musicality. We welcomed Fraser Dun earlier this year and I hope he will enjoy playing with us well into the future. Rowan Taylor and Tim Kelly made a wonderful team but we lost Rowan at the end of the year as he was very much in demand elsewhere. When Tim has been in Melbourne, he has been able to play with us. We welcome the return of Ben Hague in the Tuba section after a break to complete his PhD. Susan Bradley came in for the Mahler concert and as a freelance professional player, I appreciated her willingness to play with us at short notice. Michael Taylor on String Bass has been another mainstay. The string bass provides a subtlety and depth to the wind symphony, especially in the sensitive, more transparent writing. Thanks everyone for making my work a lot easier by being a regular player!

Thanks to Jacci Jones and Rowan for their work to keep in contact with low brass and string bass players in the last half of last year.

Percussion Section Manager – Stuart Newstead

As always, I would like to start by thanking the tireless work of the GWS Committee and my fellow section managers. Without this dedication the group could simply not offer the experience to players that it does and be able to present high quality performances. I would also like to pay special thanks to those band members who take the time to assist with setup and pack up of the percussion equipment at concerts. Your assistance is noted and greatly appreciated by the whole percussion section. Without this assistance the performance standard of the section is made that much harder due to fatigue and inability to focus on playing.

2023 is my 25th anniversary of being GWS percussion section leader. Over that time I have worked with many

exception people, many whom have come and gone and others who play with us regularly. All have added to the rich experience of being involved in a large music group and I have enjoyed working with them all. I have noted a particular trait of percussionists seems to be an inability to manage a diary. I happily overlook this flaw since the dedication percussionists generally show to their playing is unquestionable in what is a logistically difficult and often highly exposed section of the wind band. Playing percussion is not a past time for the feint hearted or the shy. For those who make the grade, the exhilaration from the power of the section is addictive and highly rewarding. My particular reward that has kept me coming back for 25+ years is being able to play piano in a high-quality group, a unique and rewarding challenge for an instrument that so often plays alone. The Hisaishi works were a real highlight over the past year.

Unfortunately, the feed of percussionists, and many other instrumentalists, coming through the school system who wish to continue to challenge their musical ability in a high-quality band seems to be diminishing. It has been great to have a new young percussionist join us in the last year, a rare occurrence. Perhaps as a group we can be doing more to target the highly musical schools in the area to get more students to carry on their playing. Always easier said than done, particularly for someone like me who has very little contact with the school or broader music sector.

Reflecting the player supply problem, over the past year, I have been generally only able to attract a section of 4 players. This is often not enough but we make do as best we can. Percussion also has a unique problem in the variable number of players required between pieces. I am loathed to go to huge effort to convince a player to play in a concert when they may only play in a small proportion of the program. Whilst careful programming can assist in alleviating this problem, I have noted another solution. In attending concerts of other community groups, I have noted that often works with large percussion requirements draw players from the rest of the band to augment the percussion section when required. Doing so would need consideration by the conductor of the general balance of the band but seems to represent a viable option in other groups. Perhaps this is worth considering.

I thank all GWS players for their commitment to the group and look forward to playing more great music over the coming year.

Appendix 1: Facebook & Website Insights

For your interest, the following data shows the traffic on our web server which includes traffic on our website and GWS CRM.

graingerwindsymphony.asn.au
 January – August 2023
 Number of visits 50,314
 Number of pages 115,033
 Hits 317,817

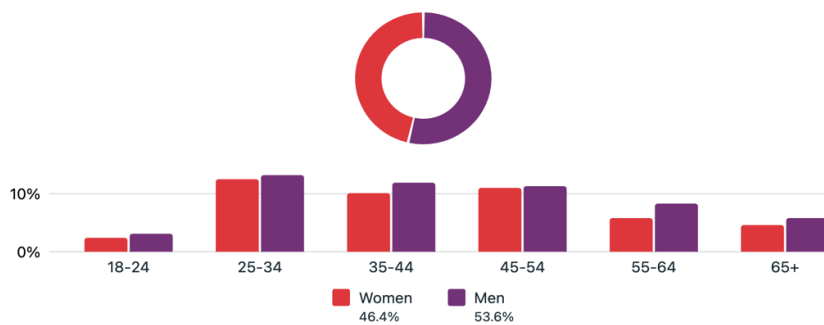
crm.graingerwindsymphony.asn.au
 January – August 2023
 Number of visits 4,240
 Number of pages 17,205
 Hits 51,013

The GWS has a Facebook page. Here are some insights January to August 2023.

Facebook followers ⓘ

913

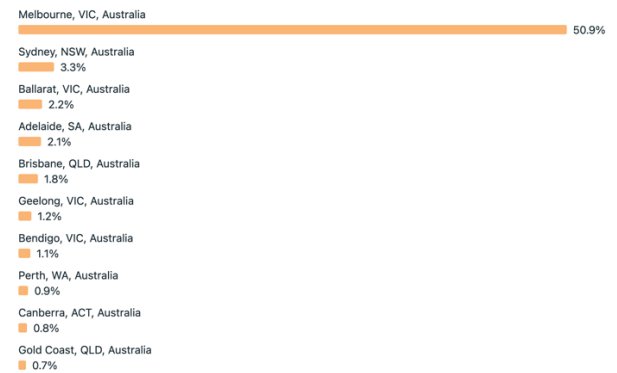
Age & gender ⓘ



Top countries



Top towns/cities



Appendix 2: Email from Greg Flood, the President of the Music Arrangers Guild of Australia

Mon, 10 Jul, 09:50

Dear Roland,

On behalf of the Guild I would like to formally thank you and the Grainger Wind Symphony for your support and kindness in allowing our three winning arrangements to be rehearsed and recorded.

Following is the report I sent to the MAGA committee after the recording.

Dear all,

I just wanted to report in on last night's recording with Ian and the Grainger Wind Symphony.

It was a fantastic night. We were welcomed extremely warmly by Roland Yeung, the founder and MD of the Band, and all of the players.

They had played through the three arrangements the week before and Roland had provided very detailed feedback particularly on how the parts were presented. Ian and Tim worked hard to get the arrangers to make amendments for last night.

The highest congratulations must go to Ian who did an incredible job to get the pieces rehearsed and recorded (not to mention getting the band to agree in the first place). Great job Ian.

Roland and the band were also wonderful in their approach. There was no "oh it's just a few young arrangers" about it. They played the three arrangements with great respect and generosity.

Daniel Bunting (our winner) flew down from Sydney to attend and was very pleased to be able to hear his arrangement live.

Third place getter Tony Gu (who brought his Mum to hear it) was so excited to hear his work and to be in the rehearsal.

Afterwards Ian and Roland spent a lot of time talking to the young arrangers about the results and they were both very appreciative.

It was a warm but highly educational night for them.

My comments in that email are heartfelt. Your generosity and warmth towards the recording and the musicians will be long remembered and I thank you for it.

On a personal note it was very nice to catch up after so many years (48 but who is counting...) and hear the results of your long-term work with the band. It is an amazing tribute to you that the band continues at such a professional level after so many years.

I will be in touch separately regarding the Hal Leonard arrangements but I hope that our paths cross on a regular basis from now on and if there is any assistance I or the Guild can offer at any time then please just reach out.

Warmest regards and thanks,

Greg Flood
President
Music Arrangers Guild of Australia

Please use this form below to nominate committee members.

NOMINATION FORM

FOR OFFICE BEARERS 2023-2024 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 7 August 2023.

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 9 August 2023. 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.

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 Inc. 86 Rostrevor Parade, Mont Albert North to arrive by 7 August 2023.

Robyn Yeung
Secretary/Treasurer
The Grainger Wind Symphony Inc.