



# **The Grainger Wind Symphony Inc.**

## **Annual Report 2023-2024**


**ambra**



**TRADIE**

## Table of Contents

<b>Table of Contents</b> .....	<b>2</b>
<b>NOTICE OF ANNUAL GENERAL MEETING 2024</b> .....	<b>3</b>
<b>President’s Report</b> .....	<b>4</b>
<b>Music Director’s and Administrator’s Report</b> .....	<b>6</b>
<b>Associate Conductor’s Report</b> .....	<b>13</b>
<b>Treasurer/Secretary’s Report</b> .....	<b>14</b>
<b>Statement of Receipts and Payments</b> .....	<b>15</b>
<b>Financial Statements, By Performance Activity</b> .....	<b>16</b>
<b>Concert Manager’s Report</b> .....	<b>18</b>
<b>Publicity Manager’s Report</b> .....	<b>18</b>
<b>Personnel Manager’s Report</b> .....	<b>19</b>
<b>Section Manager Reports</b> .....	<b>19</b>
Flute Section Manager – Jacci Jones.....	19
Double Reed Section Manager – Roland Yeung acting.....	19
Clarinet Section Manager – Sebastian Beswick .....	19
Saxophone Section Manager – Allannah Coldwell .....	19
Horn Section Manager – Tracy Tulloch.....	20
Trumpet Section Manager – Robert Harry .....	20
Low Brass String Bass Section Manager – Josh Anderson.....	20
Percussion Section Manager – Stuart Newstead.....	20
<b>Appendix: Facebook Insights</b> .....	<b>22</b>
<b>NOMINATION FORM</b> .....	<b>23</b>

<p>The Grainger Wind Symphony Inc.</p> <p><b>NOTICE OF ANNUAL GENERAL MEETING 2024</b></p>	
--	--

The Annual General Meeting of The Grainger Wind Symphony Inc. will be held at 7:00pm on Wednesday 7 August 2024 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 financial Members 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 the discussion.

Please note that the 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By Concert Subscription Fee in the financial year 2022-2023 to be entitled to vote as a Full Member in 2023 has been rescinded.

**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
6	Election of 2024-2025 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 2025
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 had another stimulating and enjoyable year of music-making.

In October 2023 we performed 'The Worth of My Music: A Celebration of Percy Grainger and His Legacy', a program curated and directed by our Associate Conductor Shane Walterfang. We have very much appreciated working with Shane since his appointment to this role last year and enjoyed this concert with its inclusion of works by Percy Grainger and a cohort of distinguished composers associated with him. In December we performed 'A Musical Celebration' featuring a diverse range of works of contemplation and celebration from composers including Lili Boulanger, Joe Hisaichi, Handel and Henry Wood, as well as contemporary Australian composers Emerson Hurley, David Goddard and Katy Abbott. We commenced our 2024 season in March with 'Celestial Light', featuring majestic and sensitive works inspired by the stars and worlds beyond our own. We continued our tradition of working with local secondary schools with our annual 'By Invitation' concert in March where we combined with Blackburn High School to perform wind symphony classics as well as some newer repertoire. This collaborative concert provides an opportunity for student musicians to develop their technical skills by working with more experienced players and gives them of taste of music-making opportunities for when they leave school. We presented our annual 'Made in Australia' in June, featuring a very well-received program of new works by contemporary Australian composers. Grainger Wind Symphony's 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 are preparing works for performances at the Australian National Band and Orchestra Conference (ANBOC) in July (where we are the chosen band for the conducting workshops) and for 'Echoes of Time', our upcoming classical concert in August. We have also run our own 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.

We are deeply appreciative of our extremely dedicated and hard-working Music Director Roland Yeung who has managed a heavy load of music preparation and administration and curated most of the works for the 2024 season. We value Shane Walterfang's contribution to music curation and direction in his role as Associate Conductor and we would like to thank guest conductor and percussionist Ivan Maffei for his contribution to the 2024 'Made in Australia' concert.

Thank you very much to our Committee members who have kept us going this past year. Particular thanks are due to Jacci Jones, our highly organised Librarian, Nick Roney for putting our printed performance programmes together, and 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 to Paul van Haaster for his valued sound recording work, Kristian Gregory and Penny Latham for taking up the role of compere for our concerts, and to Hannah Papps for designing our posters.

We extend our thanks to our sponsors whose support is extremely helpful to keep our organisation going: Stick It Percussion for their assistance with instruments in 2023, Ruth Collins, Ambra and Tradie for photocopying support, and Fine Music who have supplied us with sheet music at a discount and in a timely manner.

As always, we thank our fantastic group of players, who make the Grainger Wind Symphony the great ensemble that it is, and in particular, our section convenors who quietly and efficiently organise our instrumental sections: Seb Beswick (clarinets), Jacci Jones (flutes), Allannah Coldwell (saxophones), Rob Harry (trumpets), Joshua Anderson (low brass and strings), Stuart Newstead (percussion), Roland Young (double reeds), Tracy Tulloch (horns). We greatly appreciate the musical talents of all of our



members and their ongoing cheerful willingness to step up and assist with performance day set up and logistics.

Tracy Tulloch, President, GWS 2023-2024

## Music Director's and Administrator's Report

*By Roland Yeung*

This report contains all the GWS activities I have undertaken in both roles of Music Director and Administrator for the period since elected in August 2023 to the 2024 AGM.

This is the first time I have officially held these two roles, and the administrator role is quite new to GWS even though there has been a committee position since 2014.

The first priority in setting up the combined roles was to work out how to cover for the other unfilled committee roles, namely Personnel Manager and Concert Manager. This report will describe how I covered these roles as well.

### PERSONNEL MANAGER

This portfolio became a high priority with the decline in the performance of the GWS CRM player management application. I was receiving weekly messages to upgrade to the application and operating system software, but we could not because the versions we were using were too old. We have to shift our data and set up a new player management application.

With a small volunteer team of players, we trialled seven applications that could operate on mobile devices and on desktop computers. We recommended that Symphona be adopted and we worked to bring on board all Section Managers, GWS Committee Members and players. As Symphona was primarily a roster app that allowed players to accept invitations to join a roster and provide them with information about the rehearsal and concert schedule, and program details.

### SYMPHONA – PLAYER ROSTER WEB APP

In the implementation of this new process, Section Managers had to use their method of communicating with potential players whether it be SMS, email, Facebook closed group or voice mail. As Music Director and Administrator, I provided them with full concert details from the first rehearsal to the concert details in an email and uploaded a copy to the Player's Only Page on our website. The SM passed on this information to interested players so they could see the commitment GWS expected and commence discussions as they worked around their work and family commitments. From the last AGM, the roster was set up for Concerts 4, 5, and 6 in 2023 and Concerts 1, 2 & 3 in 2024. Through this time, some players gave me feedback that they appreciated having easy access to the player information and calendar that was linked to the Symphona roster web app. In early 2024, we were approaching 100% of players on-boarding.

After the directors decided to cease operating Symphona on the 1<sup>st</sup> of June, we closed our usage of Symphona in May. All details of players and events have been deleted from Symphona. At the time of writing this report, Symphona is still open. I have sent my thanks to Tiffany, the co-director and praised the concept. She expressed great disappointment that there was little uptake, so the team had dispersed.

### REPLACEMENT FOR SYMPHONA

We have commenced trialling Spond, our second choice play organisation app. It has stronger back-end support and has many more developed features, including a chat feature.

Evaluation is continuing, but it is not an urgent matter as staging Made In Australia, setting up our involvement in the ANBOC'24 conference and setting up Concert 4 with two overseas guest conductors has taken much of my time.

A commitment to using Spond involves a sizable fee. There is an annual fee and an annual per-player fee. In addition, any financial transaction through the app is at a 6%+ rate.

On-boarding players can be done within Spond. We have already set up a Google Form to register players who wish to join or rejoin us. All new players are still required to fill in a Google Form "EOI to Play in GWS". When received, I will pass them on to the relevant section manager(s) for acknowledging the registration of interest and recommending the player's placement.

Building on reviewing and rethinking our player management processes, I am exploring using more of the Google Business Suite to see if we can get automatic updates of player lists in Excel/Google Sheets, the ability to send out bulk emails from that list, and links to a GWS Contacts list for sending out SMS communications. Over the coming year, I will explore the potential of Google Business Suite to serve our purposes for little cost.

In the meantime, I have encouraged Section Managers to keep in contact with players in their section using their preferred communication methods, and I will keep SM informed through emails.

### CHECKING PLAYER WWCC

Without the aid of a Player Management App, the checking and monitoring of WWCC status was done manually using a spreadsheet and a pile of papers. For our concert with school students, we were fully compliant. Once we have an IT solution, new players can be added and checking can be automatic.



## PLAYER ATTENDANCE ROLL

A player attendance roll is kept at every rehearsal. Especially without an online Player Roster Web App, forming player lists, for example, for the Concert program, is much harder. Keeping a list is easier than making up a new list every concert. So, every player now registers by completing a Google Form “EOI To Play In GWS”. A copy is sent to the relevant Section Manager for approval before taking it back to the committee for ratification. Please complete another Google Form if they need to update their details. The Incorporate Associations Act requires us to have an up-to-date member register. As our player list changes every concert, the task of list management is continuous.

My thanks to Section Managers for informing me of players on the roster, apologies and any last-minute changes.

## LIBRARIAN

The Music Director is in constant communication with the GWS Librarian to put sheet music into the player’s folders and after the concert take them out and put the next lot in. The parts that are purchased by GWS have to be stamped, numbered and consolidated on a summary list. Where the parts supplied are insufficient, extras are photocopied. The Librarian has encouraged players to photograph their parts for private practice rather than take their parts away. These procedures have enabled the set for parts to be without loss, which saves a lot of work and time.

Jacci Jones has been doing this for several years and has been encouraging Fraser Dun to learn the job. My thanks to Jacci for her timely work in doing this job.

## PHOTOCOPYING AT BHS

Printing sheet music, particularly original works, is an important service as sheet music is our primary source. After changes in the Blackburn High School IT policies and changes in IT personnel, I am pleased to have achieved the very best solution. GWS has a credit account for photocopying. We top it up through Accounts. I now have access the BHS Network and can print pdfs from a computer as well as manually at the photocopier. This has taken over two years to achieve so we have the same access as we did three years ago. Yay!!

The night before, I sat with my computer at the photocopier to print a full set of parts for Lord Maxwell’s Goodnight. It took me one and a half hours – longer than it should have as I am not practised in printing multiple files on a Windows computer. Practice will make me more proficient!

## CONCERTS 2023-4

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

### - CONCERT 4 2023: MADE IN AUSTRALIA

Preparing for 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 was held on 26<sup>th</sup> August at St Peter’s Anglican Church, Box Hill.

### - CONCERT 5 2023: THE WORTH OF MY MUSIC

This concert was curated and conducted by Shane Walterfang, our Associate Conductor. It was a highly successful concert in many dimensions. Shane has brought a refreshing change to our concert presentation. Engaging a piano soloist from Australian National Academy of Music playing the Grieg Piano Concerto had strong links to Percy Grainger as Percy was regarded as the definitive exponent of this work. The program was made up of three works by Percy Grainger, a work by Delius who was a close friend of Grainger, a work of music by Stephen Foster and the definitive Australian work Kakadu by Peter Sculthorpe. A terrific program.

Thank you Shane for sharing your musicianship and your love of music with us.

### - CONCERT 6 2023: A MUSICAL CELEBRATION

For the final concert of the year, we presented works with a celebratory and uplifting note.

The conducting was shared between Roland and Shane and included Maestro! by Roger Cichey, a setting of a Chinese Folk Song by Hong Kong composer Simon Yau, a work by Australian Katy Abbott and a moving work by Lili Boulanger D’un Soir Triste. To showcase our players, three chamber groups presented items. Two of the works were by Australian composers: Emerson Hurley and David Goddard who is also a member of the GWS. Then to add to the celebratory mood, we presented The Night Before Christmas with our regular compere Kristian Gregory narrating the poem by Clement Clarke Moore to the music by Randal Alan Bass. music from Phantom of the Opera, Fantasia on British Sea Songs and the Hallelujah Chorus by Handel with Kristian Gregory leading off the audience singing.

### - **CONCERT 1 2024: CELESTIAL LIGHT**

For the first concert of the year, we looked to the stars for inspiration. The program was balanced with music for film and television with Frank Ticheli's Symphony No.2. Music from the television series Dr. Who proved very popular with the audience. Fragments from Jupiter was a reimagined work of Holst was accepted. Suite from Star Wars Part 2 had an added movement Rey's Theme from Episode 7. It was a challenging program with much variety and music that was well known.

### - **CONCERT 2 2024: BY INVITATION**

I saw this concert as an investment into the future for our group, the school and the cultural life in the local area. We repeated some of the works from Concert 1 plus a few new works requested by the school. With a shorter lead up to the concert, the repeating of some works would give players greater satisfaction. We often do not repeat works, so playing with greater confidence because of already testing it out is a very good thing. We performed two works for the school and performed two works with the school. Having our players sit side-by-side with the school musicians was for some students greeting friends made last year at the 2023 By Invitation Concert. We were an inspiration to the students and to their conductor.

I would be open to doing a 2025 By Invitation Concert with another school or schools.

### - **CONCERT 3 2024: MADE IN AUSTRALIA**

As in 2023, eight works were short-listed for workshop, recording and performance. We received 12 quality works, but based on our experience in 2022, that number would be unmanageable and players would feel unprepared for the concert. The first one to be removed was because the work was underdeveloped and showed a lack of understanding of writing for wind band instruments. The next three that were removed were mature works, but they were too long. The rules stipulated the work to be about 7 minutes long. Those that were 11 minutes or longer were deemed to be significantly longer and removed from consideration.

I am proud that our MIA Project is retaining interest among our composers around Australia. On our Facebook Page, we get likes and comments from many composer friends who follow us keenly.

Three composers selected for 2024 had successfully submitted composers in the past. Perhaps for next year, we should give preference for new composers if they have a similar maturity.

The Preconcert Talk was attended by about twenty people. They included five composers, two other conductors, and other people. I asked pre-set questions just to get composers focused on the composition process. Then questions were opened from the floor.

Feedback from the eight composers has not yet been requested at the time of writing as the RAW recordings have only just been released to composers. I intend to send composers a request for comments about MIA 2024 to post on our website.

### **ASSOCIATE CONDUCTOR SHANE WALTERFANG**

Shane has been an excellent addition to the artistic team. As well as taking rehearsals and concerts, he also participates in committee meetings and brings a considered opinion to discussions. I see that players enjoy his rehearsals where he brings different thoughts and skills to the podium. He asks questions and helps everyone consider how they can add to the musical experience.

When I was unwell in July, Shane was willing to step in without hesitation to ensure that GWS could perform at its best. Particularly for the playing at the ANBOC'24 Conference, there were many nuances and details that he took on and lead. Thank you, Shane.

Shane's Concert 5: The Worth of My Music was a nuanced curation of a concert that linked an idea around Percy Grainger, our namesake. A great deal of enjoyment was expressed by many people on many levels. Well done, Shane.

### **SOUND ENGINEER PAUL VAN HAASTER**

Enormous appreciation goes to Paul van Haaster for his dedicated work in all things audio, video, and sharing and also setting up Zoom calls so composers could connect with us remotely. All composers received access to all rehearsal recordings of just their work and the performance on a shared Google Drive folder. Where composers could not visit in person, Paul managed the book of the Zoom call, setting up the Zoom camera, microphones for the conductor and band, and the monitor so everyone could see each other and hear each other. Three composers took advantage of the Zoom service – one from Tasmania, one from Ballarat and one from Melton.

Throughout the year, Paul has been a regular attendee to record rehearsals for the conductors and any players who want to hear their playing using the same sharing procedure as for MIA. He has recorded six concerts given in the past financial year. As a financial member of The GWS, he makes a special contribution to music performance.



## THE GWS REPERTOIRE 2023-2024

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

### - USA ART WORKS

Roger Cichey “Maestro! – A Tribute to Ray Cramer”

Norman Dello Joio “Portals from Scenes from the Louvre”

Frank Ticheli “Symphony No.2” in three movements

### - ASIAN ART WORKS

Simon YAU Yuen Hing “Kand Ding Love Song – Chinese Szechuan Folk Song

### - EUROPEAN ART COMPOSITIONS

Malcolm Arnold “Prelude, Siciliano and Rondo” arr. Paynter

Lili Boulanger “D’un Soir Triste” arr. Hontz

Michael Brand “Fragments of Jupiter: Holst Reimagined”

Antonio de Cabezon “Prelude On A Dorian Mode” arr. Grainger, Brion and Brand

Frederick Delius “The Walk To Paradise Garden”

Georg Handel “Hallelujah Chorus from Messiah arr. Rondeau

Gustav Holst “First Suite in E Flat” 1<sup>st</sup> movement Chaconne ed. Matthews

Henry Wood “Fantasia on British Sea Songs” arr. Greatwood

### - CONCERTI

Edvard Grieg “Piano Concerto in a minor” complete trans. Balmelli

### - LIGHT MUSIC

Randol Alan Bass “The Night Before Christmas”

Hoagy Carmichael “Star Dust” arr. Nestico

Duke Ellington “Caravan” arr. McKimm & Owen

Stephen Foster “Foster On My Mind” arr. Takashi

Grainger, Derbyshire & Gold “Doctor Who: Through Time and Space” arr. Buckley

Joe Hisaishi and Yumi Kimura “Spirited Away” arr. Morita

Roddenberry, Courage & Giacchino “Symphonic Suite from Star Trek” arr. Bocook

Andrew Lloyd Webber “Phantom of the Opera selections” arr. Barker

John Williams “Rey’s Theme” arr. Lavender

John Williams “Suite from Star Wars Epic Part 2 arr. Robert W. Smith

### - AUSTRALIAN WORKS PERFORMED 2023-24

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

Katy Abbott “Jumeirah Jane”

Percy Grainger “Marlborough Fanfare”

Percy Grainger “Walking Tune”

Brian Hogg “Ad Lucem”

Peter Sculthorpe “Kakadu” arr. Aldrich

Nick Shirreff “Gallipoli”

### - AUSTRALIAN PREMIERES OF AUSTRALIAN COMPOSERS

The underlined 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 “Built On The Sands Of Time” 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

David Goddard “A Moonlight Stroll” a world premiere

Fran Griffin “Aftermath” a world premiere

William Hanna “Rhapsody for Wind Symphony” a world premiere

Jitho Jayasinghe “Full Moon Festival Over Kara’s Land” a world premiere

Matthew Pankhurst “Grace” a world premiere

Todd Robinson “Calliphoridae” a world premiere

Nicholas Shirrefs “Gallipoli – For Those Who Gave All” a world premiere

Hayden Taylor “Alone” a world premiere

Michael Young “The Phoenix” a Victorian premiere

Michael Young “Noot Noot” a world premiere.

### 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 selections of a diverse range of works keep our music experience fresh for both players, conductors and audience.

Concert 2022-23	Music from GWS band library	Purchased and used for first time	Borrowed	Given to GWS by composers	Hired
1. Made In Australia 2023	0	0	0	8	0
2. The Worth Of My Music	5	3	0	0	1
3. A Musical Celebration	4	3	0	2	0
4. Celestial Light	0	4	2	0	0
5. By Invitation	1	4	2	0	0
6. Made In Australia	0	0	0	8	0
Totals	10	14	5	18	1

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

### CONCERT MANAGEMENT

I have taken on the task of curating and conducting the 2023 and 2024 concerts of GWS. The tasks moved from creating a theme or idea, discuss suitable venues, considering the opportunities the venue provides and finding published works that would work well in the venue that illustrate the concert theme.

### GUEST ARTISTS

Associate Artist **Leo Nguyen**, a piano student at the Australian National Academy of Music performed expertly the famous Grieg’s Piano Concerto in A minor under the baton of Shane Walterfang. He appreciated the opportunity to perform with us and appreciated receiving a professional quality recording of his performance. Perhaps we should look to invite other students from the academy.

Conductor, composer and academic **Brian S. Wilson** from the USA first made contact in 2021 and discussed visiting Melbourne to visit the Grainger Museum. We made plans for the visit to be in 2022, but for obvious reasons, it did not work. We all agreed that a visit to Melbourne in August would include doing some research in the Grainger Museum and conducting his world premiere of Lord Maxwell’s Goodnight. This movement completes his Grainger Suite. The other two movements we already have in our library.

Professional Conductor **Yoshinao Osawa** from Japan taught me in a private conducting class in the Saito Conducting Method when I was a university student. He offered to return to Melbourne at no expense to us, to conduct The GWS in concert. We also have an opportunity to stage a conducting seminar so conductors can ask him questions. This will be in the same August concert as Brian Wilson’s premiere.

**Kristian Gregory** was compere of four concerts this past year. In one of them, he was also the narrator for the Night Before Christmas and led the singing of the congregation songs. He has been a willing and enthusiastic presenter and speaks so clearly.

Thanks to **Penny Latham** for stepping in at short notice to compere as well as play in the clarinet section in June.

### CONCERT VENUES

The choice of concert venue remains a constant topic of discussion. Up until this year, the committee has preferred to perform in St Peter’s Anglican Church in Box Hill or Stephen’s Anglican Church in Richmond. Both these venues had their advantages and disadvantages. Keeping our costs down to match our income meant that the disadvantages became more apparent. They include distance from food services, cold in the winter months, crowding for players on “stage”, lack of local parking, travel distance for friends and family and so on. The use of these venues meant there were costs for the hire of quality percussion equipment conveniently supplied by John Clark of Stick It! Percussion.

The Committee agreed to hold more of our concerts in the Blackburn High School Auditorium, though not unanimously. We have performed there on several other occasions hosted by the school so it was a decision that was based on past experience. This year, we performed in the BHS Auditorium 2023 Concerts 5 & 6, 2024 Concert 1, 2, & 3 – that is 4 of 6 concerts.

- The advantages we determined were: a bigger volume space including high ceiling that suited the big sound the wind symphony could generate, wood surfaces of the walls and floor resulting in a warm sound with natural reverberation, even down-lighting on to the music stands, two very large data projectors and screens enabling projections during the concert, heating for the colder months, though noisy excellent ventilation, plenty of rooms

for warm-up and cases, indoor toilets and change rooms, easy level walking access between the auditorium and the Williams Road car park. The hospitality services are within easy walk of the school. We saved on the hire costs of performance quality percussion instruments by using the same percussion instruments we rehearse with at the school. Similarly, the players sit on the same seats and use the same music stands that are provided by the school for rehearsals in the concert. The Auditorium PA System has been conquered! At our last concert Paul, our sound engineer gained wireless control of the PA mixer so the compere's microphone could be remotely muted during our performance and activated for the compere's voice.

- The disadvantages we have heard are: the orange folding seats are hard (though patrons are encouraged to bring a cushion to sit on), there is a draught as one set of high-level louvre windows doesn't close, and the walk through the school to the auditorium is often littered with lunch rubbish. Our players had to move all the equipment we used from the Music Centre and after the concert, return them. The new grand piano at BHS is comparable with the grand pianos we use at the two churches but requires careful relocation from the Music Centre to the Auditorium and back.
- Setup time was accomplished in about 20 minutes with everyone helping.
- The hire cost of the BHS Auditorium is higher than the church but there are fewer other expenses than when hiring one of the churches.
- The Committee decided to use any surplus to purchase new music.
- We retain the goal of having a minimum of 60 paying patrons to each of our own-concerts to cover venue and concert presentation costs.

Are we able to increase our audience sizes so we can promote ourselves to occasionally book a more professional concert venue?

#### **PLAYING AT THE AUSTRALIAN NATIONAL BAND AND ORCHESTRA CONFERENCE 6<sup>TH</sup> & 7<sup>TH</sup> JULY 2024**

The opportunity to participate in this national conference was important to keep the music community know that we have a place in the music community. Our participation reflects the excellent work we do for developing conductors and responding sensitively and musically to different conductors. Filling our roster was a little more challenging as the conference was held during the school holidays and some of our players were otherwise involved in the conference. My thanks to all the section managers for the extra work cast more widely for players to fill the roster.

As a former Director of Music at the Carey Grammar, I knew the De Young Performing Arts Centre well. I came up with the idea of playing Bolero starting in the foyer then seamlessly moving into the auditorium and concluding the big climax right at the starting time for the Keynote session at 9 am.

GWS were invited to participate in two ways in this conference held at Carey Baptist Grammar School in the De Young Performing Arts Centre and the Memorial Great Hall.

1. For the Saturday Conducting Symposium, GWS was the conductor's band for the Developing Track. Fifteen conductors put themselves forward to conduct live the Grainger Wind Symphony. Half worked with Dr Travis Cross (USA) and the other half with Dr Paula Cross (USA). Music was supplied by ABODA through Ryan Parks and sponsoring music publishers including Brolga Music, Matt Klohs Music, Middle C Music, Ratmuse and Tim Ferrier Music. Composers chose from the list of works. This made it a lot easier for us to prepare the setlist. Just as with our Conductor's Workshops, each conductor has a private review tutorial after their podium time.
2. For the Sunday Keynote Address by Travis Cross, GWS was the demonstration band. The topic was "The Virtuous Cycle: Enhancing the Feedback Loop Between Gesture and Sound". We preceded the address by playing Ravel's Bolero in the foyer and bringing it into the auditorium with everyone playing! It had a stunning effect waking everyone and energising the penultimate session.

#### **AUDITORIUM AT CAREY GRAMMAR KEW**

The venue of the Keynote address at ANBOC'24 was in the Ian Woolf Auditorium and we have been successful in booking this for our 24<sup>th</sup> August Concert. It has given players a good idea of a superior concert venue, but of course, it costs us more. I think it is worth the extra cost, but we need to celebrate it by bringing 150 people minimum. The venue holds 300 patrons in comfortable theatre seats in a raked auditorium with excellent acoustics. Hire costs include the use of professional stand orchestral percussion, Manhasset music stands, padded chairs for players, a Yamaha S6 grand piano, data projector and use of the AV system, and basic theatrical lighting. Parking on school the grounds is easy, and walking to the venue is easy, but commercial food services are a 20-minute walk. I am very pleased that we have the opportunity to perform there.

#### **OTHER VENUE CONSIDERATIONS**

We have been discussing sharing a concert with some choirs with the plan to perform separately and perform some combined items. It is to our mutual advantage to diversify our programming, merge our respective audiences and take the



opportunity to perform combined work that we would otherwise not be able to do. The discussion with the two choir choirs have not eventuated for 2024. Perhaps in 2024.

One sticking point is to find a suitable venue that suits the wind symphony and choir. With the addition of choir risers, it is possible at Blackburn High. I understand that there are choir risers somewhere at Carey.

Would everyone keep a lookout for potential venues and potential groups we can share a concert with?

The Round is a new venue in the City of Whitehorse. It is the upgrade of the former Whitehorse Centre. The large venue is a 600-seat theatre/auditorium. Expensive and we have to bring in a hired grand piano.

### **2024 CONCERT PLANNING**

For the remainder of 2024, Concerts 4, 5 and 6 are set up. Venues are booked and the program are finalised.

In the coming months, we will put our minds to the 2025 program.

### **SPONSORSHIP**

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.

We are so grateful for the sustained support from our existing partners Fine Music, Stick It! Percussion and Principal Sponsors Ambre Levante and Tradie. We are very much the better for this support.

### **RESEARCHING GRANTS AND PHILANTHROPY**

We would benefit in having a small dedicated team to research grants and philanthropy. This takes some time to shape our applications to suit the fund goals and priorities.

### **2024 YOUNG PLAYER SCHOLARSHIP RECIPIENT DANIEL CHONG**

Daniel has made a wonderful contribution to the Percussion section and to the group as a whole through his versatility, excellent ensemble skills and sensitivity in adjusting what he does in response to the opportunities in the music. Daniel first joined in 2022 when in Year 11. In 2023 when doing Year 12, he found some time in a busy year to play in a few concerts with us. He had very successful results in VCE Music. So far this year, he has been in everything.

### **CONDUCTING WORKSHOPS**

This year, we offered a conducting workshop on Wednesday 27<sup>th</sup> March. Six interested conductors had the opportunity to have an intense one-on-one tutorial and then with their mentor conduct the GWS in a videoed workshop. One conductor did two spots with a different mentor and repertoire. The combination of tutorial, live podium session and review made it a better learning experience. The GWS earned a small amount to add to the sheet music budget. I think that the GWS Conducting Workshops offer something quite different and special for conductors to hone their skills. My thanks go to the guest mentors Lynette Bridgland, Stephen Carpenter, Jo Heaton, and Shane Walterfang for joining with me to make the teaching team. I appreciate the wealth of experience they brought. I enjoyed how they were so different in their approaches but also so effective gauged by the positive response by conductor mentee and the band.

### **IVAN MAFFEIS**

Ivan was transferred to Melbourne as a physicist in the mining industry back in July 2023. He found out about us and asked to join to learn. In his community back in Northern Italy, he has a community concert band and was taking advantage of his overseas posting to learn more about community bands and conducting. He started as a percussionist in GWS and has made a wonderful contribution. Robert Harry helped by driving Ivan to rehearsals. He furthered his conducting skills by being a full participant in the GWS Conducting Workshop. At the time of writing, he was a full registrant at the Australian National Band and Orchestra Conference at Carey Grammar. He elected to participate in the Advanced Track and took the podium with the Royal Australian Airforce Concert Band with one of the chief clinicians as his mentor. Shane and I thought that his conducting was mature and secure. It was in a style that I have seen by many European conductors and we thought that it would be a good experience for our players to work under his baton. The committee supported this idea and we invited Ivan to conduct David Goddard's world premiere of A Midnight Stroll. I thought it was very successful. Ivan and David had many musical conversations as part of this process. Perhaps Ivan will perform the Italian premiere of the work!

Ivan returns to Italy on the completion of this contract. We will miss him as he has become a real friend to many of us.

Thank you all!  
Roland Yeung



## **Associate Conductor's Report**

*By Shane Walterfang*

It's an absolute pleasure to be the Associate Conductor of the Grainger Wind Symphony. This group stands as a testament to the power of community music, bringing together musicians in a collaborative environment that enriches both the participants and audiences. This ensemble exemplifies how diverse musical backgrounds can complement to create a harmonious and impactful musical experience.

We all know that music itself has a transformational power, but its true value lies in how we continue to evolve in our performances. By exploring new concert themes and refreshing our voice within a changing society, we challenge music to evolve beyond well-travelled traditions. This is, in my view, our greatest obligation as a musical organisation. I'm glad that words like 'transformation' and 'reinvention' come to mind alongside 'tradition' when I think about the achievements of the Grainger Wind Symphony.

The Grainger Wind Symphony's success in harmonizing a diverse group of musicians demonstrates the profound impact that music can have on individuals and communities. By providing a space where musicians can come together to create and share music, Grainger Wind Symphony fosters social cohesion, cultural enrichment, and personal growth. Our creative environment highlights the importance of inclusivity, mentorship, and collaboration.

In conclusion, the Grainger Wind Symphony exemplifies the transformative power of community music. The ensemble not only achieves high musical standards but also fosters a sense of community, belonging, and mutual respect. This harmonious blend of diverse musical backgrounds enriches the lives of all participants and contributes to the cultural vitality of the broader community. The impact of such an approach underscores the value of community music as a means of bringing people together and creating lasting, positive change.



## Treasurer/Secretary's Report

By Robyn Yeung

Just a reminder, our financial year is from 1/7/2023 until 30/6/2024 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. GWS is a self-funding organisation. Players come together for musical enrichment. Membership fees are charged to cover the hire of rehearsal space, music purchases and general administrative expenses like insurance and communication. To date, 26 members have paid either subscriptions in full (11 players), or paid the Concert-by-Concert subscription (16 players). Twenty-five players are in arrears for either one or two concerts. As the membership subscription is based on a calendar year, there is still time for players to manage their debt. 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 for her role as Assistant Treasurer.

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 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 was one workshop this financial year which provided some funds for GWS.

The GWS's financial position remains sound. Over the last eight 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. GWS performed in six concerts this financial year, the same as last year. We have reduced our expenses by using Blackburn High School Auditorium, which includes percussion.

Our fixed overhead expenses (eg. Insurance, APRA fees) remain reasonably constant, just increasing with the cost of living changes. Rehearsal room rent for the first half of 2024 has not been invoiced by Blackburn High School so this expense is in arrears (approx. \$3,000). The six concerts offered this financial year provided an opportunity to highlight new music purchased which is an ongoing aim. Fine Music has continued to offer our purchases of sheet music at a discounted rate.

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 (thank you Hannah Papps) and printing (thank you Ruth Collins) of the programs and posters and some guest artist/comper 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. 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 2024	\$20,633.00cr
TryBooking at 30 <sup>th</sup> June 2024	\$0.00
Cash float kept on hand	\$205.00cr

Robyn Yeung



## Statement of Receipts and Payments for the year ended JUNE 30th 2024

<b>RECEIPTS:</b>	<b>2023-2024</b>	<b>2022-2023</b>
Concert takings & performance fees	7,727.50	9,220.93
Membership	9,005.00	8,340.00
Conductors Seminars, Tutorials & Workshops	492.30	1,896.02
Bank Interest	0.00	0.00
Net GST refund	892.00	435.00
Fundraising (canteen, garment sales)	185.97	64.00
Deposit reimbursement	0.00	600.00

---

<b>TOTAL INCOME</b>	<b>\$18,302.77</b>	<b>\$20,555.95</b>
---------------------	--------------------	--------------------

---

<b>PAYMENTS:</b>	<b>2023-24</b>	<b>2022-2023</b>
<b>Concert costs</b>		
Performance fees inc. conductor/mentor/guest artists fees	480.00	600.00
Gifts to performers	72.00	83.00
Sheet music purchase	4,433.16	3,899.97
Sheet music hire (Kakadu)	358.60	0.00
Reimbursement, ABODA	0.00	246.00
Printing/photocopying - programs/posters/music	1,066.01	390.78
Advertising	0.00	0.00
Venue Hire	3,512.00	4,139.50
Hire of percussion instruments	968.00	3,212.00
Reimbursement, Knox Wind Symphony	00.00	1,237.25
Piano tuning	220.00	0.00
<i>subtotal</i>	<i>11,109.77</i>	<i>13,808.50</i>

### **Administrative Costs**

Insurance - public liability	498.85	488.83
Rent for rehearsal venue	4,327.95	1,900.00
Percussion hire at rehearsal venue	682.55	608.00
Postage/stationery/IT services	147.95	141.95
APRA annual fee (One Music)	320.63	308.31
Office of Fair Trading	63.60	61.20
VBL annual fee	330.00	330.00
Reimbursement Annual Subscription	280.00	0.00
<i>subtotal</i>	<i>6,651.53</i>	<i>3,838.29</i>

---

<b>TOTAL EXPENDITURE</b>	<b>\$17,761.30</b>	<b>\$17,646.79</b>
--------------------------	--------------------	--------------------

---

<b>SURPLUS/(DEFICIT)</b>	<b>\$541.47</b>	<b>\$2,909.16</b>
--------------------------	-----------------	-------------------

---

Robyn Yeung

## Financial Statements, By Performance Activity from July 1<sup>st</sup> 2023 to June 30<sup>th</sup> 2024

### CONCERTS

#### 1. MADE IN AUSTRALIA 2023

at St Peter's Anglican Church, Box Hill  
Saturday 26th September, 2023 at 7.00pm. Audience 65.  
Conductor: Roland Yeung and Shane Walterfang

Receipts	Box Office	165.00	
	TryBooking	1,018.82	\$1,183.82
Expenses	Venue	336.60	
	Percussion Hire	968.00	
	Gifts (donated)	0.00	\$1,304.60
Balance (LOSS)			(\$120.70)

#### 2. THE WORTH OF MY MUSIC

at Blackburn High School Auditorium, Blackburn  
Saturday 28<sup>th</sup> October, 2023 at 7.00pm. Audience 68.  
Conductor: Shane Walterfang

Receipts	Box Office	205.00	
	TryBooking	1,091.91	\$1,296.91
Expenses	Venue	636.00	
	Music Hire	358.60	
	Piano Tuning	220.00	
	Gifts	78.50	
	Program Printing	40.00	\$1,333.10
Balance (LOSS)			(\$36.19)

#### 3. A MUSICAL CELEBRATION

At Blackburn High School Auditorium  
Saturday 2<sup>nd</sup> December 2023 at 7.00pm. Audience 60.  
Conductor: Roland Yeung and Shane Walterfang

Receipts	Box Office	275.00	
	Trybooking	1,072.43	\$1,347.43
Expenses	Venue	636.00	
	Gifts	15.00	\$651.00
Balance PROFIT			\$696.43

#### 4. CELESTIAL LIGHT

At Blackburn High School Auditorium  
Saturday 2<sup>nd</sup> March 2024 at 7.00pm. Audience 68.  
Conductors: Roland Yeung and Shane Walterfang

Receipts	Box Office	395.00	
	Trybooking	1,140.68	\$1,347.43
Expenses	Venue	636.00	
	Compere Gift	10.00	\$646.00
Balance PROFIT			\$889.68



**5. BY INVITATION**

At Blackburn High School Auditorium, Blackburn  
 Saturday 23<sup>th</sup> March 2024 at 7.00pm. Audience 76  
 Conductors: Roland Yeung and Shane Walterfang

Receipts	Box Office	165.00	
	Trybooking	492.30	\$657.30
Expenses	Venue	636.00	\$636.00
Balance PROFIT			\$21.30

**6. MADE IN AUSTRALIA 2024**

At Blackburn High School Auditorium  
 Saturday 1<sup>st</sup> June 2024 at 7.30pm. Audience 60  
 Conductors: Roland Yeung, Shane Walterfang and Ivan Maffeis

Receipts	Box Office	235.00	
	Trybooking	867.66	\$1,102.66
Expenses	Venue	636.00	
	Gifts	39.00	675.00
Balance PROFIT			\$427.66

**SUMMARY BALANCE OVER SIX CONCERTS**

concerts held between 1<sup>st</sup> July 2023 to 30<sup>th</sup> June 2024  
 (does not include rent, administration, etc.)

**PROFIT \$1,878.18**

**CONDUCTING WORKSHOP 27<sup>th</sup> March**

<b>Receipts from Participants</b>		<b>\$975.00</b>
<b>Expenses: Mentor payments</b>	<b>\$480.00</b>	
<b>Rent</b>	<b>\$200.00</b>	<b><u>\$680.00</u></b>
<b>Balance for GWS</b>		<b>\$295.00</b>



## Concert Manager's Report

No concert manager report as the position was vacant. The duties were shared between other committee members.

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

## Publicity Manager's Report

*By Nick Roney*

First and foremost, out like to extend my thanks to Ruth, Tracy, and Roland for their consistent efforts in posting and managing social media content for The Grainger Wind Symphony. These contributions have been important towards keeping our audience informed and engaged.

A special thank you to Hannah Papps for her outstanding designs for concert posters and event banners. Hannah's continued creative contribution to The Grainger Wind Symphony adds a professional touch to our programmes and is highly appreciated. Roland, in addition to your social media management, your assistance in proofreading and guiding me in creating concert programmes has been immensely helpful. Ruth, thank you for printing the programmes, ensuring that our audience has access to well-presented materials.

Over the past season, our band has maintained a robust presence on Facebook, significantly contributing to our community engagement and outreach efforts. Our Facebook page has been instrumental in reaching our audience, with a total reach of 2.1 K over the past 90 days. This engagement includes variety of content such as links, photos, and images. We currently have 985 followers, and our most successful post to date was related to the recent 'Made in Australia' concert, which had the furthest reach.

I look forward to continuing our efforts and achieving even greater success in the future.

## **Personnel Manager's Report**

*By Roland Yeung (acting)*

Roland covered this role wearing the Administrator's hat. Please see Roland's report above.

### **Section Manager Reports**

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

Firstly, I wish to thank Maree for looking after the Flute section so wonderfully over the past few years. As she took a short family break, I was happy to step back into the role of Flute Section Manager.

We've once again had a full and wonderful group of Flautists over the past year. It's been great to welcome Christine back on Piccolo, and we continue to have regular players Emma and Phavian in the section. We've also been lucky to have Frankie, Ashleigh and Erin join us for several concerts over the year too. Unfortunately, we had to say farewell to Trista, who has been an outstanding member of our section for many years but wish her all the very best in her new adventure interstate.

Big thanks to Christine for subbing in as section manager where I haven't been available.

I am looking forward to another great year ahead, playing great tunes with this fantastic group. Thanks for all your hard work and dedication to GWS.

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

The mainstay of the double reed section has been Hilary Jones and Josh Petherbridge with Anna Besley joining us early this year. They have been regular and reliable members of the wind symphony. Hilary has been impressive in switching between oboe parts and English horn to cover the most important part when she was the only player. The Oboe section has featured a number of excellent players including Sam Jones Clough, Renee Badcock and Serena Chan.

Often composers for the wind band genre write uniquely expressive double reed parts and our players shine!

#### **Clarinet Section Manager – Sebastian Beswick**

I am deeply appreciative of all our clarinet players in the GWS for your unwavering dedication and effort during the past year. Your commitment to attending rehearsals regularly and practicing diligently has significantly contributed to the outstanding performance of our clarinet section. I am also very proud of the supportive and collaborative environment you have continued to nurture within the group. I am looking forward to another year of music making.

#### **Saxophone Section Manager – Allanah Coldwell**

We have been lucky this year to have a full saxophone section for all concerts - thanks to the versatility of our players, we have had all instruments represented from soprano to baritone. It has been a good opportunity for our players to change to different instruments from time to time. We continue to have a strong core group of players rotating through concerts, and in the last year welcomed several new players – Liam Schreiber, Charlotte Kitchenman, Zoe Azzopardi, Ben Gunthorpe, as well as David Goddard from the clarinet section.

For our June concert, we welcomed two players from Knox Wind Symphony, Amy Chan and Matthew Chipman. I would like to thank them for being willing to play with us on top of their other regular musical commitments. The connection formed between our sections in our joint concert Year of the Dragon in 2023 has been very valuable and I look forward to a continuing mutually supportive relationship.



Thank you to Nick Roney, outgoing section manager in 2023, for his work coordinating the saxophone section over several years.

#### **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 2023-2024 have been Tracy Tulloch, Charlie Stutchbury, Nick Benbow, David Howes, Melissa Lee, Chris McLeod, Nicole Xie and Peter McClive.

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

During the last 12 months we have once again had both an effective trumpet section. We have been able through a pool of players been able to provide The Grainger Wind Symphony with a section up to the task of playing the chosen repertoire. Some players have been able to be more regular than other players, but we have the talent within our pool to cover all contingencies. Once again, we have had the services of Shane Walterfang who is always willing to play in the section when not conducting. Other valued players over the last 12 months have been: Doug Blue, Ruth Collins, Jamie Papps, Catherine Brennan and of course Lyle Hoefer. Also joining us for some concerts was Kevin Bonnett, whom we hope to see again in the future. Lauren Murch will be joining us for ANBOC and Concert 4 as well. I also must make sure I include myself – Robert Harry. I missed concert 3 as I was travelling overseas to the International Trumpet Guild conference in Los Angeles although I did back a whole packet of Lyle's favourite American chocolate bars to ensure his continued dedication to the section that he has been a member of for so long – an awesome record. I wish to pass on my thanks to all the trumpet players for making my job as 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 – Josh Anderson**

We've had a great start to the year. Players we've had include Allan Pennings, Fraser Dun, Ben Hague, Tim Kelly, Michael Taylor, and Kieran Washburn. And even assistance from guest players such as Basil Rizo and Leroy Floyd. These guys have been real superstars being able to fill up the section and really pivot when the times called for it. Their flexibility as a section has made my life really easy, and I think really contributed to giving the band a solid foundation. Special shout out to Fraser for also stepping into the library roll to assist the band with the sheet music and helping me with player arrangements when I've been unable to do so, his contacts in the music world are very valuable to the band. Overall been a solid section to work with.

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

It is always important to thank 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. Particular acknowledgement goes to Roland, Robyn and Shane W. for the enormous effort they put in personally to make the band function. I would also like to pay special thanks to those band members who take the time to assist with the 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.

GWS percussion has had a dedicated group of regular players over the last 12 months with particular mention of the ongoing commitment of Charlotte, Shane and Daniel. It has been great to have Ivan involved during his Australian placement including seeing his talents as a conductor be utilised. We will miss him terribly on his return to Italy but are privileged to have spent time with him. It was also excellent to see Daniel awarded the GWS Young Player Scholarship, the second percussionist to receive this honour. His contribution to the section through quality playing, and indirectly through



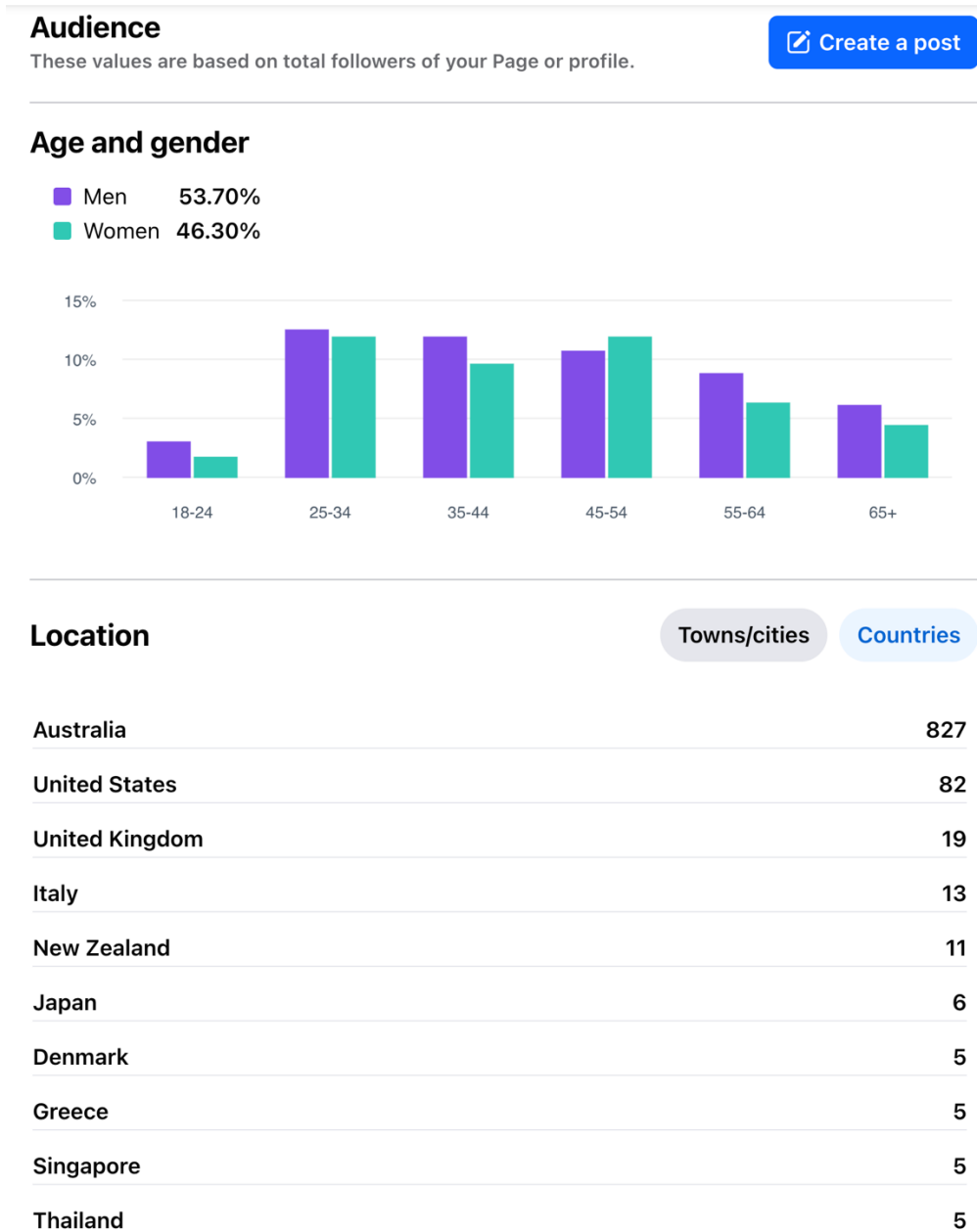
photography for the group, has been excellent. We hope he continues to enjoy playing in GWS for many years to come.

As for problems, solutions and suggestions, I believe I have mentioned it all before in these annual reports so no point in reiterating. We will continue to plug away at improving process where possible. I think the main thing to emphasise in a community group such as GWS is the importance of continuing to enjoy the fellowship of producing music with a high-quality group.

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

## Appendix: Facebook Insights

The GWS has a Facebook page. Here are some insights into our 986 followers at July 2024



End of Annual Report 2023-24

Please use this form below to nominate committee members.

---

## NOMINATION FORM

FOR OFFICE BEARERS 2024-2025 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. sending 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 5 August 2024.

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 7 August 2024. 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 before the AGM and send it to the Secretary/Treasurer Robyn Yeung by email at [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 the 5 August 2024.

Robyn Yeung

Secretary/Treasurer

The Grainger Wind Symphony Inc.