

 **Manningham**
Concert Band
est. 1974

40

1974-2014

Celebrating 40 years

with
The
Music
of **War**

& the Centenary of WWI

Musical Director
Andrew van Gemert

Saturday 16 August 7.30pm

Doncaster Secondary College Performing Arts Centre

Commemorative Program





I would like to congratulate the Manningham Concert Band on its 40th anniversary. This is a significant milestone for any community group and it speaks volumes about the positive contribution the band has made to Manningham past and present.

Over four decades, the Manningham Concert Band has injected its sound and vitality into the City's cultural fabric, making a variety of music available to young and old at gala public concerts including the 'Favourites' afternoon series.

The band has performed with a variety of guest artists and ensembles including contemporary and operatic vocalists, Indonesian Gamelan, Irish dancers, a percussion ensemble, a stage band and a brass band, choirs, bagpipers and an interstate concert band.

Embracing the work of local composers Shaun Jones and Stuart Brownley, the band has performed their unique musical pieces at a range of public events.

The Manningham Concert Band has helped welcome hundreds of our newest residents by playing at 250 citizenship ceremonies and been a regular fixture at Manningham's Carols by Candlelight since the mid 1980s.

The Manningham community has strong appreciation for the arts. Music plays an important part in every well rounded community and has many positive health, social and educational benefits.

Manningham Council is proud to support organisations like the Manningham Concert Band and has enjoyed watching them flourish into the community asset they are today.

On behalf of Manningham Council I wish the Manningham Concert Band many more years of making fabulous music.

Jim Grivokostopoulos

Mayor

Manningham Council



Musical Directors

Michael Hughes

July 1974 to February 1977

Ken Evans

May 1977 to February 1978



Keith Anderson

June 1978 to December 1986

Robert Wagner

January 1987 to June 1994

2014 Anniversary Gala
Guest Conductor



Kevin Morgan

November 1994 – October 1996

Andrew van Gemert

November 1996 – present

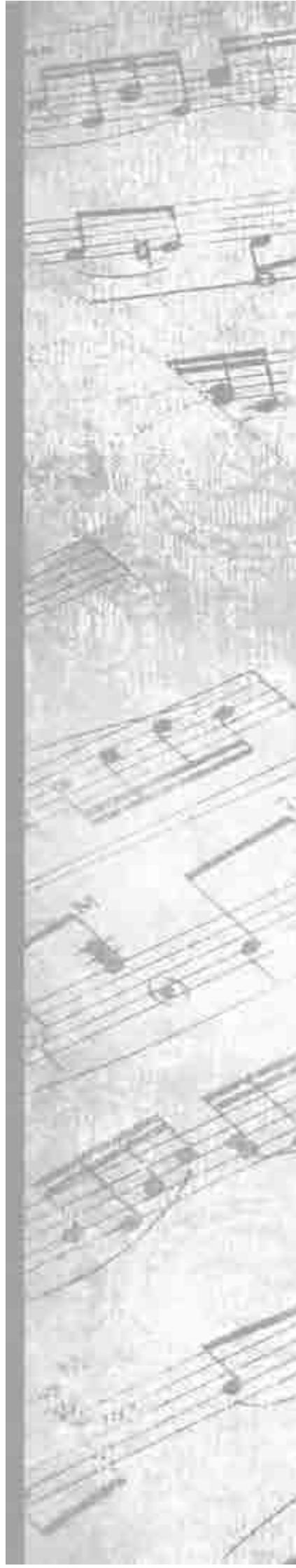
Andrew has been associated with the band for 31 years, initially as a player of various instruments, then for several years as Assistant Conductor. For the last 17 years he has been Musical Director and has received the Menzies Australia Day Community award and the Victorian Bands League Merit award for service to community music.

Andrew was presented with an Excellence Award by the Australian Band and Orchestra Directors' Association. This award celebrates Andrew's contribution over many decades to "outstanding work as an ensemble director" in the school and wider community and his mentoring throughout the state of Victoria especially in the field of conducting ensembles and rehearsal techniques.

Andrew holds a Bachelor of Education degree from The University of Melbourne Institute of Education and is a member of the Association of Music Educators and a Friend of the Percy Grainger Museum. Through the Australian Band and Orchestra Association, he has been involved with teacher education, organising and presenting workshops on conducting technique and band literature. For many years, he has worked closely with many overseas conductors whilst in Australia such as Dr Craig Kirchhoff - University of Minnesota and Dr David Waybright, University of Florida.

He is also in demand as a conducting teacher and guest conductor of camps and workshops and has been one of the adjudicators for the Melbourne Schools Band Festival in the past few years. Recently, he has been invited to present at various state-wide music conferences.

Andrew has been teaching with the Department of Education for 21 years and is currently on leave from Viewbank College where he was Director of Music and taught VCE music, Music performance and General classroom music. He has also been Producer and/or Musical Director for school and community musical theatre productions for 29 years.



The story of Manningham Concert Band

by Denise Deerson and Cathy Latto

***From historical records (1974-1989) compiled by Andrew van Gemert, newspaper clippings*, committee records, AGM reports and oral history interviews from Ted Clarke and Andrew van Gemert.**

Across the parklands and suburbs of Templestowe, woodwind and brass instruments sounded as a counterpoint to the calls of magpies and rosellas. Yes! The first notes of the new band blended in satisfying harmony, but could this small group of dedicated amateur musicians commit to regular practice and rehearsals, and could they become a performing band? Back in September 1974, who could predict the band's future?

The first dreams of a community band in the region formed in the mind of Ron Douglas (from Templestowe Technical School). He had visions of a community group, which extended his music students, perhaps dressed in some smart uniform, performing for ... well, who could say? Fellow like-minded thinkers Michael Hughes (who would become the first Musical Director), Rod Savage (trombonist) and Councillor Muriel Green shared the same vision. Were these trail-blazing musical enthusiasts fully aware of the huge commitment in time and energy that was needed to bring about long-term success?

Undaunted, the first Public Meeting (chaired by Mayor R.D. White) took place at the Athenaeum Hall on 18th June 1974, but was poorly attended due to lack of publicity. At the second meeting three weeks later in the Municipal Offices chaired by Cr. (Muriel) Green, commitments were made by Council, Templestowe Technical School and others, to form and financially support the 'Doncaster-Templestowe Municipal Band' (DTMB). Cr. Green was elected President of the Steering Committee. The Victorian Bands League constitution was adopted, until a new one could be written. A rehearsal date was set, a venue proposed, music was offered from personal libraries, and with quiet optimism the band was duly formed.

On the night of 10th September, to the neighbours' surprise, the Trades Building of 'Tempey Tech' resounded to the joyful sounds of trumpets, clarinets,

saxophones, trombones and tuba – it was the first rehearsal of the new band. A detailed agreement between the school, the Council and the band was signed twelve days later, to be reviewed in fifteen months. Council would provide \$2,500 for purchase of instruments and music, \$1500 per annum for expenses, and financial assistance towards the purchase of uniforms: the school would provide rehearsal, training and committee venues. The grant arrived in October, and the band was on its way. The Musical Director, Michael Hughes, worked tirelessly on writing scores to fit the band, as has every MD since then.

A new Constitution was adopted in May 1975, the new Agreement with Council gave the band five years of financial stability, and the band started to be seen out and about in the community. They performed at a '100 years of Music' concert, a Lutheran Church Dedication Service, Ayr Primary School Fair, Warrandyte Centenary Day, and the Donvale Presbyterian Church Fair. The band's first major concert was held on Sunday 7th December 1975, at which the Templestowe Technical School Orchestra also performed. The concert took place in the Doncaster High School Assembly Hall, an association which has continued down the years, culminating in our 40th Celebration Gala Concert in the school's Performance Centre tonight!

Social events and an annual barbeque/cricket match at the Radke family home in Kangaroo Ground helped to bring the band members together, and a welcome tradition of refreshments at tea-break on rehearsal night was commenced. Could we say that a happy band runs on its stomach, forsaken by stressed MDs at their peril? Membership increased from 23 to 30 in the first year. The committee was keen to buy a handsome uniform for its players, and band members, family and friends were called on for fundraising. That certainly has not changed! Cake stalls were organised by the indomitable Mrs Dulcie Crouch, while Mr Peter Owen

with dogged persistence organised the paid delivery of telephone directories. By July 1976, with the assistance of Council, the band had the funds to acquire a smart uniform of red jacket, knitted black trousers with side stripe, white shirt and (red spotted) black tie.

Fundraising and publicity are ever-present needs in bands. The Leader newspaper group were happy to give the new band publicity, with articles and photos of its development. Doncaster and Templestowe News (DTN), and East Yarra News carried numerous articles. Bill Edgar (tuba, and band leader) was featured calling for new players in 1976: "Once upon a time there was a little boy from Doncaster who learned to play the tuba". Several articles promoted concerts to be given in the grounds of Schramm's Cottage in collaboration with Doncaster Historical Society. This included the highlight of "Carols among the Pines" on 17th December. Payouts occurred at churches, schools and even Shoppingtown. The band was also playing at Citizenship Ceremonies for the Council, which it continues to do.

But in these first few years the difficulties of holding a new band together became obvious. Members found they could not commit to the extra time (rehearsals, fundraising, committee), and differences emerged on purpose, membership and music style. Fluctuating attendance and recruitment of particular instrumentalists for gaps in sections are perennial problems. The first Musical Director (Michael Hughes) resigned in 1977, and the second director (Ken Evans) resigned after seven months. The group became a purely Brass Band in March 1978, but with this action it lost all its wind players, and by the middle of the year membership had dropped to five. At this point, professional musician Keith Anderson was appointed Musical Director, and the rehearsal venue moved to the Lutheran Church Hall, Victoria Street, East Doncaster. At a Special Meeting in September, it was agreed to revert to Concert Band format.



"Could the band continue to function?" was the question being asked in 1978 by one Councillor. But another, Cr. Ian Marsden, remained steadfastly supportive and encouraging. Mrs Crouch (Acting President of the band) in an article in 'The Mirror', expressed disappointment that Council members did not come to

performances. She stated that there had been six different representatives from Council at band meetings, and in general councillors were not very supportive of this community activity. Mrs Gwen Aumann (Secretary), in a letter to 'The Mirror' in December, said that the band had received several inquiries from prospective members, the band was solvent, and it would play on.

A highlight in 1979 was the concert given at the World Bocce Championships, at the Veneto Club, Bulleen. The Club's President sent a letter of commendation in appreciation of the band's effort. Banners now graced the music stands of the band, handmade by Mrs Bev Desmond (wife of a committee member). In April 1980 the band played at the Mayor's Family Barbeque Day in the Municipal Gardens, much enjoyed by all. But the band hit another rocky patch with an alleged breach of verbal contract by the Musical Director (concerning the cost of tuition and rehearsal times) to a band family in 1980. Heated negotiations between lawyers for a year came to no proof of any breach. This was a most distressing time for all involved.

Increasingly, the work fell upon the shoulders of a few. Dulcie Crouch, Gwen Aumann and Richard Desmond were determined to keep the band going. During 1980, negotiations to merge with either Eltham Concert Band or with Templeton Orchestra came to nothing (and that orchestra folded in 1981). Yet there was still a driving passion to develop music in the region - it is hard to defeat a bunch of enthusiastic, dedicated musicians!

Two council representatives, Roslyn Webster and Heather Ambrose, were of great assistance to the band and music-making in the area at this time. In November 1982 a public meeting was held by Heather Ambrose (co-ordinator of Donvale Community Arts) to gauge public response for the formation of an adult orchestra. The outcome was extensive advertising in local schools, and the formation of a Concert Band (based on DTMB members), a training concert band, an adult string orchestra, and a training string orchestra. Of these, the training band commenced in the New Year at Doncaster Primary School under conductor Keith Anderson, with 14 students paying a small fee (but mostly funded by Council). This venture to encourage young students only lasted one year.

However the newly formed Concert Band (still called DTMB) also commenced in February 1983 with 30 members rehearsing in a new venue, the Donvale Living and Learning Centre on Springvale Road. Perhaps the public meeting was the impetus for a renewed determination to succeed, and it was noted at

the AGM that the new band format had brought an influx of 'girl' woodwind players, much appreciated by long-serving male brass players! Members of the band played in the Wurundjeri Parade Festival for the first time – they led the Festival while performing on a moving Low Loader, to great applause! Work Cover and the Insurance companies would not allow this anymore!



Four members formed a brass quartet, and presented works by Mozart and Handel at the Chamber Music Concert (part of the Festival).

The band was fortunate at this time to attract Ted Clarke into its ranks as a trumpet player. With his band experience and organisational abilities he provided a steadying and encouraging influence. The committee made a detailed submission to the Council for an increase in the annual grant, and this was raised from \$1,500 to \$2,200. At this time Ted Clarke was Vice-President and Richard Desmond was Secretary. Some years later, in Ted's citation for Life Membership of the band, he was credited with driving the change to concert band format, recruiting new members, and being a major influence on the band's survival through a difficult period around 1982.

The uniform was spruced up - black ties with a gold treble clef replaced the old black ties with red polka dots.

A Besson BBb Tuba was purchased in April, greatly enhancing the sonorities of the band. The band still owns this tuba! After a year in the new venue, the decision was made to return to the Lutheran Church Hall in 1984. The question of presenting the band in a uniform came up again, and Blue Windcheaters with band logo were added as a durable and practical alternative.

A number of members within DTMB formed a Jazz Band in 1984, known as the 'D.T.'s' (perhaps with other hard-living connotations!). This was first set up to accompany Foote Street Theatre's production of "Jazz and all those Twenties". The theatre company was born in 1975 out of a series of Council funded drama workshops. These workshops and the subsequent shows were led by Director, Producer and President Ed Seppings.

Among its early enthusiastic "D.T.'s" members were Ted Clarke (trumpet), Richard Desmond (trumpet & arranger), Alan Aumann (trumpet), Adrian Baber (piano), Elysabeth Watt (trombone), Helen Baber (alto saxophone), Jane Macneil (drums) and our current M.D., Andrew van Gemert (clarinet/saxophone).

Additional members included Phil Cuthbert (trumpet), Kerrie Hamilton (piano), Ieva Hampson (trombone), Richard Desmond (added Euphonium to trumpet playing), Roger Wills (trombone) and Greg Leibel (Baritone Saxophone). With new energy, performances took place at Foote Street Theatre Company, Templestowe Retirement Village, Banyule High School theatre, now Viewbank College Banyule Theatre - (five events), Templestowe Memorial Hall and Waverley Festival, in quick succession. The "D.T.'s" was also active in 1985, with at least seven playouts.

Ted Clarke became President in 1984, supported by Joint Secretaries Andrew van Gemert and Helen Baber (who would later become Andrew's wife). With Ted's guidance, the band was incorporated as an Association in 1985, with alterations to the constitution and acceptance of Model Rules. Sadly, Gwen Aumann died in October 1985: she had been a great supporter of the band, and Secretary for six years. The band was proud to be requested to support her son Alan and the family, and to farewell Gwen in a fitting manner, by performing at her funeral.

The band was committed to gradually acquiring the instruments and equipment necessary to enhance performances. An Electric Piano and Amplifier were

bought in 1985: the following year, 36 chairs were purchased for use in venues; and the band was very happy to receive from Council the Timpani originally owned by the now defunct Templeton Orchestra. A Drum Kit was bought with a donation of \$1,000 from Doncaster Billabong Hotel, and Stockdale and Leggo (estate agents) sponsored the purchase of Music Folders. Westfield Shoppingtown also sponsored the band with \$2,500 for several years. In 1988 more percussion instruments were purchased (Glockenspiel, Suspended and Crash Cymbals), and with the aid of a Ministry of the Arts grant of \$1,100 an expensive Baritone Saxophone filled out the bass brass section (The saxophone is still in use!).

In June 1986 and 1987 the band ran a three-day Workshop/Camp at 'Barrima' in Somers. Joan Clarke's professional prowess as Camp Cook was greatly appreciated. A final concert was given at the George Vowell Institute for the Blind.



The band was most delighted in 1987 to perform at the wedding of the Secretary and Treasurer, namely Andrew van Gemert and Helen Baber. It was held at Schramm's Cottage, Rieschiecks Reserve, Victoria Street, Doncaster. The grounds are heavily treed resulting in the band playing in, around and sometime on (!) the old graves near the cottage.

The year 1987 also saw the appointment of a new MD, Robert Wagner, and the establishment of our Annual Gala Concert. We are delighted to welcome Rob back as a Guest Conductor in our 40th Celebration Gala Concert tonight. While always encouraging and supportive, by 1989 Rob was expressing the feelings of MDs the world over, in his report to the AGM!

Rob also instituted the MD's Awards, such as 'Most Improved Player' and

***The MD's Lament (1989).
"Ladies and Gentlemen,
I can say with some
conviction that practicing
your band music at home
is a worthwhile and noble
act!! The band would
make much greater
progress each Tuesday
evening and during
performances if your
chosen 'weapon' was to
see the light of day on at
least several occasions
during the week!"***

'Award for 'The Loudest Mouth' (which naturally went to a saxophone player!). The ONEMDA Charity Concert at Whitefriars College in May 1987 was the first advertised paying audience concert for the band since its inception, with \$455 raised for ONEMDA. That Christmas, Carols by Candlelight was performed at the Nunawading Sound Shell.

The Secretary and Music Librarian, Alan Hampson, continued to spend hundreds of hours updating the library, and also producing the "Blues Sheet" (news for the members). The rehearsal venue had moved again by 1987 to the Manningham Art Gallery, and then in 1989 to the Old Library Building in Montgomery Street, Doncaster.



This was due to ever-expanding membership which had now reached fifty five, considered to be a good concert band size. Retiring President Ted Clarke remarked that in five years he had seen membership grow from a low of eight to a high of fifty five. Between them all, the MD and Committee were doing something right!

By 1989, the band had stabilized with a good rehearsal venue, sound finances, sufficient members and a talented Musical Director. DTMB played for His Excellency Bill Hayden, Governor General of Australia, at the Municipal Office on Doncaster Road. The band gave their Annual Gala Concert, and instigated an annual Open Community Rehearsal (inviting interested amateurs along to play with the band). They played at the Springvale Bandfest, and continued to play at Citizenship Ceremonies for Council, including for the Australia Day Citizenship Ceremony at Westfield. Doncaster-Templestowe Municipal Band had weathered the first shaky years, and the future now looked bright. With Andrew van Gemert as President, the committee planned an additional concert in 1990, and the construction of stage risers to show the band

uniform was on the agenda.

The Early Nineties were to be the busiest time for the band with new concert events, new ensembles and a rapid improvement in the performance standard. By the second half of the decade, there was a decline in membership, but the enthusiasm of the band was not diminished despite the challenges.

By 1993 the Band had created a Jazz Big Band, which was made up of players from the concert band. Rehearsals for this group were run on a Sunday night and they hit the ground running with four performances in their first year. By the end of the year they had chosen the name "Opus One" and even managed a few paid gigs!

The first Cabaret night was held in May 1993. This was a night of great music provided by the concert band, jazz big band and a woodwind ensemble while the audience enjoyed a night of dining and dancing. This proved a great success for the Band who went on to provide an outstanding Gala performance which the Musical Director, Rob Wagner, described as "musically the best for several years". Other highlights of the year included a joint performance with the Doncaster Salvation Army and an opportunity to work with a visiting conductor, Mr Rob McWilliams who was taking a break from working on his PhD in the United States. In 1993 and 1994, the band toured for the first time to Canberra to participate in a band festival.

1994 saw the creation of a Youth Band, conducted by Andrew van Gemert who added this major responsibility to his already important role as Assistant Music Director for the concert band. Their first rehearsal was on the 8th February 1994 and they aimed for their first concert on 19th May 1994. This was a very successful first year for the youth band. They participated in the Annual Gala Performance and also performed at three Citizenship Ceremonies, which are still a crucial part of Band life. The Band again held a Cabaret night in May 1994 as well as performing at Citizenship Ceremonies, the ANZAC Service at

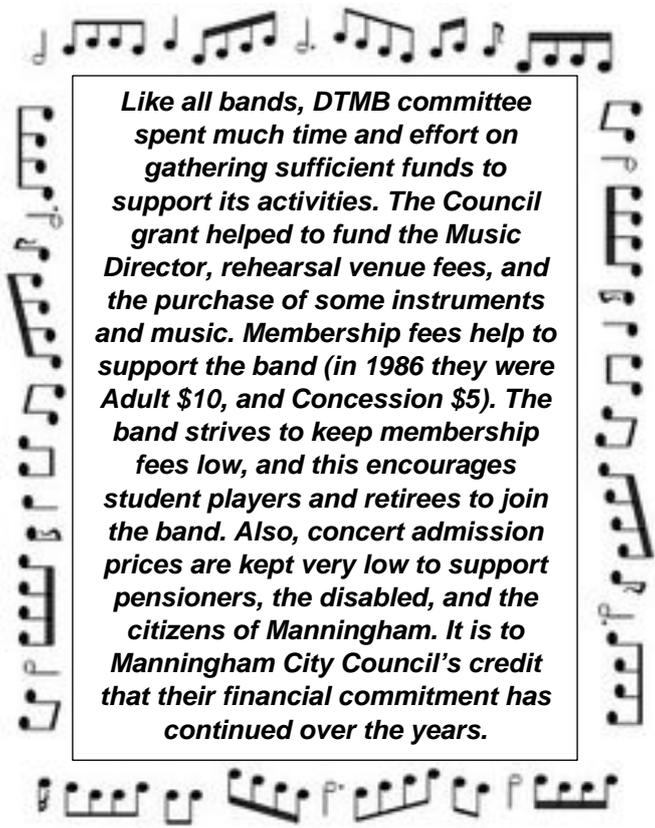
Doncaster RSL, the St Charles Borromeo/Serpell School Anniversary Celebration, the Family Day at Doncaster Nursing Home, Doncaster and Templestowe Carols in the Gardens and Templestowe Festival - a very varied and busy performance calendar by anyone's standards. A major achievement of the band was the acquisition of a cargo trailer without which

performances was a logistical challenge. This was achieved with the help of the Donvale Lions who helped the band raise the much needed funds to make this purchase.

Unfortunately the year did not end well for the band with the unexpected departure of the Senior Musical Director, Rob Wagner. His resignation had occurred just prior to the Gala Concert for 1994 and the band was very fortunate that Andrew as the Assistant Musical Director was able to guide the band through a very trying time and do so with a result of a very successful Gala. The committee had their hands full recruiting a new Musical Director but

was able to arrange for Mr Ian Godfrey from the Conservatorium of Music, University of Melbourne to spend a couple of weeks preparing the band for the auditions for a new conductor. The successful applicant was Mr Kevin Morgan who took up the Senior Musical Director role on 1st November 1994.

The challenging times continued for the Band in 1995 with a reduction from three ensembles to one. There had been growing tension between the stage band, Opus One and the concert band. This was primarily caused by the added pressure on stage band members being required at two rehearsals a week. During this year the bands finally parted ways but this left the concert band with a sudden reduction in players. The band continued to perform with the assistance of visiting players but for the first time was not able to meet all of its performance commitments to Council. The lowest point came when the band had to cancel a concert due to a lack of members available for the performance. This was a very dark time for the band.



Like all bands, DTMB committee spent much time and effort on gathering sufficient funds to support its activities. The Council grant helped to fund the Music Director, rehearsal venue fees, and the purchase of some instruments and music. Membership fees help to support the band (in 1986 they were Adult \$10, and Concession \$5). The band strives to keep membership fees low, and this encourages student players and retirees to join the band. Also, concert admission prices are kept very low to support pensioners, the disabled, and the citizens of Manningham. It is to Manningham City Council's credit that their financial commitment has continued over the years.

There was however some good news. A motion was put to the band at their Annual General Meeting to grant a Life Membership to Andrew van Gemert. Life Membership is granted to a member of the band who has made a major contribution to the band and is only granted on approval by the band membership. Andrew had already been playing with the band for a long time and had also served on the committee in all roles as well as acting as Deputy Musical Director for the Senior Band and was the inaugural Music Director for the Junior Band. The band unanimously accepted this suggestion.

The New Year started with a bang! At the Annual General Meeting held on 21st May 1996 a major proposal was put to the band. Up till this point it had been known as the Doncaster Templestowe Municipal Band but at the meeting the members were asked to consider changing the name of the band in line with the name change of the municipality. There was a great deal of discussion but the motion was passed and the band was now known as "Manningham Musicians Association Incorporated" with the senior band becoming the Manningham Concert Band. Little did new President Barry Clarke realize what challenges were still ahead for the "new" band. Late 1996 saw Kevin Morgan resign as Musical Director and Andrew van Gemert stepped in to fill the role while the Committee undertook the search for a new musical director. The search was a short one and the Committee took the intelligent decision to appoint Andrew as the new Musical Director for the Manningham Concert Band. (He has been doing this job for eighteen years and his enthusiasm and dedication is still a major inspiration for the playing members). During this time a search was started to find a new rehearsal venue and discussions had commenced with the Council to assist in this venture. The aim was to gain a rehearsal venue that was suitable for the band's rehearsals as well as close to a performance venue and that included sufficient storage for the all the band's equipment. This aim was not to be fulfilled for quite some time.

This aim was not to be fulfilled for quite some time.



The last few years of the 1990s were a period of consolidation and growth. While there continued to be concerns over the rate of recruitment of new members the band continued to make valuable contributions to the Manningham community and provided a wide range of performances. One of the most challenging was in the rain and cold at Heide Gallery in 1998 but the band played on. One highlight of this period was Rebecca Gorrell being nominated for Life Membership. Rebecca had been a member of the band since 1989 and had also been the band's Treasurer since 1993. Rebecca was unanimously voted a Life Membership on 27th July 1999.

In 2000, the band moved from their rehearsal site in Montgomery Street Doncaster East to a new rehearsal room at the Templestowe Memorial Hall.



While this venue was not appropriate for performances to be held here (main issues being a problem with the sound reverberating from the hard walls and insufficient lighting for a performance) it proved to be ideal for the band at this stage of its growth. For the first time, the 2001 Gala concert featured the combining of visual overheads put together by the M.D. while the band played. Performing in the Salvation Army Citadel, Taunton Street, Doncaster East, the band played "space" related music while a VCR was projecting NASA footage which had been edited to the arrangements. This concept of marrying vision and audio was lauded as a "new concept in musical performance" by the M.S.O. for one of their concerts over ten years later. The visual content has been a feature of all following Gala concerts.

The band continued to face the challenge of recruiting new members but on 16th April 2002 took the opportunity to recognise the invaluable contribution of one of these members.

Barbara Jones had been an Associate Member of the band and served on the committee from 1986 and served in a variety of positions including President, Vice-President, Secretary and Librarian. This last is probably the least rewarding but most invaluable service that anyone can provide to a performing group. For a group the size of the Manningham Concert Band it requires hours of standing in front of a photocopier to ensure that every playing member has their part. The band voted unanimously for this Life Membership to be granted. This was also the year that Barry Clarke stepped down as President. He had held this role since 1997 and had helped to guide the band through one of the most challenging periods in its history.

2002 also saw the acquisition of four new timpani. This purchase was achieved with assistance from the Council who provided a substantial grant towards this most popular percussion set. The band, through performances and fund raising, raised the rest of the funds. The arrival of the timpani caused great excitement and added a new level to the band's sound. The biggest cause of celebration was achieving a current membership of over 30 playing members from a low of 6 financial members (although quite a few more playing members) in 1996. The band had come through a very difficult and trying time but was now looking forward to a bright future.

The band continued to build on its successes in 2002-3. New members meant a greater variety of music could be performed and the Favourites series of concerts was proving to be a popular format with many returning audience members enjoying the Winter and Spring Favourites. During 2002 Andrew, our Musical Director took leave and for a period of two months the band had the pleasure of being directed by Joanne Heaton. This provided the playing members an opportunity to see how other conductors operate and ended with a very successful "Winter Favourites" performance.

2004 saw band life settling into a routine of preparing for a concert and delivering great entertainment. The band continued to provide musical entertainment for Citizenship Ceremonies as well as supporting ANZAC Day and Long Tan Ceremonies at Donvale RSL. On 20th July 2004 the band again unanimously voted to grant Barry Clarke a Life Membership. During his 14 years of membership he had been President for 6, had guided the band through another difficult period and had earned the honorary title of "Keeper of the Trailer". He transported the band equipment when it was required for a performance, and supervised the loading and unloading of this valuable equipment.

Shirley Clarke stepped down as President of the band in 2005. She had held this position since 2002 and had provided great support and guidance to aid the band in continuing to build on the band's growing successes. She handed this role over to Peter McClive who was to be President for the next 7 years. One of Peter's first acts was to create a website for the band. This proved very effective as Andrew, Music Director commented at the time that he 'had been recognised by people who had seen the website' – a long way from his usual haunts.

The band membership continued to grow and by 2006 had reached approximately 45 consistent members. These very enthusiastic members were active in participation in the band's commitments to Council in performing at Citizenship Ceremonies, the annual Carols in the Park, ANZAC Day services as well as our own concerts. Andrew continued to challenge the band with new music as well as visiting conductors. This was the year when the search for a new rehearsal venue became very pressing. The Templestowe Memorial Hall was no longer big enough for the band and the acoustics in the rehearsal room were proving to be a major disincentive for new members to stay. Once again the committee had to start looking for somewhere bigger.

The band's 30th Anniversary was celebrated at the Gala Concert in 2006 with the performance of a specially commissioned piece from a local composer, Shaun Jones called "Breath(e)". The Manningham Children's Choir and the visiting Baulkham Hills High School Concert Band from Sydney joined the band for this performance. The Doncaster and Templestowe Historical Society provided displays that added a touch of nostalgia to the evening. The exciting news that the new rehearsal venue was on track to be completed by late 2007 was announced and left the band in a state of anticipation of a move in early 2008. Peter McClive negotiated an excellent rehearsal, storage and concert space at the Pines, which has given the band great stability.

The band moved to the current rehearsal venue in January 2008. The new venue at the Pines Learning and Activity Centre was modern and had a performance hall included in its design. This made setting up for a concert almost convenient. It still took a lot of hard physical work from many members of the band to get the hall organised but it was well worth it. With more space and better acoustics the band was able to prepare music more efficiently and Andrew took the opportunity to add a new performance to the Favourites series. So now the band had an Autumn

Favourites added to the Winter and Spring concerts. This was the first concert to be held in the new venue and was a great success with both players and audience.

So now the band's performing schedule was pretty full with 3 Favourites Concerts, a Gala Performance, approximately 9 Citizenship Ceremonies, ANZAC Day and Long Tan performances for the Donvale RSL and the Manningham Carols. But at the start of 2009 the band added another very special performance to our year when we travelled to Bendigo to join with the Bendigo & District Concert Band in a Bushfire Benefit. The day was great success with both bands enjoying not only the performance but the socialising as well.

By 2010 the band had grown to around 60 members and continued our busy program of performances. The Heidelberg Wind Ensemble joined the band for the Spring Favourites Concert, which was a huge opportunity for our band to perform with a semi-professional group. This was a special year for our percussion section as the grants from Manningham Council enabled the band to add Tubular Bells and a new Concert Bass Drum to our collection of percussion instruments, always an exciting time for any group.

With the expansion of both players and instruments, Andrew decided that 2010 would be a great time to challenge the band with some very difficult pieces. The band performed the fourth movement of Shostakovich's 5th Symphony; Alfred Reed's Christmas Music and presented Robert W. Smith's Inchon with audio visuals; a long way from the 'difficult times of low membership in 1978 and 1996'. This was a big year for the band in the music that was played and one of the biggest moments was accompanying David Keeffe when he played a Stuart Johnson horn solo. David also joined us as musical Director in our Gala Concert of the Oakleigh City

Band, a highlight of which was when they played the theme from Thunderbirds.

Andrew likes to be able to include anyone who wants to play with the band but for the first time he actually had to turn players away. It seems that flute and alto saxophone are very popular instruments for young players and the band already had full sections in these areas. This was a long way from the dark days of 1996 when the band was at its lowest membership.



The biggest disappointment of the year was not being able to play at the Christmas Carols in 2010. It seems the weather had other ideas and the band was not able to play in the pouring rain.

Despite this minor setback the band continued to challenge itself and forged ahead into 2011 with anticipation of another great year. It was very exciting for the band to realise that the performance area in our rehearsal venue was now too small for our Favourites concerts, making a move to another venue a more pressing matter. The band now

holds these concerts at the Ajani Centre, Templestowe and this has been a very successful move.

In 2012 Peter McClive stepped down as President of the band and we also had to farewell a number of longstanding members who, due to personal issues, were no longer able to remain with the band. It was sad to have to say farewell to John Myers, who had played with the band for 10 years, and Jack Hadden, who had been with the band for 26 years. They are both missed but occasionally they come back for a visit. Perhaps the biggest loss was Barbara Jones who followed her 5 years as President with 17 years as Vice President. (She was made a Life Member in 2002) Although she has stepped down from the committee she continues to support the band in all sorts of ways. While the band had a few farewells to say, there continued to be a number of new players joining the merry throng. Not

flutes though, the band always seems to have plenty of flutes.

This year saw the purchase of a second trailer to aid the movement of stage risers to performance venues, a very useful acquisition. We also had the benefit once more of visiting conductors and had a wonderful evening with Monte Mumford, a visiting professor from North Western University, USA. He led the band through a challenging but engaging and enjoyable evening. This year the band also had the pleasure of being conducted by two of our own members who were brave enough to step in front of their peers and take the opportunity to develop their own conducting skills.

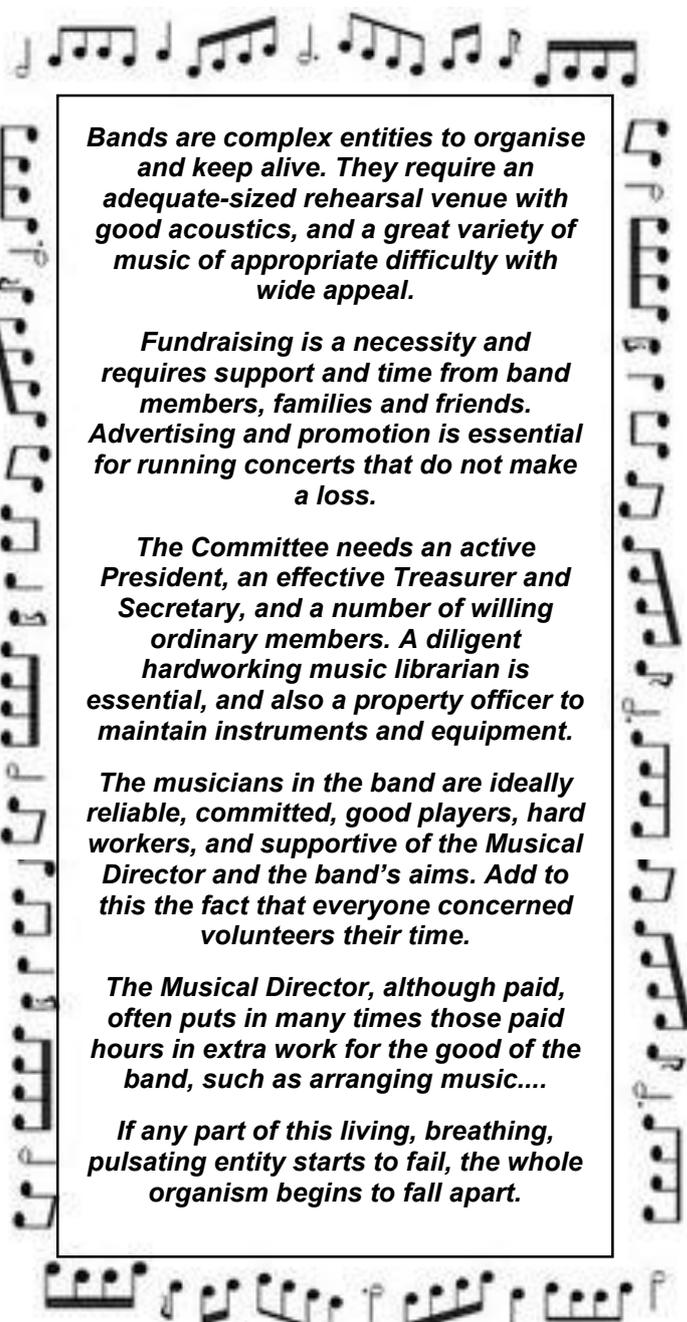
It was a startling realisation at the start of 2013 for the band to find that our move to the Ajani Centre had been successful. So successful in fact that even this centre is now getting too small for our audience to fit in comfortably! The band has continued to build on its strengths. The sense of community within the band has exploded and with around 60 members it's a big one!

In this year of our 40th Anniversary the band continues to prosper in all kinds of ways. Band life has settled into a very happy routine, with Andrew finding new challenging and varied music for the band to play. The band has accompanied slide shows and movies and once even performed "VooDoo" by Daniel Bukvich in complete darkness with flashing lights, perhaps more of a challenge for the audience than the players! Over many years the band has received continuing support from the Manningham Council and this has been a fantastic base on which to build.

The band gradually evolved from a predominantly brass-based band to the full concert band that we see today. Over the last several decades, playing music has become a natural part of students' education in state schools, and this has led to many more fine young players coming through the ranks. Manningham Concert Band (or as previously known; the Doncaster and Templestowe Municipal Band) is proud of its encouragement of young amateur and professional players and conductors. As society's taste in music has changed, the Manningham Concert Band has embraced these changes both in format and programming for concerts, and continues to thrive.

Long may it continue to serve the people of Manningham!

We are proud to celebrate the 40th Anniversary in 2014.



Bands are complex entities to organise and keep alive. They require an adequate-sized rehearsal venue with good acoustics, and a great variety of music of appropriate difficulty with wide appeal.

Fundraising is a necessity and requires support and time from band members, families and friends. Advertising and promotion is essential for running concerts that do not make a loss.

The Committee needs an active President, an effective Treasurer and Secretary, and a number of willing ordinary members. A diligent hardworking music librarian is essential, and also a property officer to maintain instruments and equipment.

The musicians in the band are ideally reliable, committed, good players, hard workers, and supportive of the Musical Director and the band's aims. Add to this the fact that everyone concerned volunteers their time.

The Musical Director, although paid, often puts in many times those paid hours in extra work for the good of the band, such as arranging music....

If any part of this living, breathing, pulsating entity starts to fail, the whole organism begins to fall apart.

40
1974-2014
Celebrating 40 years

Early Years





Reflections

from Debbie Tasker (Flute – Long term member)



I have been a member of the band for 30 years now and have loved every minute of it. I joined when I was 15 years old. My high school band wasn't challenging enough for me and my grandparents saw the Doncaster and Templestowe Municipal Band perform at the Mayor's Family Picnic Day at Ruffey Lake Park

in March 1984 and thought this might be a good band for me to participate in.

During the past 30 years I have seen a lot of changes from rehearsal venues, membership numbers, different conductors and even the change of name from Doncaster and Templestowe Municipal Band to the Manningham Concert Band. When I joined, the rehearsal venue was a small room in Donvale. As the band membership expanded, we moved to different rehearsal venues to accommodate the size and needs of the band. Luckily I was a resident of Manningham so didn't have to travel too far.

The social aspect of the band has been fantastic. I attended several band camps in Healesville, we would go to bush dances at La Trobe University and have movie nights at each other's houses. The annual Christmas party was fun at different band member's properties where we would do different activities such as go on hay rides and play cricket. Other events included a Music Talent Night, a Music/Sports Trivia Night, fundraising at Bunnings selling sausages and performing at Andrew and Helen van Gemert's wedding. The tutorials at camps and different universities also expanded my playing abilities. More recently we have been having a Christmas in July dinner.

The band has offered me lots of opportunities to play music to a wide variety of audiences. We have played

at Nursing Homes, Doncaster Shoppingtown and the Austin Hospital, where we walked around the different wards playing Christmas Carols to the patients. It was great to see a smile on their faces as we performed. We have performed at several festivals, including travelling on a float along Doncaster Road in the rain for the Doncaster and Templestowe Parade and have competed in music competitions. Our trip to Canberra and Bendigo were my highlights where I got to really know other members of the band and play a wide variety of music and experience playing at different venues as well as experiencing different surrounds. Our annual Christmas Carols at Ruffey Lake Park and concerts throughout the year have been fun and rewarding.

There have been 4 main conductors during my time in the band from Keith Anderson when I first joined, to Robert Wagner for several years, Kevin for a short while and the now current conductor Andrew van Gemert. We have also had many guest conductors over the years. Andrew is a fantastic conductor and his passion for music, positive teaching methods and large range of music to play has inspired me to continue in the band.

My family have been very encouraging and supportive. My parents have had various roles on the committee including music librarian and all of my family help out at band concerts. My grandfather even drove me to rehearsals every Tuesday night before I got my driver's licence!

Playing in the band has been a great experience for me. I've learnt a large variety of music and have expanded my musical knowledge and range of notes. I have made lots of friends along the way, had numerous opportunities to play with other bands and ensembles and experience different conducting techniques. I've even been thrown in the deep end and wound up playing the piccolo at a concert (having never played it before). I love playing the flute and the concert band has given me a great opportunity to continue my passion for music.



Reflections

from Barbara Jones (President - Vice President - Librarian)



It was about a year after my daughter Debbie joined the band that I attended the 1985 A.G.M. and was nominated as a committee member.

My duties over the time were ones that the band members were unable to perform because of work, school or

University. I banked monies raised from raffles, chocolate and lamington drives, concert tickets sales etc. I sourced material for the band blazers at various factories and went to schools in the area to hand deliver notices about concerts and open rehearsals. I attended 2 music camps with other volunteer Mums to cook and provide meals for the weekend.

At our first Gala concert at Whitefriars College I sold tickets in the ticket box and served supper at interval. With a few exceptions I have been serving refreshments at all the concerts up until now.

I have served as President, Vice President for many years and finally as Librarian. This was my most challenging job and quite time consuming but I also found it very rewarding. When I moved house nearly 3

years ago I didn't have room for all the equipment including filing cabinets and the very large photocopier, so I reluctantly had to hand over the duties to other band members.

In July 2002 I was honored and privileged to receive a Lifetime Membership award especially as I was a non-playing member of the band. I am willing to participate and attend the concerts as long as I am able, as I see how much pleasure the players and the audience receive from their wonderful performances.

I congratulate the current players in continuing the tradition of great community music making in Manningham!



Reflections

from Rob Wagner – Musical Director (January 1987 – June 1994)

It's indeed a pleasure to extend my congratulations to the Manningham Concert Band on the occasion of your 40th anniversary. This fine group of musicians has represented and served the municipality impressively for so many years, and provided much enjoyment to thousands of music lovers.

Importantly, however, the band has assisted many musicians in developing and extending their musicianship skills and musical understanding, whilst offering a valuable opportunity for social and local community interactions.

Back in the 80's and 90's, when the band was known as the *Doncaster and Templestowe Municipal Band*, my seven and a half years as Music Director seemed to

fly so quickly. I remember most fondly that period in my life with the band - lots of hard rehearsing – but always tinged with plenty of laughter and joy. During my time as conductor, I

delighted in the growth of musicianship from within the ranks, and the increasing numbers of enthusiastic band members who joined the group. As the band grew, it meant we could tackle some of the more challenging concert band repertoire, which became a



source of great pride and pleasure for both band members and myself.

And such a variety of performances, too! The Gala Concerts were always a feature of the annual calendar, plus shared concerts with other bands, along with shopping centre gigs, festivals, and the ever-present Citizenship Ceremonies (which at one point occurred nearly every fortnight!). The interstate trip to perform at the Canberra Festival was also a great experience.

The annual music camps were most enjoyable, too. However, they were also great times for studying the music in depth while also revising the fundamentals of good playing technique. The jazz Big Band grew out of the concert band and proved popular with both the band membership and audiences alike.

But from a conductor's point of view, it's all about the music. And here are just a few of my musical memories with the band:

An "Autumn Afternoon Concert", compered by that wonderful actor, the late Charles "Bud" Tingwell and shared with the Australian Children's Choir. A lovely concert which included *Selections from Les Miserables*, a challenging work for us at the time, but one which the audience enjoyed immensely.

At the Gala Concerts, we would "trot out" a feature work by a major classical composer. Mussorgsky, Dvorak, Mozart, Beethoven and Tchaikovsky were all treated to the band's magic! It was a pleasure to see the ensemble extend itself on this challenging repertoire.

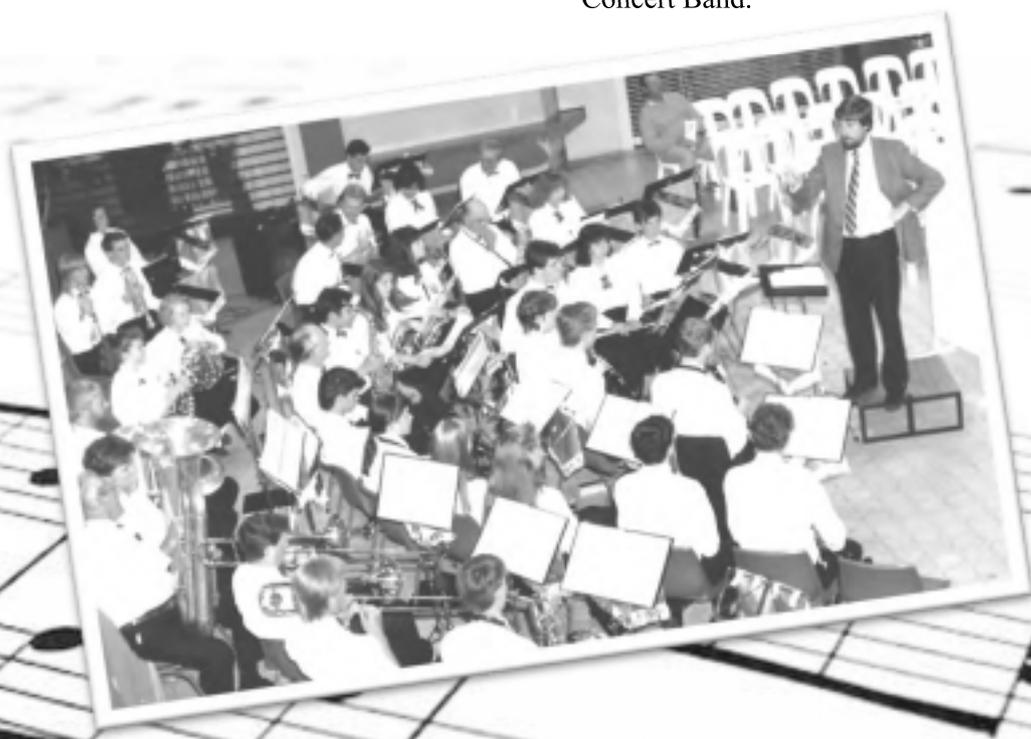
Other demanding works performed in those days included *Hoagy Carmichael in Concert*, a wonderful



medley entitled *Lerner and Lowe in Concert*, the stunning and deeply moving *Symphony No. 1 (Dresden) for Winds and Percussion* by Daniel Bukvich, *South Pacific Selections*, and David Holsinger's endurance testing *Gathering of the Ranks at Hebron*.

Featured soloists with the band included Dr. Andrew Mathers performing Sammy Nestico's alto saxophone work *Persuasion*, and an "up-and-coming" young clarinettist by the name of Andrew van Gemert on *Solo de Concours*.

It is wonderful to see the band continuing from strength to strength, into its 40th year. Under the strong musical leadership of your conductor and long-time band member, Andrew van Gemert, the ensemble strives to make an important contribution to the musical lives of the citizens within the City of Manningham and surrounding districts. Community music making in Victoria is all the richer because of the Manningham Concert Band.



Recent Years







Reflections

from Ted Clarke (President - Inaugural Life Member)



I first became involved with the Doncaster and Templestowe Municipal Band sometime in the early 1980s when I happened to be at a meeting when the then Doncaster and Templestowe Council was trying to form an

orchestra. At the meeting were two members of the local Brass Band, Keith Anderson and Richard Desmond, after the meeting they invited me to come along to a band rehearsal, I rocked up the next Tuesday only to find that there were only about 8 band members at the rehearsal, this went on for the next couple of weeks at which point I ask Keith (the Musical Director) if this was the extent of the membership, he replied "Yes". I said if I could do some recruiting he said "Go for it".

Janette my daughter had been playing trumpet in the Doncaster East High School band so I ask her if she and some of her (ex-band) school friends would like to get together and come along to a rehearsal of the brass band, a couple of weeks later around 25 or so students arrived at the band room.

Keith was overjoyed with the turn up, it was the start of things to come, eventually the band changed its format from Brass to Concert band, and I might add that our present M.D was part of that number of Janette's school friends who arrived for that first rehearsal.

As time went on more and more players arrived to lift the band numbers to the point we could perform to a larger audience at a self-promoted concert. Although we had been performing in minor gigs for the council our first major concert was to be held at the White Friars College Donvale a charity concert to aid "ONEMDA", we managed to raise just over \$400.00 which turned out to be a great success, this was followed by many other concerts, and over the years have developed to the concerts we know today.

I became President of the band 1984 and held that position for 5 years and in 1990 it was a great honour to become the first life member of the Doncaster and Templestowe Municipal Band.



After stepping down as President, I continued playing trumpet for many years with the band. I still play my trumpet, but closer to home. I could go on, but we have come here tonight to listen to great music Let the music begin



Musicians

Piccolo & Flute:

David Fletcher

Flute:

Sue Anderson
Sarah Bond
Krystle Chua
Rebecca Darby *
Katherine McMillan
Lynnette Reid-Price
Debbie Tasker
Rachel Vardy
Eloise Thompson

Oboe:

Olivia Walton
Nicole Gee

Cor Anglais:

Nicole Gee

Bassoon:

Geoff Illing
Cathy Latto
Shane Simpson #

Contra Bassoon:

Geoff Illing

Eb Clarinet:

Duncan Smith

Bb Clarinet:

Tracey Boekel
Christina Illing
Pat Gleadle
Rumi Kishimura
Tania McClive
David Newcombe *
Andrew Ralph
Duncan Smith

Bass Clarinet:

Sue Rawlinson
Marnie Sier

Alto Saxophone:

Grahame Coleman
Danny Kovacic
Terry Norman
Jenny Spicer *

Tenor Saxophone:

Peter Pichut
Trevor Vardy

Trumpet:

Greg Ahpee
Ian Andrew
Rachael Bean *
Ron Cook *
Craig Horsnell
Nick Irvine
Lauren McAlister #
Sam Parry #
Aidan Puglielli #

French horn:

Matthew Clark
Rachael D'Rozario *
Natalia Edwards #
Peter McClive

Trombone:

Stuart Andrew
Denise Deerson *
Sasha Kumar
Laurence McDonald
Scott van Gemert #
Daniel Youssef

Euphonium:

Danny van Bergen #

Tuba:

Ben Hague
Andrew Talbot
Jill Wolfenden
David Worsnop

String Bass:

Rosa Antoniou

Percussion:

Sophie Antoniou
Martin Bull
Doug Symons
Sarina Walker

Extra Percussion:

Sarah Bond
Cathy Latto
Marnie Sier
Jill Wolfenden

Librarian:

Rosa Antoniou

* denotes a regular member not playing for this concert

Thank you to guest players helping us out today.

Guest Vocalist



Andrew Hondromatidis

More affectionately known as 'Hondo', Andrew Hondromatidis graduated with a Bachelor of Arts (Musical Theatre) from the **University of Ballarat Arts Academy** in 2010. While at the Arts Academy, Hondo performed the roles of Floyd Collins in *Floyd Collins*, Memphis in *The Life and Caldwell B. Cladwell* in *Urinetown*. Hondo has worked for the **Australian Shakespeare Company** in productions of *Jungle Book: The Next Chapter* and *Wind in the Willows* (performed in the beautiful Royal Botanic Gardens). Hondo has appeared in numerous TV commercials and featured in **Underbelly: Squizzy** and **ABC2's Twentysomething**. In September 2013, Hondo made his professional music theatre debut **starring as Stewpot** in the Opera Australia/ John Frost production of **South Pacific**, touring Sydney, Perth & Adelaide. At the end of February 2014, Hondo performed as a featured vocalist in a concert of original music by an upcoming Australian composer for a 3-show-only performance entitled, 'Playground', at Chapel of Chapel.

Previous Gala Themes

2013	Visions in Music featuring B.E.D. Percussion
2012	Broadway Spectacular featuring Richard Thomas (voice)
2011	Russian Rhapsody featuring Nadia Corlevetti (voice) & Justin Corlevetti (voice)
2010	Best of British featuring Ray Khong (voice) & Oakleigh City Band
2009	Celebrating Melody and Movement featuring the Macleod Community Choir
2008	And all that Jazz featuring Opus 21 Big Band
2007	Stage and Screen featuring Richard Thomas (voice)
2006	30 Years of Music in Manningham featuring Manningham Childrens' Choir & local composer Shaun Jones
2005	Last night of the Proms featuring Richard Thomas & The Ringwood Highland Pipe band
2004	2004 Gala Concert featuring Doncaster Secondary College Choir
2003	Music on the Pacific Rim featuring 'Permai' Gamelan (Poedijono – Musical Director)
2002	Music from Europe featuring Shaun Jones (Piano)
2001	2001 - A Musical Odyssey featuring Richard Thomas (voice) & Shaun Jones (Piano)
2000	Music through the ages featuring Brett Wood (guitar) & Sarina Chan (piano)
1999	Silver Anniversary featuring Diamond Valley Brass Band & local composer Stuart Brownley
1998	A Sea of Music featuring Donvale a Cappella Choir
1997	Music from Around the World featuring Montmorency Secondary College Senior Wind band
1996	Gala Concert featuring Harmoni Quintet and Opus Twenty One Big Band
1995	50 years on - A time to Remember featuring Opus Twenty One Big Band
1994	Best of British featuring Ray Gilson
1993	From Haydn to Hoagy featuring Ray Gilson
1992	Music from the Movies featuring gospel singers 'Reflection'
1991	A Night on Broadway featuring Templestowe Heights Primary School Choir
1990	Gala Concert featuring Andrew Mathers (Alto Saxophone) and the University of Melbourne Institute of Education Clarinet Choir.
1989	Gala Concert featuring Tintern C.E.G.G.S. Cooper Choir and Madrigal Singers
1988	A Concert to Aid the Doncaster & Templestowe Palliative Care Service featuring The Doncaster & Templestowe Musical Society

40th Anniversary Gala

The Music of War

Colonel Bogey

Kenneth Alford
Ed. Frederick Fennell

American Salute
(When Johnny Comes Marching Home)

Morton Gould
Trans. Philip J. Lang

April 25th 1915
"Abide with Me", "Lead kindly Light", "O God Our Help",
"Eternal Father Strong to Save" (Melita)

Traditional
Arr. Ralph Hultgren

American Patrol (March)

F.W. Meacham
Arr. Jerry Gray

Egmont Overture

Ludwig van Beethoven
Trans. M. H. Hindsley

The King across the Water
Guest Conductor: Rob Wagner

Bruce Fraser

"Bring Him Home" from Les Miserables
Vocal: Andrew Hondromatidis

Claude-Michel Schonberg
Arr. Brendan Elliget

Lawrence of Arabia

Maurice Jarre
Arr. Alfred Reed



INTERVAL

Marche Slave

Peter Tschaikowsky
Arr. L. Laurendeau

“Anthem” from Chess

Vocal: Andrew Hondromatidis

Benny Andersson, Tim Rice &
Bjorn Ulvaeus,
Arr. Sean O'Loughlin

Vera Lynn Medley

Vocal: Andrew Hondromatidis

Medley containing

“It’s a long Way to Tipperary”,
“Pack up your Troubles”,
“Keep the Home Fires Burning”,
“There’s a Long Long Trail”,
”White Cliffs of Dover”,
“Nursie, Nursie”,
“When the Lights go on again”,
“We’ll meet again” &
“Wish me Luck as you Wave me Goodbye”.



Radetsky March

Johann Strauss Snr.
Arr. Stuart Johnson

The Light Eternal

Vocal: Andrew Hondromatidis

James Swearingen



Reflections

from Andrew van Gemert (Musical Director)



It is indeed a great pleasure for me to conduct the Manningham Concert Band on the occasion of its 40th Anniversary concert and share it with a group of loyal audience members (and hopefully some new ones). I also

would like to thank some faces from the past who join us on and off stage tonight.

Although there have been many musicians come and go, expanding their musical skills with the band over the last few decades, it impresses and humbles me, the number of musicians who have committed to many years of music making not only with this band but to music making in general. I see every week, how this enriches them, their families, fellow performers, the community and of course.....me.

I was 'inducted' into the community spirit (without knowing it) as a very young person by my parents and gradually realised the benefits community music and arts have, that unfortunately these days, are extremely hard to express in black and white on 'Key Performance Indicators' in a review. Even though

I was involved in a very active music program at High School, I performed in many other settings and one was the local community 'Templeton Orchestra'. Many musicians from that group became players in the Doncaster & Templestowe Municipal Band or loyal audience members and great advocates for the band. The late Wendy Greene comes to mind.



My first rehearsal (as a clarinettist) with the band was on Tuesday 1st March 1983. It was the result of a conversation with Ted Clarke encouraging me and quite a few other friends to come along to the local band which was transforming itself from a brass band to a concert band. Well, not withstanding a short absence, I never really left! I flourished moving from clarinet to multi-instrumentalist to holding most of the positions on committee to Assistant Musical Director, to Music Director of the Youth Band, and finally Musical Director.

There are two elements that contribute to a successful music ensemble; the Musical Direction and the organisation. I have been lucky to witness and learn from some great contributors to this band over the years. Although mentioned in the "Story of the Manningham Concert Band" pages, I would like to recognise some significant people I saw contribute to the band's development.

Dulcie Crouch, Gwen Aumann, Richard Desmond – for their tireless efforts over many years, but especially in the late 70's – early 80's. The band may not be in existence without their work.

Ted Clarke – being a catalyst in transforming the band in 1983 and subsequent Presidential work.

Alan Hampson – supreme organisational ability as Secretary he played in period of enormous growth in the 1980's.

Barry Clarke, Peter McClive – two of the longest serving Presidents who spent many hours being the interface between the band and council.

Barbara Jones – outstanding organisational ability as President, Vice President, committee member and especially librarian. Thousands of unseen hours resulting in the most organised music library in Melbourne!

Keith Anderson – his belief in community music saw a determination as M.D. to not only keep the band going through tough times but improve it.

Rob Wagner – for his musical, educational and organisational vision which has resulted in the musically, financially and structurally sound organisation we see today.

Over many decades, Rob has been generous in sharing with me his ideas and skills on conducting, teaching, repertoire and the worth of music not only to the individual but to the community at large. I cannot thank him enough. As Rob has written in his 40th Anniversary message; "But from a conductor's point of view, it's all about the music". He is right!

Out of the many great musical memories with the band I wish to highlight just a few.

Spring Favourites 2013: Incorporating the Federation Hand Bells into Michael Colgrass' "Churches". The biggest blast for me was that I sent the video of the performance to the composer and he loved it!

Gala Concert 2011 "Russian Rhapsody": How can you not get excited about the music of Shostakovich,

Tchaikovsky, Rimsky-Korsakov, Khachaturian, Borodin and Stravinsky?

Gala Concert 2003 "Music on the Pacific Rim": Having Musical Director Poedijono and the Permai Gamelan be guest performers, was a delight for me. I've always tried to incorporate as much variety into our concerts as possible.

Gala Concert 2001 "A Space Odyssey": The start of my interest in mixing live music with vision. The images were played on a VHS cassette! Thanks to NASA for the great footage.

My thanks to all the musicians who have shared their skills and love of music while taking the musical journey with me over the past seventeen years as Musical Director. I have loved every minute.



Tuesday night rehearsals





Program notes

World War 1

- April 25th 1915, “Abide with Me”, “Lead kindly Light”, “O God Our Help”, “Eternal Father Strong to Save” (Melita), Traditional, Arr. Ralph Hultgren
- Lawrence of Arabia, Maurice Jarre, Arr. Alfred Reed

The First World War began when Britain and Germany went to war in August 1914, and Prime Minister Andrew Fisher's government pledged full support for Britain.

Australia's early involvement in the Great War included the Australian Naval and Military Expeditionary Force landing at Rabaul on 11 September 1914 and taking possession of German New Guinea at Toma on 17 September 1914 and the neighbouring islands of the Bismarck Archipelago in October 1914. On 14 November 1914 the Royal Australian Navy made a significant contribution when HMAS *Sydney* destroyed the German raider SMS *Emden*.

On 25 April 1915 members of the Australian Imperial Force (AIF) landed at Gallipoli together with troops from New Zealand, Britain, and France. This began a campaign that ended with the evacuation of troops on 19 and 20 December 1915. Following Gallipoli, Australian forces fought campaigns on the Western Front and in the Middle East.

Throughout 1916 and 1917 losses on the Western Front were heavy and gains were small. In 1918 the Australians reached the peak of their fighting performance in the battle of Hamel on 4 July. From 8 August they then took part in a series of decisive advances until Germany surrendered on 11 November.

The Middle East campaign began in 1916 with Australian troops participating in the defence of the Suez Canal and the allied reconquest of the Sinai Peninsula. In the following year Australian and other allied troops advanced into Palestine and captured Gaza and Jerusalem; by 1918 they had occupied Lebanon and Syria. On 30 October 1918 Turkey sued for peace.

For Australia, as for many nations, the First World War remains the most costly conflict in terms of deaths and casualties. From a population of fewer than five million, 416,809 men enlisted, of which over 60,000 were killed and 156,000 wounded, gassed, or taken prisoner.

The outbreak of war was greeted in Australia, as in many other places, with great public enthusiasm. In response to the overwhelming number of volunteers, the authorities set exacting physical standards for recruits. Yet, most of the men accepted into the army in August 1914 were sent first to Egypt, not Europe, to meet the threat which a new belligerent, the Ottoman Empire (Turkey), posed to British interests in the Middle East and the Suez Canal.

After four and a half months of training near Cairo, the Australians departed by ship for the Gallipoli peninsula, with troops from New Zealand, Britain, and France. The Australians landed at what became known as Anzac Cove on 25 April 1915 and established a tenuous foothold on the steep slopes above the beach. During the early days of the campaign, the allies tried to break through Turkish lines, while the Turks tried to drive the allied troops off the peninsula. Attempts on both sides ended in failure and the ensuing stalemate continued for the remainder of 1915. The most successful operation of the campaign was the evacuation of troops on 19 and 20 December, under cover of a comprehensive deception operation. As a result, the Turks were unable to inflict more than a very few casualties on the retreating forces.

After Gallipoli the AIF was reorganised and expanded from two to five infantry divisions, all of which were progressively transferred to France, beginning in March 1916. The AIF mounted division that had served as additional infantry during the campaign remained in the Middle East. When the other AIF divisions arrived in France, the war on the Western Front had long been settled in a stalemate, with the opposing armies facing each other from trench systems that extended across Belgium and north-east

France, from the English Channel to the Swiss border. The development of machine-guns and artillery favoured defence over attack and compounded the impasse, which lasted until the final months of the war.

While the overall hostile stasis continued throughout 1916 and 1917, the Australians and other allied armies repeatedly attacked, preceded by massive artillery bombardments intended to cut barbed wire and destroy enemy defences. After these bombardments, waves of attacking infantry emerged from the trenches into no man's land and advanced towards enemy positions. The surviving Germans, protected by deep and heavily reinforced bunkers, were usually able to repel the attackers with machine-gun fire and artillery support from the rear. These attacks often resulted in limited territorial gains followed, in turn, by German counter-attacks. Although this style of warfare favoured the defence, both sides sustained heavy losses.

In July 1916 Australian infantry were introduced to this type of combat at Fromelles, where they suffered 5,533 casualties in 24 hours. By the end of the year about 40,000 Australians had been killed or wounded on the Western Front. In 1917 a further 76,836 Australians became casualties in battles, such as Bullecourt, Messines, and the four-month campaign around Ypres, known as the battle of Passchendaele.

In March 1918 the German army launched its final offensive of the war, hoping for a decisive victory before the military and industrial strength of the United States could be fully mobilised in support of the allies. The Germans initially met with great success, advancing 64 kilometres past the region of the 1916 Somme battles, before the offensive lost momentum. Between April and November the stalemate of the preceding years began to give way, as the allies combined infantry, artillery, tanks, and aircraft more effectively, demonstrated in the Australian capture of Hamel spur on 4 July 1918. The allied offensive, beginning on 8 August at Amiens, also contributed to Australian successes at Mont St Quentin and Péronne and to the capture of the Hindenburg Line. In early October the Australian divisions withdrew from the front for rest and refitting; they were preparing to return when Germany surrendered on 11 November.

Unlike their counterparts in France and Belgium, the Australians in the Middle East fought a mobile war against the Ottoman Empire in conditions completely different from the mud and stagnation of the Western Front. The light horsemen and their mounts had to survive extreme heat, harsh terrain, and water shortages. Nevertheless, casualties were comparatively light, with 1,394 Australians killed or wounded in three years of war.

Australians also served at sea and in the newly formed flying corps. The Royal Australian Navy (RAN), under the command of the Royal Navy, made a significant contribution early in the war, when HMAS *Sydney* destroyed the German raider *Emden* near the Cocos Islands in November 1914. The Great War was the first armed conflict in which aircraft were used; about 3,000 Australian airmen served in the Middle East and France with the Australian Flying Corps, mainly in observation capacities or providing infantry support.

When the war ended, thousands of ex-servicemen, many disabled with physical or emotional wounds, had to be re-integrated into a society keen to consign the war to the past and resume normal life.

Source: <http://www.awm.gov.au/atwar/ww1/>



Program notes

World War 2

- Vera Lynn Medley, Various
- American Patrol (March), F.W. Meacham, Arr. Jerry Gray
- Colonel Bogey, Kenneth Alford, Ed. Frederick Fennell (Written just before WW1 but became popular during WW2)

On 3 September 1939 Prime Minister Robert Gordon Menzies announced the beginning of Australia's involvement in the Second World War on every national and commercial radio station in Australia. Almost a million Australians, both men and women, served in the Second World War. They fought in campaigns against Germany and Italy in Europe, the Mediterranean and North Africa, as well as against Japan in south-east Asia and other parts of the Pacific. The Australian mainland came under direct attack for the first time, as Japanese aircraft bombed towns in north-west Australia and Japanese midget submarines attacked Sydney Harbour.

On 7 May 1945 the German High Command authorised the signing of an unconditional surrender on all fronts: the war in Europe was over. The surrender was to take effect at midnight on 8–9 May 1945. On 14 August 1945 Japan accepted of the Allied demand for unconditional surrender. For Australia it meant that the Second World War was finally over.

The Royal Australian Navy (RAN) participated in operations against Italy after its entry into the war in June 1940. A few Australians flew in the Battle of Britain in August and September, but the Australian army was not engaged in combat until 1941, when the 6th, 7th, and 9th Divisions joined Allied operations in the Mediterranean and North Africa.

Following early successes against Italian forces, the Australians suffered defeat with the Allies at the hands of the Germans in Greece, Crete, and North Africa. In June and July 1941 Australians participated in the successful Allied invasion of Syria, a mandate of France and the Vichy government. Up to 14,000 Australians held out against repeated German attacks in the Libyan port of Tobruk, where they were besieged between April and August 1941. After being relieved at Tobruk, the 6th and 7th Divisions departed from the Mediterranean theatre for the war against Japan. The 9th Division remained to play an important role in the Allied victory at El Alamein in October 1942 before it also left for the Pacific. By the end of 1942 the only Australians remaining in the Mediterranean theatre were airmen serving either with 3 Squadron, Royal Australian Air Force (RAAF) or in the Royal Air Force (RAF).

Japan entered the war in December 1941 and swiftly achieved a series of victories, resulting in the occupation of most of south-east Asia and large areas of the Pacific by the end of March 1942. Singapore fell in February, with the loss of an entire Australian division. After the bombing of Darwin that same month, all RAN ships in the Mediterranean theatre, as well as the 6th and 7th Divisions, returned to defend Australia. In response to the heightened threat, the Australian government also expanded the army and air force and called for an overhaul of economic, domestic, and industrial policies to give the government special authority to mount a total war effort at home.

In March 1942, after the defeat of the Netherlands East Indies, Japan's southward advance began to lose strength, easing fears of an imminent invasion of Australia. Further relief came when the first AIF veterans of the Mediterranean campaigns began to come home, and when the United States assumed responsibility for the country's defence, providing reinforcements and equipment. The threat of invasion receded further as the Allies won a series of decisive battles: in the Coral Sea, at Midway, on Imita Ridge and the Kokoda Trail, and at Milne Bay and Buna.

Further Allied victories against the Japanese followed in 1943. Australian troops were mainly engaged in land battles in New Guinea, the defeat of the Japanese at Wau, and clearing Japanese soldiers from the Huon peninsula. This was Australia's largest and most complex offensive of the war and was not completed until April 1944. The Australian army also began a new series of campaigns in 1944 against

isolated Japanese garrisons stretching from Borneo to Bougainville, involving more Australian troops than at any other time in the war. The first of these campaigns was fought on Bougainville and New Britain, and at Aitape, New Guinea. The final series of campaigns were fought in Borneo in 1945. How necessary these final campaigns were for Allied victory remains the subject of continuing debate. Australian troops were still fighting in Borneo when the war ended in August 1945.

While Australia's major effort from 1942 onwards was directed at defeating Japan, thousands of Australians continued to serve with the RAAF in Europe and the Middle East. Although more Australian airmen fought against the Japanese, losses among those flying against Germany were far higher. Australians were particularly prominent in Bomber Command's offensive against occupied Europe. Some 3,500 Australians were killed in this campaign, making it the costliest of the war. Over 30,000 Australian servicemen were taken prisoner in the Second World War and 39,000 gave their lives. Two-thirds of those taken prisoner were captured by the Japanese during their advance through south-east Asia in the first weeks of 1942. While those who became prisoners of the Germans had a strong chance of returning home at the end of the war, 36 per cent of prisoners of the Japanese died in captivity.

Nurses had gone overseas with the AIF in 1940. However, during the early years of the war women were generally unable to make a significant contribution to the war effort in any official capacity. Labour shortages forced the government to allow women to take a more active role in war work and, in February 1941, the RAAF received cabinet approval to establish the Women's Auxiliary Australian Air Force (WAAAF). At the same time, the navy also began employing female telegraphists, a breakthrough that eventually led to the establishment of the Women's Royal Australian Naval Service (WRANS) in 1942. The Australian Women's Army Service (AWAS) was established in October 1941, with the aim of releasing men from certain military duties in base units in Australia for assignment with fighting units overseas. Outside the armed services, the Women's Land Army (WLA) was established to encourage women to work in rural industries. Other women in urban areas took up employment in industries, such as munitions production.

Source: <http://www.awm.gov.au/atwar/ww2/>

- The Light Eternal, James Swearingen

USAT Dorchester was a United States Army Transport ship that was sunk by a torpedo from a German U-boat on February 3, 1943, during World War II. It was sailing to Greenland as part of a naval convoy. The loss of the ship became especially famous because of the story of the death of four Army chaplains, known as the "Four Chaplains" or the "Immortal Chaplains," who all died saving others. They helped other soldiers board lifeboats and gave up their own life jackets when the supply ran out. The chaplains joined arms, said prayers, and sang hymns as they went down with the ship.



The relatively new chaplains all held the rank of first lieutenant. They included Methodist minister the Reverend George L. Fox, Reform-Rabbi Alexander D. Goode (Ph.D.), Roman Catholic priest the Reverend John P. Washington, and Reformed Church in America minister the Reverend Clark V. Poling.



Program notes

American Civil War

- American Salute (When Johnny Comes Marching Home), Morton Gould, Trans. Philip J. Lang

The Civil War is the central event in America's historical consciousness. While the Revolution of 1776-1783 created the United States, the Civil War of 1861-1865 determined what kind of nation it would be. The war resolved two fundamental questions left unresolved by the revolution: whether the United States was to be a dissolvable confederation of sovereign states or an indivisible nation with a sovereign national government; and whether this nation, born of a declaration that all men were created with an equal right to liberty, would continue to exist as the largest slaveholding country in the world.

Northern victory in the war preserved the United States as one nation and ended the institution of slavery that had divided the country from its beginning. But these achievements came at the cost of 625,000 lives--nearly as many American soldiers as died in all the other wars in which this country has fought combined. The American Civil War was the largest and most destructive conflict in the Western world between the end of the Napoleonic Wars in 1815 and the onset of World War I in 1914.

The Civil War started because of uncompromising differences between the free and slave states over the power of the national government to prohibit slavery in the territories that had not yet become states. When Abraham Lincoln won election in 1860 as the first Republican president on a platform pledging to keep slavery out of the territories, seven slave states in the deep South seceded and formed a new nation, the Confederate States of America. The incoming Lincoln administration and most of the Northern people refused to recognize the legitimacy of secession. They feared that it would discredit democracy and create a fatal precedent that would eventually fragment the no-longer United States into several small, squabbling countries.

The event that triggered war came at Fort Sumter in Charleston Bay on April 12, 1861. Claiming this United States fort as their own, the Confederate army on that day opened fire on the federal garrison and forced it to lower the American flag in surrender. Lincoln called out the militia to suppress this "insurrection." Four more slave states seceded and joined the Confederacy. By the end of 1861 nearly a million armed men confronted each other along a line stretching 1200 miles from Virginia to Missouri. Several battles had already taken place--near Manassas Junction in Virginia, in the mountains of western Virginia where Union victories paved the way for creation of the new state of West Virginia, at Wilson's Creek in Missouri, at Cape Hatteras in North Carolina, and at Port Royal in South Carolina where the Union navy established a base for a blockade to shut off the Confederacy's access to the outside world.

But the real fighting began in 1862. Huge battles like Shiloh in Tennessee, Gaines' Mill, Second Manassas, and Fredericksburg in Virginia, and Antietam in Maryland foreshadowed even bigger campaigns and battles in subsequent years, from Gettysburg in Pennsylvania to Vicksburg on the Mississippi to Chickamauga and Atlanta in Georgia. By 1864 the original Northern goal of a limited war to restore the Union had given way to a new strategy of "total war" to destroy the Old South and its basic institution of slavery and to give the restored Union a "new birth of freedom," as President Lincoln put it in his address at Gettysburg to dedicate a cemetery for Union soldiers killed in the battle there.

For three long years, from 1862 to 1865, Robert E. Lee's Army of Northern Virginia staved off invasions and attacks by the Union Army of the Potomac commanded by a series of ineffective generals until Ulysses S. Grant came to Virginia from the Western theater to become general in chief of all Union armies in 1864. After bloody battles at places with names like The Wilderness, Spotsylvania, Cold Harbor, and Petersburg, Grant finally brought Lee to bay at Appomattox in April 1865. In the meantime Union armies and river fleets in the theater of war comprising the slave states west of the Appalachian Mountain chain won a long series of victories over Confederate armies commanded by hapless or unlucky Confederate generals. In 1864-1865 General William Tecumseh Sherman led his army deep

into the Confederate heartland of Georgia and South Carolina, destroying their economic infrastructure while General George Thomas virtually destroyed the Confederacy's Army of Tennessee at the battle of Nashville.



By the spring of 1865 all the principal Confederate armies surrendered, and when Union cavalry captured the fleeing Confederate President Jefferson Davis in Georgia on May 10, 1865, resistance collapsed and the war ended. The long, painful process of rebuilding a united nation free of slavery began.

Source: <http://www.civilwar.org/education/history/civil-war-overview/overview.html>

Bodies in front of the Dunker Church - Antietam Battlefield (Library of Congress)

"When Johnny Comes Marching Home" is a popular song of the American Civil War that expressed people's longing for the return of their friends and relatives who were fighting in the war.

The lyrics to *When Johnny Comes Marching Home* were written by the Irish-American bandleader Patrick Gilmore during the American Civil War. Its first sheet music publication was deposited in the Library of Congress on September 26, 1863, with words and music credited to "Louis Lambert". Why Gilmore chose to publish under a pseudonym is not clear, but popular composers of the period often employed pseudonyms to add a touch of romantic mystery to their compositions. Gilmore is said to have written the song for his sister Annie as she prayed for the safe return of her fiancé, Union Light Artillery Captain John O'Rourke, from the Civil War although it is not clear if the engagement already existed in 1863, as the two were not married until 1875. Gilmore later acknowledged that the music was not original but was, as he put it in an 1883 article in the *Musical Herald*, "a musical waif which I happened to hear somebody humming in the early days of the rebellion, and taking a fancy to it, wrote it down, dressed it up, gave it a name, and rhymed it into usefulness for a special purpose suited to the times."

The melody was previously published around July 1, 1863, as the music to the Civil War drinking song *Johnny Fill Up the Bowl*. A color-illustrated, undated slip of Gilmore's lyrics, printed by his own Boston publisher, actually states that *When Johnny Comes Marching Home* should be sung to the tune of *Johnny Fill Up the Bowl*. The original sheet music for *Johnny Fill Up the Bowl* states that the music was arranged (not composed) by J. Durnal. There is a melodic resemblance of the tune to that of *John Anderson, My Jo* (to which Robert Burns wrote lyrics to fit a pre-existing tune dating from about 1630 or earlier), and some have suggested a connection to the seventeenth-century ballad *The Three Ravens*.

When Johnny Comes Marching Home is also sung to the same tune as *Johnny I Hardly Knew Ye* and is frequently thought to have been a rewriting of that song. However, *Johnny I Hardly Knew Ye* was not published until 1867, and it originally had a different melody. *When Johnny Comes Marching Home* was immensely popular and was sung by both sides of the American Civil War. It became a hit in England as well.



Program notes

Austrian victory in the First War for Italian Independence in 1848

- Radetsky March, Johann Strauss Senior., Arr. Stuart Johnson

When France and Napoleon were expelled from Italy at the end of the Napoleonic Wars, the various Italian states were largely returned to either their Austrian (Hapsburg) or local royal family rulers (including the Pope in the Papal States). Both the Austrians and the traditional monarchs were generally eager to return the States to an almost feudal political system and isolation from the rest of Europe. The States had, however, tasted reform and the modern world under the French, and calls grew either for a change from traditional monarchy to constitutional monarchy or for the disparate states of Italy to unite as one nation.

A refusal on the part of the Austrians, in particular, to accept any reform led to the Austrian garrisons of Milan and Venice being expelled by their citizens and, on 24th March 1848, Carlo Alberto, King of Sardinia (at the time an area composed of the Piedmont region on the mainland and the island of Sardinia), declared war on the Austrians and invaded the Austrian-ruled neighboring state of Lombardo-Veneto.

The rest of the Italian States mobilised with various degrees of efficiency and numbers: with some sending either regular or volunteer units to aid the Sardinians. Successes at Goito and Pastrengo bottled the Austrians up in what were known as the Quadrilateral City-fortresses (Verona; Mantua; Legnago and Peschiera) protecting their lines of communication to Vienna.

The Italians were, however, beset by political turmoil: for example, the question of whether Sardinia was actually fighting for a united Italian republic or a united Italy ruled by Sardinia. Not only this, but they were a volunteer army run by untrained aristocrats and had been raised with no preparation of supplies. They were also fighting one of the most professional armies of Europe on, effectively, that army's home ground. Although Peschiera was captured, the Austrians, under the experienced Radetsky, received reinforcements by forced march from Vienna and, at the same time, Naples, the only other Italian state with a 'regular' army, withdrew from the war.

A four day battle on 22-25 July at Custoza led to the first proper Austrian victory: with the Italians fighting bravely but being defeated almost by the Austrians' superior training and staff work. On the fourth day, for example, the Italians were exhausted and out of supplies, whereas the Austrian units facing them had been properly rotated with their reserves and were therefore relatively fresh. The Italians fell back, river by river, to Milan where, amid scenes of riot and turmoil, an armistice was agreed. Garibaldi, who had joined the fight for independence just as the armistice was about to be agreed, took his followers into the mountains and fought on for another three weeks, winning two stunning victories with his 500 men against an Austrian army of 5,000, but then was forced to retreat to Switzerland. This left only the Venetians still fighting the Austrians.

The armistice lasted seven months until Carlo Alberto, under pressure from his ministers, reluctantly canceled it and once more led Sardinia to war. The Sardinian army was now about 80,000 strong and facing a more experienced Austrian army of about 75,000. The Sardinians again expected Radetsky to retreat to the Quadrilaterals, and were somewhat surprised when, as they moved north towards the four cities, the Austrians moved south: outflanking the Sardinians and thrusting towards Turin itself (the capital of Sardinia). A great battle was fought at Novara in Piedmont on 23rd March, with the Austrians actually between the Italians and Turin. Although at some stages it looked as if the Sardinians might win, the Austrians eventually achieved a comprehensive victory. Carlo Alberto first surrendered, then abdicated in favour of his son Vittorio Emanuele, and the Sardinian part of the conflict was over. In Venice, the Venetians, although now bottled up in their lagoons, still resisted the Austrians.

In Rome, however, the Pope (known as Pio Nono, and even more reluctant to reduce his absolute secular authority than the Austrians) had been expelled by republicans: who had declared the Papal States to be a new Roman Republic. This was a more significant act for the rest of Europe than a mere

rebellion: it was a slap in the face for Catholics in general. For a month the great Catholic European powers (Spain, France, Austria) argued amongst themselves about what to do until eventually, seizing the opportunity to make a name for himself, Louis Napoleon (who would become by coup d'etat Napoleon III) sent 10,000 troops under Oudinot to capture Rome and restore the Papacy.

The Roman Republic's army consisted of a mish-mash of volunteers from all over Italy including, obviously, Garibaldi and his Italian Legion of 1300 men. Incredibly this rag-tag volunteer army held off the French for two months of fierce, often hand-to-hand, street fighting. The French, determined that they would not be beaten, sent reinforcements until eventually, they had 30,000 men besieging Rome and, on 30 June, the city surrendered. Garibaldi escaped, however, and began 'the retreat from Rome': in terms of providing a focus for Italian republicanism almost more of a victory than the unsuccessful defense of the city itself.

Meanwhile, the Sardinian defeat at Novara released Austrian troops for Radetsky to use to crush the Venetians. Protected by its geography, the fight for the city centered around the forts of Malghera and Chioggia (the Forte di Brondolo). After Malghera was abandoned by the Venetians in May, the city held out until August: when its people were forced to capitulate by a combination of disease and starvation. With the fall of Venice, the First War of Italian Unification was over.

Source: http://vislardica.com/VisImperica/Essays/risorgimento_1.htm

“Radetzky March”, Op. 228, is a march composed by Johann Strauss Sr. in 1848. It was dedicated to the Field Marshal Joseph Radetzky von Radetz and soon became quite popular among regimented marching soldiers. It has been remarked that its tone is more celebratory than martial; Strauss was commissioned to write the piece to commemorate Radetsky's victory at the Battle of Custoza.

For the trio, Strauss used an older folk melody called "Alter Tanz aus Wien" or "Tinerl-Lied" (Tinerl was a popular singer of the day) which was originally in 3/4 time. When Radetzky came back to Vienna after winning the battle of Custoza (1848), his soldiers were singing the then-popular song. Allegedly Strauss heard this singing and incorporated the melody, converted to 2/4 time, into the Radetzky March.



When it was first played in front of Austrian officers, they spontaneously clapped and stamped their feet when they heard the chorus. This tradition, with quiet rhythmic clapping on the first iteration of the melody, followed by thunderous clapping on the second, is kept alive today by audience members who know the custom when the march is played in classical music venues in Vienna. The march is almost always played as the last piece at the New Year's Concert of the Vienna Philharmonic. The orchestra did not play the Radetzky March on 1 January 2005, because of overwhelming losses due to the devastating tsunami in the Indian Ocean a few days before.

Picture: Field Marshal Joseph Graf Radetzky von Radetz



Program notes

Serbo/Russian - Turkish War

- Marche Slave, Peter Tschaikowsky, Arr. L. Laurendeau

The **Serbo-Turkish War**, sometimes called the **Serbian–Ottoman War**, was fought between the Principality of Serbia and the Ottoman Empire from the Serbian declaration of war on 30 June 1876 until the Treaty of San Stefano of 3 March 1878. In 1876 Serbia couldn't lead offensive war with aim to destroy Ottoman Empire, but could lead a war with limited aims. Serbia deployed larger number of units at the beginning of the war. Serbia commanding fragmented those forces, without distinctive attacking point which allowed Ottomans to at first stop Serbian offensive and then in counteroffensive to beat fragmented Serbian forces with their concentrated attacks. Concentration forces on left side bank of South Morava gave Ottomans double supremacy on the battlefield and during autumn they have continued their successful offensive which was crowned with victory on Dunis height. During final truce signing, the situation of the Serbian forces was not as bad as it looked because Ottomans were not capable to continue their offensive because of very bad operative position and general strategic situation, so they needed peace as much as Serbs did. The war merged with the Bulgarian uprising, the Montenegrin War and the Russo-Turkish War (1877–78).

In 1875 a Serbian revolt broke out in Herzegovina, in the province of the Ottoman Empire, sparked a series of rebellions and uprisings against the Ottoman forces on the Balkan. In such circumstances, without the possibility to stay on the sidelines, the two semi-independent Principality, Serbia and Montenegro, declared war on Ottoman Empire on June 18, 1876. Political circumstances in the world were not in favour of the Serbs in this war. As Russia was considered the main rival to interests of the West- European powers in the Balkans, Europe didn't support the Serbian war against the Ottoman Empire. All official pleas that the Serbian government sent to Europe were ignored. Serbia was left to herself.

The main Serbian army under Cerniaev concentrated at the Southern fortress of Aleksinac. It consisted of 3 Serbian divisions and a variety of volunteer formations totaling about 45,000 men. In the North-East, Lesjanin based at Saicar commanded an infantry division (6000) with cavalry support and the Bulgarian Legion (2000). In the West there were two weak divisions (5000 each), one in the South-West at Usica commanded by Zack and one in the North-West at Sabac commanded by Alympic. There were very few cavalry squadrons reflecting the nature of the terrain and those which existed were poorly equipped. At that time Serbia was accepting all volunteers, there were many volunteers from different countries and cities, including Italian followers of Garibaldi and Prussian officers, representatives of different nationalities were fighting – Englishmen, Italians, Frenchmen, Greeks, Romanians, Poles. In various volunteer detachments, the biggest of which were detachments of Russian and Bulgarians. During the war of 1876–77, on the initiative of Giuseppe Garibaldi a detachment was created consisting of several hundreds of Italian volunteers. Russian volunteer detachments formally independent of the Russian state stood up in defense of Serbia. The biggest number of Russian volunteers fought in the Timocko-Moravska army, their number was around 2200, out of which there were 650 officers and 300 medical personnel.

The main Ottoman army was based at Sofia under Abdul Kerim with 50,000 men plus irregular Bashi-Bazouks and Circassians. There was a garrison at the border fortress of Niš commanded by Mehemet with 8000 men. In the North-West at Vidin, Osman Nuri had 23,000 men. In the west there were small garrisons at Bijeljina and Zvornik with a larger force (12,000 mostly Arabs and Egyptians) under Dervish and Mehemet Ali in the Sanjak. Substantial numbers of Redif troops were called up for this war mostly armed with former British Sniders. Turkish troops performed well during the war albeit badly officered and inadequately supplied.

The ambitious Serbian plan was to mask Niš and attack Sofia with the main army under Cherniaev. Other armies would launch diversionary attacks. In the west these were repulsed and in the North-East Lesjanin was defeated at Kior. He failed to hold the Turkish counterattack on the Timok river and fell

back to the fortress at Saicar which itself fell on 7 August 1876. The main advance in the south began well, thrusting down the Nišava valley and capturing the important heights at Babina Glava north of Pirot. The Turks then responded with two columns under Suleiman and Hafiz, flanking the Serbs and forcing them back up the valley. The Turkish commander Abdul Kerim decided against storming the difficult mountain position between the Timok and Morava. Turkey was transferring new reserves to that war theater, whereas Serbs did not have sufficient human reserves. Instead he concentrated 40,000 troops at Niš and advanced up the easier country of the Morava valley towards Aleksinac. Cherniaev had less than 30,000 men stretched across both sides of the Morava and into the mountains. Turkish firepower followed by a frontal attack with the bayonet drove the Serbs in rout back to Aleksinac. Only Abdul Kerim's indecision and the arrival of Horvatovic's fresh division steadied the line at Djunis. Following a brief armistice and the failure of negotiations the new Serbian commander Horvatovic attacked the Turkish positions from Djunis to Aleksinac on 28 September. They were repulsed all along the front. The Turks regrouped and on 19 October the Division of Adyl Pasha launched a surprise attack on the Serbian right. This attack eventually forced the Serbs back to Deligrad.

The atrocities of the Ottoman Empire in suppressing unrest in the Balkan provinces eventually led to the Russo-Turkish War of 1877–78, which ended in Turkish defeat, and the signing of the Treaty of San Stefano in March 1878, followed in July of the same year by the Treaty of Berlin, severely reducing Ottoman territories and power in Europe.

Marche Slave is an orchestral tone poem by Pyotr Ilyich Tchaikovsky published on October 1876.

Russia openly supported Serbia in the Serbo-Turkish War of 1876–78. The Russian Musical Society commissioned an orchestral piece from Tchaikovsky for a concert in aid of the Red Cross Society, and ultimately for the benefit of wounded Serbian veterans. Many Russians sympathized with their fellow Slavs and Orthodox Christians and sent volunteer soldiers and aid to assist Serbia.

Tchaikovsky referred to the piece as his "Serbo-Russian March" while writing it. It was premiered in Moscow on November 17 1876, conducted by Nikolai Rubinstein.

The march is highly programmatic in its form and organization. The first section describes the oppression of the Serbs by the Turkish. It uses two Serbian folk songs, "Sunce jarko, ne sijaš jednako" (Bright sun, you do not shine equally), "Rado ide Srbin u vojnike" (Gladly does the Serb become a soldier), giving way to the second section in the relative major key, which describes the Russians rallying to help the Serbs. This is based on a simple melody with the character of a rustic dance which is passed around the orchestra until finally it gives way to a solemn statement of the Russian national anthem "God Save the Tsar". The third section of the piece is a repeat of Tchaikovsky's furious orchestral climax, reiterating the Serbian cry for help. The final section describes the Russian volunteers marching to assist the Serbs. It uses a Russian tune, this time in the tonic major key and includes another blazing rendition of "God Save the Tsar" prophesying the triumph of the Slavonic people over tyranny. The overture finishes with a virtuoso coda for the full orchestra.

The piece shares a few refrains with the *1812 Overture*, with which it is frequently paired in performance.



Program notes

Dutch Eighty Years' War (1568–1648)

- Egmont Overture, Ludwig van Beethoven, Trans. M. H. Hindsley

Lamoral, Count of Egmont, (November 18, 1522 – June 5, 1568) was a general and statesman in the Habsburg Netherlands just before the start of the Eighty Years' War, whose execution helped spark the national uprising that eventually led to the independence of the Netherlands.

The Count of Egmont was at the head of one of the wealthiest and most powerful families in the Low Countries. Paternally, a branch of the Egmonts ruled the sovereign duchy of Guelders until 1538. During his youth, he received a military education in Spain. In 1542, he inherited the estates of his elder brother Charles in Holland. His family's stature increased further in 1544 when, at Spire, in the presence of the Holy Roman Emperor Charles V and of the Archduke Ferdinand I, he married the Countess Palatine Sabine of Simmern, whose brother became the Elector Palatine Frederick III. In the service of the Spanish army, he defeated the French in the battles of Saint-Quentin (1557) and Gravelines (1558). Egmont was appointed stadtholder of Flanders and Artois in 1559, aged only 37.

As a leading Netherlandic nobleman, Egmont was a member of King Philip II of Spain's official Council of State for Flanders and Artois. Together with William, Prince of Orange and the Count of Horn, he protested against the introduction of the inquisition in Flanders by the cardinal Antoine Perrenot Granvelle, Bishop of Arras. Egmont even threatened to resign, but after Granvelle left, there was reconciliation with the king. In 1565, running short of funds as he had continued the representation of the Low Countries entirely from his own pocket, Egmont went to Madrid to beseech Philip II, the king of Spain, for a change of policy in the Netherlands, but met with little more than courtesy.

Soon thereafter, the 'Beeldenstorm' started, the massive iconoclasm of Catholic churches in the Netherlands, and resistance against the Spanish rule in the Netherlands increased. As a devout Catholic, Egmont deplored the iconoclasm, and remained faithful to the Spanish king. After Philip II sent the Duke of Alba to the Netherlands, William of Orange decided to flee Brussels. Egmont refused to heed Orange's warning; thus he and Horn decided to stay in the city. Upon arrival, Alba almost immediately had the counts of Egmont and Horn arrested on charges of heresy, and imprisoned them in a castle in Ghent, prompting Egmont's wife and eleven children to seek refuge in a convent. Pleas for amnesty came to the Spanish king from throughout Europe, including from many reigning sovereigns, the Order of the Golden Fleece (both being knights of the Order, and thereby theoretically immune from trial by any but their peers of the Order), and the king's kinsman the Emperor Maximilian II, all to no avail.

On 4 June Egmont and Horn were condemned to death, and lodged that night in the maison du roi. On June 5, 1568, both men were beheaded in the Grand Place in Brussels, Egmont's uncomplaining dignity on the occasion being widely noted. Their deaths led to public protests throughout the Netherlands, and contributed to the resistance against the Spaniards. The Count of Egmont lies buried in Zottegem. His castle in Egmond aan den Hoef was destroyed in 1573 and a statue in his memory is erected on the site of the ruins. Nowadays, Egmont and Horn are hailed as the first leaders of the Dutch revolt, as the predecessors of William of Orange, who obtained the leadership after their execution, and who was assassinated in 1584 in Delft, having succeeded in liberating parts of The Netherlands in the early years of the Eighty Years' War (1568–1648).



Program notes

Jacobite War between the English & Scottish

- The King across the Water, Bruce Fraser

Jacobitism was the political movement in Great Britain and Ireland to restore the Roman Catholic Stuart King James II of England and his heirs to the thrones of England, Scotland and Ireland. The movement took its name from Jacobus, the Latinised form of James, and refers to a long series of Jacobite risings between 1688 and 1746.

After James II was deposed in 1688 and replaced by his daughter Mary II, ruling jointly with her husband and first cousin (James's nephew) William III, the Stuarts lived in exile, occasionally attempting to regain the throne. The strongholds of Jacobitism were parts of the Scottish Highlands and North-Eastern lowlands, Ireland, and parts of Northern England (mostly within the counties of Northumberland and Lancashire). Significant support also existed in Wales and South-West England.

The Jacobites believed that parliamentary interference with monarchical succession was illegal. Catholics also hoped the Stuarts would end recusancy. In Scotland, the Jacobite cause became entangled in the last throes of the warrior clan system. The emblem of the Jacobites is the White Cockade. White Rose Day is celebrated on 10 June, the anniversary of the birth of the Old Pretender in 1688.

Battle of Prestonpans - 21st September 1745

The last Jacobite uprising was initially intended to support a French led invasion of Britain in 1744, which it was hoped would lead English Jacobites to rise up in support, but this invasion was aborted. Finally, on the 25th July 1745, Charles Edward Stuart, the Young Pretender, landed in Scotland to launch a Jacobite rebellion, which proved to be wholly based in Scotland. As with many earlier campaigns fought in Scotland, the rising was able to exploit the weakness caused by the British (and in earlier centuries English) government army being stretched by a continental war with France; in this case the action was part of the War of the Austrian Succession.

Mainly Highland forces were raised under the Jacobite colours and this army marched south to occupy Edinburgh. The government army in Scotland, under Sir John Cope, comprised just 3000 men. Having failed to intercept the Jacobites in their march south, Cope transported his troops south by sea from Aberdeen to Dunbar. Edinburgh fell to the Jacobites, without any fighting, and they then marched eastward along the coast to confront Cope.

Cope's army landed at Dunbar on 17th & 18th September, and then marched on the 19th to camp west of Haddington. On the 20th, on news of Jacobite army approach from the west, they marched to counter them, deploying in a cornfield immediately west of Seton, thus controlling the main coastal route running east from Edinburgh. After various manouvres, on the 21st September the Jacobite army attacked. Within a few minutes the government battle formation was broken; the Jacobites were in control of the field and had captured both the royal baggage and artillery.

Source: <http://www.battlefieldstrust.com/resource-centre/stuart-rebellions/battleview.asp?BattleFieldId=69>



Program notes

France 1832 June Rebellion

- “Bring Him Home” from *Les Misérables*, Claude-Michel Schonberg

The June Rebellion, or the Paris Uprising of 1832, was an unsuccessful, anti-monarchist insurrection of Parisian republicans from June 5 to June 6, 1832. The rebellion originated in an attempt of the republicans to reverse the establishment in 1830 of the July Monarchy of Louis-Philippe, shortly after the death of the king's powerful supporter, President of the Council, Casimir Pierre Périer, on May 16, 1832. The death of Jean Maximilien Lamarque was a spark shortly before the revolutionaries rose to their barricades. The rebellion was the last outbreak of violence linked with the 1830 July Revolution.

In the 1830 July Revolution, the elected Chamber of Deputies had established a constitutional monarchy and replaced Charles X of the House of Bourbon by the more liberal Louis-Philippe. This angered republicans who saw one king replaced by another. By 1832 there were "simmering discontents, especially strong among republicans, who felt that they had spilled their blood on the 1830 barricades, only to have their revolution "stolen" by a coterie of opportunists who managed to get Louis-Philippe crowned king". There was also discontent from Bonapartists, who lamented the loss of Napoleon's empire, and by the Legitimists, who supported the deposed Bourbon dynasty, and sought to place the "true" king, Charles's designated successor Henri, Count of Chambord, in power.

On June 5, 1832, Victor Hugo was writing a play in the Tuileries Gardens when he heard the sound of gunfire from the direction of Les Halles. The Gardens were deserted and the park-keeper had to unlock the gates to let Hugo out, but instead of hurrying home, he followed the sounds through the empty streets, unaware that half of Paris had already fallen to the mob. All about Les Halles were barricades. Hugo headed north up the Rue Montmartre, then turned right onto the Passage du Saumon, and at last turning before the Rue du Bout du Monde (World's End Street). Halfway down the alley, the grilles at either end were slammed shut. Hugo was surrounded by barricades and flung himself against a wall, as all the shops and stores had been closed for some time. He found shelter between some columns. For a quarter of an hour, bullets flew both ways.

In his later novel *Les Misérables*, first published in 1862, Hugo depicts the period leading up to the rebellion, and follows the lives and interactions of several characters over a twenty-year period. The novel begins in the year of Napoleon Bonaparte's final defeat and climaxes with the battles of the June Rebellion. An outspoken republican activist in the 19th century, Hugo unquestionably favored the revolutionaries. Scenes of Parisian students and the poor, planning the rebellion upon the eve of the benevolent General Lamarque's death, are portrayed in the novel through the activities of the fictional "Friends of the ABC", led by the charismatic character Enjolras and portrayed as a sub-group of the Rights of Man Society. The erection of barricades throughout Paris's narrow streets is also described. The ABC organise the building of a barricade in the Rue de la Chanvrière, a side-road running into the Rue Saint-Denis, near a wine shop which they use as their base of operations. During the climactic battle the main characters all come together and many of them are killed.

Although a fictional work, *Les Misérables* has given the relatively little-discussed rebellion widespread renown. The novel is one of the few works of literature that discusses the June Rebellion and the events leading up to it.





Manningham Concert Band

est. 1974

Life Members

Ted Clarke	1990
Andrew van Gemert	1995
Rebecca Gorrell	1999
Barbara Jones	2002
Barry Clarke	2004
Peter McClive	2013

30 Years

Ted Clarke
Andrew van Gemert
Debbie Tasker

25 Years

Jack Hadden
Barbara Jones

20 Years

Barry Clarke
Peter Pichut
Jill Wolfenden

15 Years

Sarina Walker
Shirley Clarke
David Fletcher
Jo Ridgeway

10 Years

Greg Ahpee
Olivia Walton
Nicole Gee
Geoff Illing
Peter McClive
Tania McClive
John Mundell
John Myers
Duncan Smith

Committee 2014



From left: Lynnette Reid-Price, Sarah Bond, Andrew van Gemert (Musical Director), Nicole Gee (President), Denise Deerson (Treasurer), Doug Symons (Vice President), Sasha Kumar
Absent – Martin Bull (Secretary)

Presidents

Peter Owen	May 1975 to March 1976
Bill Edgar	March 1976 to March 1978
Vacant	March 1978 to March 1979
Dulcie Crouch	March 1979 to March 1981
Richard Desmond	March 1981 to April 1983
Jim Cuthbert	April 1983 to April 1984
Ted Clarke	April 1984 to April 1989
Andrew van Gemert	April 1989 to April 1990
Vacant	April 1990 to May 1990
Barbara Jones	May 1990 to April 1995
Alan Hampson	April 1995 to April 1996
Barry Clarke	April 1996 to April 2002
Elizabeth Vaughan	April 2002 to April 2003
Shirley Clarke	April 2003 to April 2005
Peter McClive	April 2005 to April 2012
Rachael D'Rozario	April 2012 to April 2013
Frances Hatcher	April 2013 to April 2014
Nicole Gee	April 2014 to present



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(not printed)

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Cheers!

Anniversary Raffle

Manningham Concert Band is donating 50% of profits from the Gala Raffle to 'Soldier On'.

“Soldier On is independent of government and looks to build on the support offered by the Australian Defence Force (ADF) and other government agencies by supporting all of Australia’s wounded, serving and ex-serving.

Every dollar donated to the charity goes towards programs to help our wounded.

We want to make sure our wounded are able to overcome the obstacles caused by their injuries; enjoy happy, fulfilling lives; and feel proud for the sacrifices they have made. We also serve as the link between wounded Australians and their communities, allowing people from all walks of life to support our wounded men and women and help them succeed in their rehabilitation and beyond.

Soldier On is about Australians coming together to show their support for our physically and psychologically wounded. We want to show the men and women of our Defence forces that we will always have their backs.”

Ltd Edition Private Murray – the Diggers Bear First Prize, Gala Raffle

“Private Murray - the diggers' bear - is especially created for the 'Australia in the Great War 1914-1918 Collection' of Soldier On. Bears have changed much over the years but they remain a symbol of affection and hope. Modelled on the softer style English bear, his uniform is the 1912 design worn by diggers in Europe and in the Middle East topped by the distinctive Australian Commonwealth Military Forces slouch hat proudly worn by the Australian Army since 1903.

Private Murray stands approximately 40cm tall in his boots and slouch hat. He is beautifully presented in a specially branded Australia in Great War Centenary box and comes with a Certificate of Authenticity. This special bear is limited to a production of 5000 units.”



www.soldieron.militaryshop.com.au



Acknowledgements

We extend our sincere appreciation to the following people,
for their generous contributions towards our 40th Anniversary Gala celebrations.

Rob Wagner – guest conductor

Andrew Hondromatidis – guest artist

Sam Parry – guest bugler

Barry Clarke – Master of Ceremonies

Doncaster RSL – Military memorabilia and photos

Denise Illing – photography

Marnie Sier – photograph scanning

Tracy Videon – bugle and preparatory conducting

Joan Clarke – anniversary cake

Casey Cooke – Multimedia

Fiona O’Callaghan - Graphic Designer, Concept, Commemorative Program

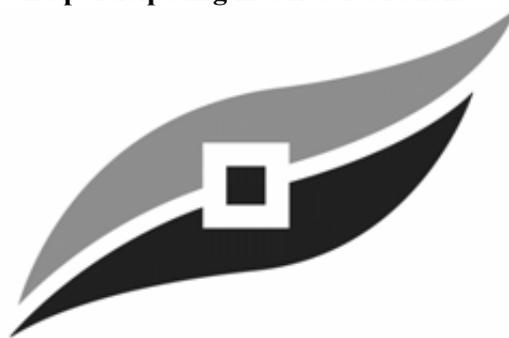
Monash Concert Band – borrowed music

Eltham Concert Band – borrowed music

We thank our many volunteers, mostly players and families, for their continuous assistance at rehearsals and performances. The myriad of tasks performed by our volunteers, including catering, front of house, logistics, library, fundraising, etc, enable us to do what we love – practice and perform music.

Thank you for celebrating with us tonight.

**We are very grateful for the ongoing support provided by Manningham Council.
We especially thank Mayor Jim Grivokostopoulos for attending this evening,
and participating in our celebrations.**



MANNINGHAM

Band practice was in Mrs. Finger's laundry!



First Doncaster Brass Band 1890

(From left to right) Charles Aumann, Templestowe, Henry Frombold, Ferdinand Finger, Fred Zerbe, Frederick Winter, Carl Aumann, August Zerbe, August Aumann, Ernest Hanke
Front Henry Thiele, Bill Aumann

Reference: Aumann Family History

40
1974-2014
Celebrating 40 years

Manningham Concert Band est. 1974

40

1974-2014

Celebrating 40 years



Manningham Concert Band 2013

Top Row (Back): Martin Bull, Sophie Antonini, Nadina Walker

Middle Row (Back): Gemma, Denise Deerson, Stuart Andrew, Daniel Youssel, Sasha Kumar, Ben Hague, Jill Wollenstein, David Wintrop, Ross Antonini (Double Bass)

Low Row: Matthew Clark, Richard D'Rozario, Peter McClive, Nick Irvine, Greg Abner, Ian Andrew, Michael Beag, Frances Hunter

4th Row (Right): Fiona McKellar, Peter Peltit, Trevor Vandy

3rd Row: Janis McClive, Tracy Becher, David Newcombe, Andrew Ralph, Pat Coadle, Sue Rawlinson, Bev Sanders, Marine Sier, Geoff Illing, Terry Norman, Jenny Spicer

Conductor: Coleman Duncan-Smith

2nd Row: Andrew van Gemert, Danny Kovacs, Christina Elling, Sue Anderson, Kaye Cline, Katherine M. Millar, Elise Thompson, Rachel Vandy, Rebecca Duffin

Front Row: Nicole Gray, Olivia Walton, Sarah Bond, Evamaria Reid, Debbie Fisher, David Fletcher

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