



# PROGRAM



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## Australian School Band and Orchestra Festival

ACN: 135 450 761

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*The Australian School Band and Orchestra Festival acknowledges the Aboriginal and Torres Strait Islander peoples as the First Australians, whose lands, winds, and waters we now all share. We pay respect to their unique values and their continuing and enduring cultures which deepen and enrich the life of our communities and our nation.*

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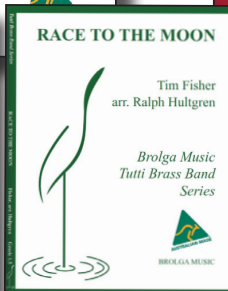
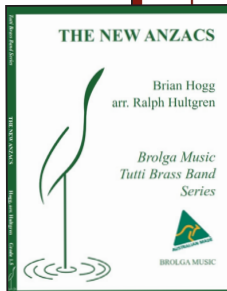
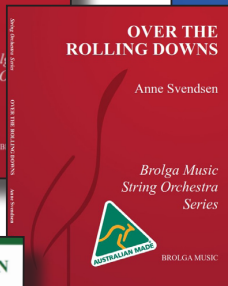
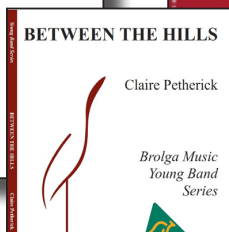
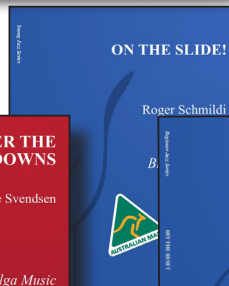
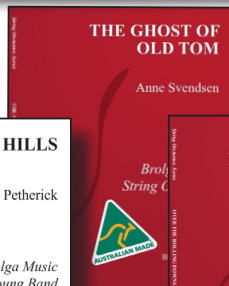
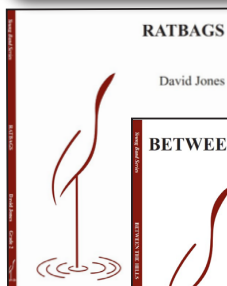
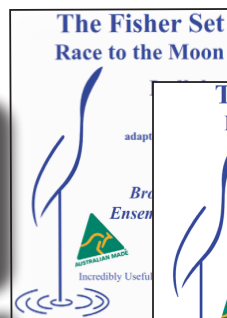
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# Welcome from the Patron

## ANITA COLLINS



I would like to warmly welcome everyone back to the Australian School Band and Orchestra Festival for 2022.

What an extraordinary couple of years it has been. I was looking forward to seeing my first Festival as Patron in 2020, however, this was not to be. Instead, we faced enormous disruption to schools as well as to the broader music sector across the nation.

It is wonderful, then, to see over 190 ensembles managing to participate in this year's event. No doubt many of these bands, string ensembles, and orchestras will be in a rebuilding phase, and I applaud the music directors, school leadership teams, parents, and, most importantly, the students for persevering with their programs to ensure they remained viable during these challenging times.

On a sad note, I would like to acknowledge the passing earlier this year of Paul Goodchild, one of Australia's pre-eminent musicians, and ASBOF

Director. The Festival has benefited greatly from Paul's leadership over many years and he will be truly missed. I extend my condolences to his wife, Yvette, his children, Morley and Alana, his sister, Louise, and his many friends and musical colleagues across Australia. I invite you to read Pat Devery's article about Paul elsewhere in this program

I would like to welcome the many adjudicators we have working at the Festival this year, especially Lieutenant David Coit who has recently taken up the role of Officer-in-Charge and Music Director of Royal Australian Navy Band Sydney, and Monte Mumford, who will be co-adjudicating the Percy Grainger Event.

I would also like to acknowledge the work of the Bondi Brass and Campbelltown Camden community bands who selflessly volunteer the many hours required to see this event run smoothly.

We still have a long way to go with music education in this country, however, there are some encouraging signs. The research continues to reveal that music education enhances a child's learning and supports happier and healthy lifestyle choices into adulthood. Let's hope that more and more people in decision making positions continue to hear this message.

Once again, welcome back. Enjoy the experience of the Festival, and let's hope to see us getting back to our full strength in the not too distant future.

*Anita Collins*

Patron

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# Welcome from the General Manager

## PAT DEVERY

---



On behalf of the ASBOF Board of Directors I would like to warmly welcome you all back to the Festival.

When we concluded the 2019 Festival, the first running of the event under its new format as the Australian School Band and Orchestra Festival catering for over 350 concert bands, big bands, string ensembles, and orchestras, who was to know that we wouldn't see each other again for two years.

During that time Music Directors, students, school leadership teams, and parents have worked above and beyond the call of duty to ensure instrumental music programs made it through these extraordinary times.

Unfortunately, a number of instrumental programs have not made it through, and many others have struggled on with diminished numbers.

It will be several years before we are back to where we were in 2019 in terms of participation and the performance level of our ensembles.

Along the way we have lost a number of our Music Directors who have been forced out of the industry for financial reasons or who have moved interstate.

It saddens me to note that we also lost our great friend, one of Australia's preeminent musicians, and ASBOF Director, Paul Goodchild, earlier this year. You can read more about this elsewhere in the program.

The adjudicators are more than aware of the difficulties schools have faced in recent years and the event criteria will be generously applied this year as ensembles work towards returning to the level they left off in 2019. All ensembles have the option of performing as 'Adjudication Only' without being awarded a gold, silver, or bronze award, however, the overwhelming majority of schools have chosen to be awarded a trophy. To that end, I would strongly counsel that, should your ensemble receive an award below which you have come to expect from your participation in the Festival, this should be viewed as an important step in rebuilding your program, not a cause for disappointment.

Finally, but by no means least important, I would like to formally welcome Dr Anita Collins as the new Patron of the Australian School Band and Orchestra Festival. The Directors met with Dr Collins in early 2020 and she agreed to accept the role, replacing the inimitable Richard Gill. Unfortunately, as we all know, global events transpired to prevent Dr Collins from taking an active and visible role in the Festival. We warmly welcome Dr Collins and look forward to many years of her involvement with the Festival.

So, once again, welcome back. I trust our team is up to the task after such a long layoff. As usual, if you have any feedback, we are more than happy to hear it.

*Pat Devery*  
General Manager

# EVENT CRITERIA

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This overview of the event criteria provides parents, school leadership teams and general audience members with an insight into where their ensemble currently sits in the broader school instrumental music context.

The ASBOF is a non-competitive and educational event, therefore Music Directors are encouraged to select an event level which will challenge their ensemble and the individual musicians therein to continue developing their musical ability. We are aware that school ensembles change personnel from year to year. It is our expectation that schools consistently achieving gold ratings will look to challenge themselves by moving to a higher event level. Parents and school leadership teams should be aware that a band moving to a higher level may take a year or two to attain the standard capable of achieving a Gold award in that event category.

It runs counter to the philosophy of the Festival for a school to select an event level below the ability of their ensemble in order to ensure a Gold award. Parents and school leadership teams are encouraged to support MDs in continually challenging the students as they mature the instrumental program within their school.

Since 2015 it has been mandatory for all ensembles participating in the Australian School Band and Orchestra Festival to perform an Australian music item at all Festival event levels. The rationale behind this is to promote a home grown Australian music culture and to support the many Australian artists who are currently composing and arranging for the school ensembles.

## **All ensembles entering the Festival are required to:**

- Present a contrasting program. A slow melody, lyrical/tone piece allows the adjudicator to assess the musical capabilities of the ensemble.
- Perform a program which complies with the time requirements of the section they have entered.
- Include at least one Australian composition in their program.

## **SECONDARY SCHOOL WIND BAND CRITERIA**

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### **The PERCY GRAINGER Event: Secondary School Concert Bands, Premier Event**

**Music Guide:** Grade 5.0 and upwards. Total playing time: 20-25 minutes

This is the Premier Event of the Festival and is open to secondary school concert bands of the highest ability level.

### **The JODIE BLACKSHAW Event: Secondary School Concert Bands – Advanced**

**Music Guide:** Grade 4.0 and upwards (at least one Grade 5.0) Total playing time: 20 minutes

For established bands performing at a high level or which may lack the complete instrumentation to qualify for The Percy Grainger Event.

### **The DAVID STANHOPE Event: Secondary School Concert Bands – Advanced**

**Music Guide:** Grade 3.0 and upwards (at least one Grade 4.0) Total playing time: 15 minutes

This event is intended for established bands which perform at a high level, comprised mostly of accomplished players typically having played for three or more years. These bands will have a broad range of instrumentation, including any scored percussion.

### **The GRAHAM LLOYD Event: Secondary School Concert Bands - Advanced**

**Music Guide:** Grade 2.5 (at least one Grade 3.0-3.5) Total playing time: 13 minutes

This event is intended for established bands which perform at a good level, comprised mostly of competent players typically having played for three or more years.

### **The RAYMOND HANSON Event: Secondary School Concert Bands - Intermediate**

**Music Guide:** Grade 1.5 and upwards (at least one 2.0-2.5) Total playing time: 11 minutes

This event is intended for developing bands which perform at a competent level. Players in these bands will typically have played for one to three years.

### **The GEORGE DREYFUS Event: Secondary School Concert Bands - Beginner to Intermediate**

**Music Guide:** Up to Grade 1.5 Total playing time: 9 minutes

This event is intended for bands which perform at an elementary level from schools with a single band program or development bands in schools with established programs. Players in these bands will typically be first or second year players.

## **SECONDARY SCHOOL BIG BAND CRITERIA**

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### **The FRANK COUGHLAN Event: Premier Big Band Event – Invitation ONLY**

**Music Guide:** 25 minute contrasting program

The Premier Big Band event of the Festival, for bands consisting of the traditional big band line up. Artistic Director, John Morrison, will determine which bands are eligible from year to year. Bands are expected to feature soloists (including vocals) and must adhere as closely as possible to the traditional big band instrumentation. This event may take place in a commercial environment (a club auditorium or similar).

### **The JUDY BAILEY Event: Secondary School Big Bands – Advanced**

**Total playing time:** 20 minutes (4 pieces max)

Open to all secondary school big bands playing at an advanced level. It is expected that bands playing in this event will attempt to restrict themselves to traditional Big Band instrumentation where possible.

### **The DON BURROWS Event: Secondary School Big Bands – Advanced**

**Total playing time:** 15 minutes (3 pieces max)

This event is open to all secondary school big bands playing at an intermediate to advanced level. It is permissible for bands in this section to use alternative instrumentation, although it is expected they attempt to restrict themselves to traditional Big Band instruments where possible.

### **The JOHN MORRISON Event: Secondary School Big Bands - Novice**

**Total playing time:** 10 minutes

This event is open to secondary school big bands which perform at an elementary level including Training Band/Beginner Bands from established band programs, newly formed bands with typical first year players, or players who have not previously performed in public. Electronic instruments (keyboard bass etc - up to 4) are permitted in this section.

## **SECONDARY SCHOOL STRING ENSEMBLE CRITERIA**

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### **The ERNEST LLEWELLYN Premier Event for Secondary School String Ensembles**

**Music Guide:** Grade 3.0 and above. Playing time: 15 minutes

This event is intended for established ensembles which perform at a high level, comprised mostly of accomplished players typically having played for three or more years. These ensembles will have a strong coverage of all sections, including any scored percussion.

### **The LORETA FIN Event for Secondary School String Ensembles**

**Music Guide:** Grade 1.0 - 2.5 and above. Playing time: 12 minutes

This event is intended for established ensembles which perform at a good level, comprised mostly of competent players typically having played for three or more years.

### **The DONALD HAZELWOOD Event for Secondary School String Ensembles**

**Music Guide:** Up to ensemble level 1.5. Includes unison playing. Open string parts permitted.

**Playing time:** 8 minutes

This event is intended for ensembles which perform at an elementary level from schools with a single ensemble program or a development ensemble in schools with established programs. Players in these ensembles will typically be first or second year players.

## SECONDARY SCHOOL ORCHESTRA CRITERIA

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### **The RICHARD GILL Premier Event for Secondary School Orchestras**

**Music Guide:** Open. Playing time: 18 minutes

This event is intended for established ensembles which perform at a high level, comprised mostly of accomplished players typically having played for three or more years. These ensembles will have a strong instrumentation coverage of all sections, including any scored percussion.

## PRIMARY SCHOOL CONCERT BAND CRITERIA

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### **The ALEX LITHGOW Event: Primary School Concert Bands, Premier Event**

**Music Guide:** Grade 2.5 and upwards. Time limit: 15-18 minutes

The Premier Event for Primary School Bands demanding a high standard of musicianship across a range of instrumentation. Bands are expected to use the instrumentation as scored. Substituting in electronic instruments would typically exclude a band from this premier event.

### **The WILLIAM LOVELOCK Event: Primary School Concert Bands - Advanced**

**Music Guide:** Grade 2.0 – 2.5 Time limit: 12 minutes

Intended for established bands which have been performing at a high level for several years whose players are competent, but which may lack the instrumentation to qualify for the Alex Lithgow Event.

### **The JOE COOK Event: Primary School Concert Bands - Advanced**

**Music Guide:** Grade 1.5 – 2.0 Time limit: 10 minutes

Intended for established bands which have been performing at a good level for some years or Lovelock/Lithgow level bands which are in the process of rebuilding. Competent players with two or more year's experience.

### **The ROBERT McANALLY Event: Primary School Concert Bands - Intermediate**

**Music Guide:** Grade 1.0-1.5 Time limit: 8 minutes

Intended for developing bands formed for more than twelve months, which play at a competent level and whose players have had 12 months or more experience playing their instrument. This section may include more experienced bands with limited instrumentation.

### **The WILBUR SAMPSON Event: Primary School Concert Bands – Beginner Bands**

**Music Guide:** Grade 0.5-1.0 Time limit: 6 minutes

Intended for beginner bands formed this school year, schools with newly established band programs and bands whose players have been learning for fewer than twelve months.

## PRIMARY SCHOOL BIG BAND CRITERIA

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### **The ED WILSON Event: Primary School Big Bands - Open**

**Time limit:** 12 minutes (3 pieces max)

Intended for established bands which have been performing at a competent level. Bands are encouraged to feature a soloist (including vocals) and are expected, as far as possible, to restrict themselves to the traditional big band instrumentation. Rescoring for up to four (4) electronic instruments (e.g. Keyboard bass) is permissible.

### **The GRAEME BELL Event: For Primary School Big Bands - Novice**

**Time limit:** 8 minutes (2 pieces max)

Intended for bands formed within 12 months performing at an elementary level or training bands from an established band program. Players typically first or second year players. Bands are encouraged to feature a soloist (including vocals) and are expected, as far as possible, to restrict themselves to the traditional big band instrumentation. Rescoring for up to four (4) electronic instruments (e.g. Keyboard bass) is permissible.

## PRIMARY SCHOOL STRING ENSEMBLE CRITERIA

### The BRETT DEAN Premier Event for Primary School String Ensembles

**Music Guide:** Grade 2.5 and above. Playing time: 12 minutes

This event is intended for established ensembles which perform at a high level, comprised mostly of accomplished players typically having played for three or more years. These ensembles will have a strong coverage of all sections, including any scored percussion.

### The DULCIE HOLLAND Event for Primary School String Ensembles

**Music Guide:** Grade 1.0-2.0 Playing time: 8 minutes

This event is intended for established ensembles which perform at a good level, comprised mostly of competent players typically having played for three or more years.

### The NIGEL BUTTERLEY Event for Primary School String Ensembles

**Music Guide:** Up to ensemble level 1.0. Includes unison playing. Open string parts permitted.

**Playing time:** 6 minutes

This event is intended for ensembles which perform at an elementary level from schools with a single ensemble program or a development ensemble in schools with established programs. Players in these ensembles will typically be first or second year players.

## PRIMARY SCHOOL ORCHESTRA CRITERIA

### The ELENA KATS-CHERNIN Premier Event for Secondary School Orchestras

**Music Guide:** Open. Playing time: 12 minutes

This event is intended for established ensembles which perform at a high level, comprised mostly of accomplished players typically having played for three or more years. These ensembles will have a strong instrumentation coverage of all sections, including any scored percussion.

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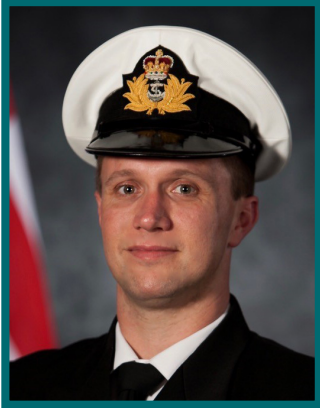
*Advanced Life wishes all schools participating in this year's Festival all the best. Unfortunately we are not able to be with you this year, however, we are looking forward to creating Festival memories again with you in 2023!*



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# Adjudicator

## DAVID COIT



David started as a trumpet player in the Education Queensland system eventually following his passion to study as a jazz performance major at the Queensland Conservatorium under master musician John Hoffman while he continued to study classically including representation in the Queensland Youth Orchestra studying under Paul Rawson (QSO). After graduating university, he performed professionally as a big band, jazz, session and corporate performer and performed with artists such as Little Patty, James and John Morrison, Don Burrows, Megan Washington, Katie Noonan, Delta Goodrem, Angry Anderson, Jessica Mauboy, David Campbell, Ziggy Marley, George Martin, Chuck Gerard (Beach Boys) and still performs professionally to this day.

He developed his enthusiasm for educational pedagogy and wind band conducting in parallel working first in the Queensland Education system as an instrumental and classroom teacher, and later as the Head of Performance Music at the prestigious Sheldon College (Brisbane) winning numerous awards for his ensembles. In addition to his full time roles, he was a board member of ABODA QLD, musical director of the Queensland Youth Orchestra Big Band for seven years, furthering his development and his personal skill by studying Music Studies (Conducting and Multi-instrumentalism) and a Graduate Diploma of Education (Secondary) and later teaching others as a session lecturer in conducting at the Queensland University of Technology. During this period, David conducted a sabbatical for six months as guest lecturer at Elmhurst University (Chicago) working with Professor Judith Grimes and was selected as one of 12 international conductors to conduct the 2000 piece Beijing Olympic Orchestra in 2008 in China.

In 2010 David took a position with Royal Australian Navy where he was initially posted to the Sydney band as a lead trumpet player. David performed and recorded domestically and all over the world in this role, and as a musician in the parade and concert bands including at several high profile international military tattoos for before accepting his commission and transferring as Officer in 2013. In his roles as an Band Officer, David has been the Assistant Director of Music-Navy, project manager and producer for national recordings and musical projects, contingent commander for numerous operational deployments including Iraq, UAE and Malaysia supporting Forces Entertainment, Officer-in-Charge and Musical Director of Royal Australian Navy Band Melbourne, and is currently the Officer-in-Charge and Musical Director of the largest defence and professional wind band in the country, the Royal Australian Navy Band Sydney.



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*The Australian School Band and Orchestra Festival gratefully acknowledges the support of UNSW's Music Performance Unit*

# Adjudicator

## KATRINA PAPALLO



Katrina Papallo obtained her Bachelor's degree at the Sydney Conservatorium of Music, and during her time there, was awarded two performance scholarships. She enjoys conducting string ensembles in several schools; mainly situated in the Northern districts. Katrina plays violin professionally in a number of orchestras, musical societies, and is Director of her String Quartet; Carinya Strings, who perform at weddings and other special occasions. Katrina is a regular Assessor at the Northern Beaches Instrumental Festival, and adjudicated for Ryde Eisteddfod in 2021. She looks forward to hearing your performances today.



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# Adjudicator

## MR MONTE H MUMFORD

BA MusPerf, BA MusEd, Ed Cert, MMus



Mr. Mumford holds an international reputation as a conductor, educator and clinician. He regularly contributes to the field of music education through publications, professional development courses and master classes. His web-site, [montemumford.com](http://montemumford.com), has become a popular international music education resource platform. He is highly regarded for his experience, expertise, passion and effective teaching style.

He regularly appears as a guest conductor, adjudicator and clinician throughout Australia, Southeast Asia, New Zealand and in the United States, often working with ensembles at national, state, and regional levels. He has served as Visiting Professor and Conductor at the Devolet Conservatorium of Music, Izmir and the Aydin University Conservatorium of Music, Turkey; The Royal Northern College of Music, Manchester, UK; The University of Iowa, USA; Hamilton Teachers College and the University of Auckland, NZ; and the University of Melbourne, Victoria.

He maintains an active profile as a freelance trombonist, having performed with the Chaffey Symphony Orchestra, Los Angeles; Cascade Orchestra, Seattle; Tasmanian Symphony Orchestra; Lead trombone with the Chrysler Corporation Big Band, and the Tasmanian Festival Show Band. He has performed with many popular international artists, including James Morrison, Bob Barnard, Ricky May, Shirley Bassey, Jacky Love, Charlie Hull, The Dutch Swing College, Aker Bilk, the Moscow Circus, Disney On Ice, Woody Herman, and Jiggs Whigham. He continues to present solo and ensemble recitals, with special interest in early music performance.

He was formerly Senior Lecturer in Music at the University of Tasmania from 1984 to 2003. In 1985, he founded the extensive University of Tasmania Community Music Programme, serving as Musical Director for twenty years.

In 2005, he was appointed Associate Professor of Music at University of Northwestern, St Paul, Minnesota, USA, serving as the Head of Instrumental Conducting, Director of Bands, Head of Winds and Percussion and Chamber Music Coordinator.

In 2015-17 Mr Mumford was engaged as Lead Educator for Melbourne Youth Orchestra's Teacher Professional Development Programme, designing and delivering instrumental music courses for the Victorian Education Department. In 2017, Mr Mumford was honoured with Life Membership from ABODA Victoria for his contributions to music education.



# Adjudicator

## RACHEAL BYRNES



Originally from Melbourne, Australia, Racheal began playing trumpet at the age of 13. She graduated with a Bachelor of Music Performance from the Victorian College of the Arts in 2012, and since then has gained work playing in many commercial, jazz, big bands, show bands and pit orchestras around Australia.

Throughout her professional career, Racheal has had the opportunity to perform with artists such as Kurt Elling, Joey DeFrancesco, John Foreman, Willie Murillo and James Morrison, to name but a few. She has also performed at many high profile venues around Australia including the MCG, Hisense Arena, Perth Concert Hall, Qudos Bank Arena and Hamer Hall, and has appeared on television broadcasts on channels seven and ten.

In 2019 Racheal took the opportunity to study at the prestigious James Morrison Academy in Mt Gambier, SA. While there, she toured through Sydney and Melbourne playing lead trumpet for James Morrison and his Academy Big Band. During this year Racheal also toured nationally with Hugh Jackman - The Man, The Music, The Show.

Racheal is now based in Sydney NSW, where she works as a freelance musician and educator, and as a member of the Royal Australian Navy Band. Racheal enjoys an active career as a performer around the Sydney area, often found playing at local clubs such as Foundry 616, Lazybones, and Camelot Lounge.

Her time with the Royal Australian Navy Band has seen Racheal perform all around the globe. Earlier this year she travelled to France to take part in ANZAC Day commemorations, and has also previously travelled to Turkey, England, Spain, Italy, Greece, Morocco, South Africa and Mauritius, performing as part of the RAN Band.

Some of Racheal's other career highlights include; performing the opening fanfare for the Australian Open final at Rod Laver Arena in 2013, and performing the Last Post on ANZAC Day 2020 for the ABC live broadcast.

Currently, Racheal is touring as lead trumpet for John Morrison's Swing City, with the Celebration of Swing national tour. Racheal is passionate about sharing her experience with young and emerging players to help them build successful careers in music.



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We provide for, and welcome, players of all levels and instruments - all that is required is a love of music. For more information on playing with, or hiring, a band, visit our website [ccdb.org.au](http://ccdb.org.au)

# Adjudicator

## GERALD STEINMANN



Gerald has been involved in music education in Australia for over 25 years. With a background as an award winning military musician he has worked alongside many well-known artists. He has twice been a delegate at the International Association for Jazz Education's Annual Conferences in New York and has attended master classes by world-renowned musicians, composers and arrangers such as Gordon Goodwin, Clayton Cameron, Marcus Miller, Claude T. Smith, Warren Barker, Jerry Nowak, Peter Erskine, Paul Sarcich, Andrew Gander, Gordon Rytmeister and David Jones.

Gerald has adjudicated at the Sydney Eisteddfod, the Yamaha Band Festival and regularly for the Australian School Band & Orchestra Festival. Gerald is the specialist percussion advisor for ABSOF and is a member of the ASBOF Advisory Board. Gerald has conducted a number of percussion clinics for the Sydney Education Conference run by ASBOF and ABODA. He also instructs students from primary through to tertiary level.

Gerald has been a performer and delegate at numerous Australian National Band and Orchestra Clinics. He is the recipient of an ARIA Gold Record Award, holds a Graduate Diploma of Music and is currently music director and leader of a number of professional groups in Sydney covering a wide variety of genres.

Gerald has founded band programs and ensembles at a multitude of schools. He currently directs 14 ensembles across 9 primary, secondary and community groups, is program director of 4 of these whilst being engaged as a performer, composer, arranger, advisor, adjudicator, event consultant and guest conductor.



Independent Education Union of Australia NSW/ACT Branch

The Independent Education Union wishes all the students participating in the Australian School Band and Orchestra Festival the very best for their performance today.

The IEU congratulates the teachers, support staff, school leadership teams, and parents who promote instrumental music programs in schools and who support this magnificent event.

**Mark Northam**  
Secretary

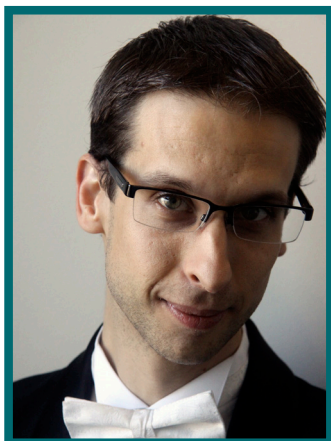
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*The IEU represents over 32,000 principals, teachers, teachers and support staff in the non-government school and early childhood sectors*

# Adjudicator

## PAUL VICKERS

BMus Studies (Perf.) Grad Dip Ed. (Music) MMus (Perf. Conducting)



Paul Vickers is currently the Director of Music and the Director of College Improvement at The Scots College, Sydney. He is also Conductor of the Wind Symphony at the University of New South Wales where he has previously lectured in Music Education.

Through a fellowship from the Ian Potter Cultural Trust, Paul completed a Master of Music degree in conducting at the University of Victoria, British Columbia, Canada. During this time Paul served as the Graduate Assistant Conductor of one of Canada's top university ensembles, the University of Victoria Wind Symphony. He was also regularly engaged as a guest conductor and adjudicator in Canada.

Paul's qualifications also include a Bachelor of Music Studies (Performance) on trombone from the Sydney Conservatorium of Music (USYD) and a Graduate Diploma in Education (UNE). Paul has been a core conductor for the Symphony Services International conductor training program working with professional orchestras in Australia and New Zealand. He was also awarded a World Association of Symphonic Bands and Ensembles (WASBE) conducting scholarship to participate in 'The Art of Band Conducting' at the University of Texas at Austin.

For over twenty years, Paul has led large music ensemble programs in Schools, including at Newington College and at Fort Street High School. He has also served in various conducting roles with The Department of Education specialist branch, The Arts Unit. He is a regular contributor to professional journals and has served on editorial boards for musicological and music education publications both in Australia and internationally. Paul is an experienced writer, adjudicator, speaker, clinician and guest conductor across various genre, and is regularly sought after in these roles.

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**The Scots College**  
Sydney Australia



# Adjudicator

## JOAN THORP



Joan Thorp is the Managing Director of one of Australia's leading music publishing companies, Thorp Music. She has published over 250 works for bands, orchestras and jazz ensembles. Joan enjoys regular praise for her creative and inspiring music for school bands.

Joan's outstanding record as a music educator has seen her direct the Junior State Band Camp Concert Band as well as the NSW Senior State Wind Ensemble. Joan is currently the Director of Bands at St Patrick's College Sutherland and Miranda North Public School.

Joan's career has included directing a professional corporate function band, "Abracadabra", teaching, performing, adjudicating, guest-conducting as well as earning state and national championship titles on French Horn. She has also received an ATCL for French Horn and an AMusA for Theory of Music. Joan is accredited by the Australian Music Teachers' Association, the Music Arrangers' Guild of Australia and the Australian Band & Orchestra Directors' Association.

Joan has had a long association with the Australian School Band and Orchestra Festival and looks forward to adjudicating again this year.

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 Kung Fu *by A. Hallam*  
 Waltzing Matilda *arr. J. Thorp*  
 The Sword of Destiny *by A. Hallam*  
 Cops and Robbers *by A. Hallam*  
 Stadium Rock *by A. Hallam*



### - GRADE 1.5 -

The Unknown Soldier *by A. Hallam*  
 Australian Medley No.1 *arr. M. Butcher*  
 Australian Medley No.2 *arr. M. Butcher*  
 Blew Bottle Blues *by G. Butcher*  
 A Brown Slouch Hat *arr. J. Thorp*  
 Haunted *by A. Hallam*  
 Swinging Saxes *by M. Butcher*  
 The Clarinets Polka *by M. Butcher*  
 Advance Australia Fair *arr. M. Butcher*  
 Waltzing Matilda *arr. M. Butcher*



### - GRADE 2 -

I Still Call Australia Home *arr. J. Thorp*  
 Space Quest *by A. Hallam*  
 Transylvanian Dances *by A. Hallam*  
 Carnival Capers *by G. Butcher*



### - GRADE 2.5 -

Liquorice Allsorts *by M. Butcher*



### - GRADE 3 -

Chookas *by J. Thorp*  
 Starlight *by A. Hallam*  
 Exuberance *by A. Hallam*  
 Jazzin' Around *by G. Butcher*  
 Ragtime Square *by G. Butcher*  
 Captain Thunderbolt *by A. Hallam*



### - GRADE 4 -

A Centivintennial Overture *by G. Butcher*  
 Phaeton *by A. Hallam*  
 The Man from Snowy River *arr. B. Bignell*  
 Kurrajong *by A. Hallam*  
 Music for a Jubilant Occasion *by G. Butcher*



### - GRADE 5 -

Surfonic Winds *by A. Hallam*  
 Parapet Crenellations *by G. Butcher*

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## ROBERT H. McANALLY

Robert H. McAnally was undoubtedly the most prolific Australian composer/arranger of music for bands, particularly brass bands.

His early musical career began with the Salvation Army, and he later became conductor of the New South Wales Tramways Band. He was one of the founders of the now defunct New South Wales Bandmasters' Association based in Sydney. He wrote many difficult marches, including *Implacable*, *Indomitable*, *The Spitfire*, arranged *Waltzing Matilda* as a march and composed a programmatic march for the opening of the Sydney Harbour Bridge in 1932 entitled *Triumph of Industry*. On a visit to London he was honoured to see the Massed Guards Band march down The Mall playing his march *The Spitfire*, which was inspired by the Spitfire pilots of the Second World War.

When the ABC established its National Military Band in 1934 it was McAnally who auditioned the players from all over Australia and brought the band together for the arrival of Colonel H.E. Adkins – director of the famous Kneller Hall Military School of Music in England. McAnally spent most of his life in Sydney and died in Albury. Cliff Goodchild OAM



## JOE COOK

Joe Cook commenced his music making in 1961, learning the euphonium in St Marys, New South Wales and then studying trombone at the Canberra School of Music. He has performed and recorded with a range of musical groups including the Tasmanian, West Australian and Melbourne Symphony Orchestras, Hawthorn City Brass (Australian Champions), and has won many Australian Solo Championships on euphonium and trombone, including the 2001 and 2003 Ern Keller Australasian Solo title and the 2003 Australian Solo Champion of Champions title.

In 2000 Joe retired from the Australian Army Band Corps as a Captain after 23 years service (which included the last six years as Music Director of the Australian Army Band Tasmania) and has settled permanently in Tasmania.

He presently freelances as a performer, instrumental teacher, music composer/arranger and his recent original works include the contest march, *Keighley Moor* (used by the YBS Band as a signature tune), the concert march, *Taskforce* and many arrangements for band including the flugelhorn solo, *Body and Soul*, recorded by the Grimethorpe Colliery (UK Coal) Band and well-known titles such as the movie theme, *The Man from Snowy River*.

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## DULCIE HOLLAND

Born in Sydney in 1913, Dulcie Holland trained at the NSW State Conservatorium of Music, where she studied piano with Frank Hutchens, cello with Gladstone Bell, and composition with Alfred Hill. She graduated with her Teacher's Diploma in 1933. After leaving the Conservatorium she studied for a time with Roy Agnew.

Holland soon travelled to London and studied at the Royal College of Music with John Ireland. At the end of her first year she was awarded the Blumenthal Scholarship (which provided for three years of study at the RCM) and the Cobbett Prize for Chamber Composition. With the outbreak of World War II the next year, however, she returned to

Australia to work as a freelance composer. On a return visit in 1950 she studied with the serialist composer Matyas Seiber.

During the 1940s in Sydney she combined family life with producing a considerable output of original music. It was in 1944 that she composed one of the greatest treasures of Australian music, the Trio for violin, cello and piano.

In the 1950s her musical output turned in a new direction, when she was associated with the Department of the Interior as composer of music for some forty films documenting life in Australia, produced at the time of the large post-war intake of migrants.

In 1973 the first of Holland's many books on the technique of writing music appeared. These books logically explain the nature and technique of two-part writing, melody writing, and harmony. Holland's books on musicianship and composition have exerted an influence on generations of music students in Australia and internationally.

In 1977 she was named an Officer of the Order of Australia, and in 1993 was honoured with an Honorary D.Litt. from Macquarie University in recognition of her achievements. Dulcie Holland died in Sydney on 21 May 2000 at the age of 87.

The naming of this event recognises Dulcie Holland's status and importance as one of the most significant Australian composers and educators of the twentieth century. *Adapted from: <http://www.australianmusiccentre.com.au/artist/holland-dulcie>*



## FRANK COUGHLAN

Frank Coughlan was born in 1904 in Emmaville on the northern tablelands of NSW and started his career in the local brass band. During his extensive career Frank was to play in London with such ensembles as Arthur Hylton's Orchestra for Fred Elizalde's band at the Savoy Hotel, the most famous dance band in London.

Frank's enduring legacy was to be appointed band leader for what was to become Sydney's premier dance hall, the Tracadero, for twenty five years. Through the 1950s Frank was to nurture a young Don Burrows and share the billing with Graeme Bell's Jazz Band.

Frank Coughlan was undoubtedly one of the most influential musicians of his time. With a career that spanned from 1922 – 1971 he has been described by Graeme Bell as 'the Father of Australian Jazz'. Bell speaks for the musicians of his generation when he states, 'Apart from Louise Armstrong, I know of no other jazz musician whom I stood more in awe of than Frank Coughlan.'

The Australian School Band and Orchestra Festival is proud to acknowledge the role of such a celebrated Australian pioneer jazz man and keep his legend alive by naming the Premier Big band Event in his honour.



## WILBUR SAMPSON

Wilbur Sampson was a well known Sydney musician whose career began with the Salvation Army. He was a tuba player in the ABC Military Band and was a well known arranger and orchestrator.

He started composing film music in 1949 and received much help from American film composer, David Butolf. Films for which Wilbur Sampson wrote include: *Smiley Gets a Gun*, *King of the Coral Sea* and *Dust in the Sun*. We wrote all the music for the *Walkabout* television series which was screened in Britain and other countries. He also composed a song, *Christmas Candles*, which was a big hit in America after being recorded by the Andrews Sisters.

Wilbur Sampson tragically died at age 44 of cancer, leaving his wife, Phyllis and 11 children. Later, record earnings from royalties, mainly from overseas, were a windfall to his deserving family.

An indication of the esteem in which Sampson was held was the large crowd which attended the benefit concert given in the Cinesound Studios at Bondi Junction.

Photo supplied by Wilbur Sampson's daughter, Marie Hambleton, who currently resides in Qld. In her covering letter Marie wrote, 'Dad was a particularly humble man who would be thrilled that he should be remembered in this way.'

The SBF is proud to keep alive the memory of another great Australian musician.



**UNSW**  
SYDNEY

## Music Performance Unit

*The Australian School Band and Orchestra Festival gratefully acknowledges the support of UNSW's Music Performance Unit*

This year we are attempting to streamline the Festival program. The next few pages will detail the ensembles which will be performing this weekend only. For a full list of all ensembles playing at this year's Festival please look towards the back of the program.

## Wilbur Sampson, Robert McAnally *events*

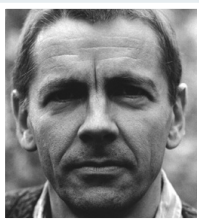
Primary School Concert Band Event	11:00am	RESULT
<b>ADJUDICATOR - GERALD STEINMANN</b>		
Ashbury Public School Training Band - Jason Isaac		
Beecroft Public School Training Band - Tim Ferrier		
Cammeray Public School Junior Band - Robert Sidaway		
Epping Heights Public School Training Band - William Endicott		
<b>ADJUDICATOR - GERALD STEINMANN</b>		
John Purchase Public School Concert Band - Kendal Cuneo		
The Scots College Prep Concert Band - Eddy Fairburn		
Ashbury Public School Intermediate Band - Jason Isaac		
Cammeray Public School Intermediate Band - Robert Sidaway		
Epping Heights Public School Intermediate Band - William Endicott		

## Joe Cook, William Lovelock, Dulcie Holland *events*

Primary School Concert Band Event	1:20pm	RESULT
<b>ADJUDICATOR - GERALD STEINMANN</b>		
Epping Heights Public School Concert Band - Michael Thomas		
<b>ADJUDICATOR - GERALD STEINMANN</b>		
Beecroft Public School Senior Concert Band - Tim Ferrier		
Cammeray Public School Concert Band - Robert Sidaway		
<b>Primary School String Ensemble Event   ADJUDICATOR - KATRINA PAPALLO</b>		
Epping Heights Public School String Ensemble - Michael Thomas		

## Grame Bell, Ed Wilson *events*

Primary School Big Band Event	3:00pm	RESULT
<b>ADJUDICATOR - GERALD STEINMANN</b>		
Cammeray Public School Stage Band - Robert Sidaway		
Epping Heights Public School Stage Band - Will Endicott		
<b>ADJUDICATOR - GERALD STEINMANN</b>		
Cammeray Public School Big Band - Robert Sidaway		



## DAVID STANHOPE

David Stanhope, whose musical experience includes playing French horn as a member of the Adelaide Symphony Orchestra, has written numerous acclaimed compositions for a variety of instrumental and vocal ensembles, but he is especially well known and regarded as a composer for wind and brass bands. He won the ensemble section of the International Horn Society composition contest in 1979 with a horn octet. Wind and brass band works of his have been competition test pieces both in Britain and Australia.

More recently David Stanhope has worked as a conductor. After joining the music staff of the Australian Opera in 1986, David conducted seasons of *Albert Herring*, *Turn Of The Screw*, and *Les Pêcheurs Des Perles*. He is now a freelance conductor and has been engaged by the Australian Opera and the State Opera of South Australia. He is a guest conductor for the Australian Broadcasting Corporation and also with Australia's leading contemporary group – Sydney Alpha Ensemble – and The Australian Ballet.

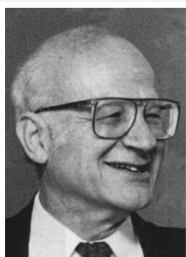


## JUDY BAILEY (BORN 1935 -)

Judy Bailey is one of Sydney's most well-known and influential jazz educators and performers. New Zealand born Bailey became involved in Sydney's musical life during the 1960s through regular performances at the legendary El Rocco Jazz Cellar (with the likes of John Sangster, Don Burrows, and Graeme Lyall) and was permanently employed with Tommy Tycho's Orchestra (Channel 7), Don Burrow's Septet (Channel 2), John Bamford's Orchestra (Channel 9) and Jack Grimsley's Orchestra (Channel 10) as pianist/arranger.

In the seventies, Judy began teaching in the newly established jazz studies program at the Sydney Conservatorium of Music while also resident pianist for the ABC Radio program Kindergarten of the Air. During the eighties she became Music Director for the Sydney Youth Jazz Ensemble Association, an umbrella organisation for a big band known as the Jazz Connection.

Judy has gained several prestigious awards, including the inaugural APRA Award for jazz composition, an Australian Entertainment Industry 'MO' for jazz performance, and in 2004 an OAM for services to music and education. In 2008, as part of the Annual Classical Music Awards (APRA and AMC), Judy was presented with an Award for Distinguished Services to Australian Music. Judy's nomination was the first ever granted to an outstanding jazz musician. In 2014 she was inducted into the Jazz Hall of Fame (Bell Awards).



## GEORGE DREYFUS (BORN 1928 -)

George Dreyfus was born in Wuppertal, Germany, and is now living in Melbourne.

Not only is George Dreyfus one of Australia's leading composers, he is also one of the most versatile. He played the bassoon in the Melbourne and Perth Symphony Orchestras for a number of years and, in 1977/78, presented a one-man show, 'The George Dreyfus Show', a humorous mixture of autobiographical and general comment with bassoon playing which he performed in Melbourne, Sydney and various country centres. In October 1983 he was Artist-in-Residence at the Conservatorium of Music in Tianjin, China, and the following year his autobiography *The Last Frivolous Book* was published.

George Dreyfus' involvement with brass bands began in the 1970s and his complete works for brass band were published in 1985 in England. Included among his compositions are a number of works for concert bands and wind ensembles, although he is probably better known for his theme music from the ABC television series *Rush*.



## JODIE BLACKSHAW (BORN 1971 -)

Jodie Blackshaw grew up in the Riverina, NSW, Australia and after completing high school, studied a Bachelor of Music (Composition) with Professor Larry Sitsky at the School of Music, Australian National University. After completing her degree, Jodie taught classroom/instrumental music and conducted wind ensembles in schools ranging from remote regions of New South Wales and Victoria to Sydney.

Through her teaching, conducting and composing, Blackshaw passionately searched for a compositional approach to band that offers students an experience that centres on creativity and collaboration. Jodie exclusively writes for the wind band medium and her repertoire enjoys frequent performances throughout the world.

Blackshaw is also renowned as an advocate for performance equality. In 2017 Jodie launched a Female Band Composer database focusing on ensuring bands of all capabilities have access to inclusive works by composers from diverse backgrounds of nationality, age and gender.

Blackshaw is fanatical about producing quality, meaningful works for band and is frequently commissioned by various groups throughout the western world to do just that. She desires that her music not just be "another piece, but an educational and spiritual journey for both the players and the director". To find out more about Jodie and her works please go to: [www.jodieblackshaw.com](http://www.jodieblackshaw.com)

# Adjudicator

## MICHELLE LEONARD OAM



Michelle commenced her professional music career as a Symphonic Wind ensemble conductor working at Newtown High School of the Performing Arts, the Sydney Conservatorium High School and North Sydney Boys High School.

She also Conducted the Sydney Conservatorium Tertiary Symphonic Wind Ensemble for two years before having the first of her four children.

Michelle is the founder, Artistic Director and Conductor of Moorambilla Voices. This nationally awarded program (APRA AMCOS 2016 National winner – regional excellence) seeks at its core to give country kids a rare opportunity to sing, dance and create incredible performances with artists of the highest calibre. It is life changing for all involved. Michelle's work was featured in 'Wide Open Sky' (directed by Lisa Nicol and winner of the Audience Award for Best Documentary at 2015 Sydney Film Festival) and 'Outback Choir' (Heiress Films/ABC Australia).

Michelle is also the founding Artistic Director and Conductor of Leichhardt Espresso Chorus since 1998. This adult chorus annually performs traditional "major works" with orchestra and also actively commissions new Australian works. To date 110 new Australian choral works have been created for this ensemble. She is founder and Artistic Director of the Annual Carols on Norton.

Michelle is widely sought after as a choral clinician on Australian repertoire, appears regularly as a guest speaker, adjudicator and workshop facilitator.

Michelle was awarded the Order of Australia Medal for Services to the Community and Performing Arts in 2017.

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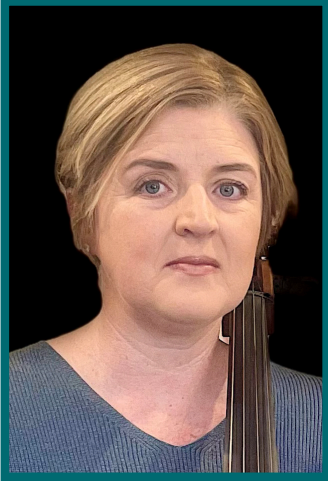
**MICK TYNAN**

**0438 221 958**

**micktynan@bigpond.com**

# Adjudicator

## SARAH JAMESON



Sydney cellist and teacher, Sarah Jameson studied with Dorothy Sumner and completed her B. Mus (Hons) and M. Mus (Perf) degrees at the Sydney Conservatorium with Georg Pedersen. She has been an active performer while teaching cello and conducting school ensembles for over 25 years.

Sarah taught in the Sydney Conservatorium Open Academy from 2000 – 2003 and at Barker College from 2001 – 2018. In 2010, Sarah began the String Program at Wahroonga Adventist School and now conducts their orchestras, regularly competing in Sydney Eisteddfod. She currently teaches large studios of cello students at Knox Grammar School and at her home. Sarah has been working for the AMEB as a Strings Examiner since 2015. She performed regularly for Musica Viva in Schools between 2012 – 2017, touring across metropolitan and regional NSW. Sarah has been Principal Cellist in Willoughby Symphony Orchestra since 2014.

Sarah has recently published her first volume of cello repertoire, *Scherzo Strings – Champion Cellists* intended as supplementary pieces to encourage personal expression and musical decision making from the earliest stages. She is also completing a method for learning thumb position on the cello – *Scherzo Strings – Thumbs Up*.

Sarah also enjoys composing and arranging music for school string orchestras. Her pieces reflect a strong understanding of developing string players and working with different levels in the same ensembles. She is passionate about giving all students technical confidence and musical independence, encouraging them to forge their artistic character from the very beginning. Sarah recognises the significance music-making plays in each student's identity at school and beyond, and the importance of continually sustaining and reinvigorating our school programs since the pandemic.

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# Adjudicator

## REBECCA MORRIS



### Director of Ensembles / Professional Musician

Rebecca is a committed, dynamic, and passionate Music Professional and Teacher, with over 20 years' experience directing and conducting a wide variety of highly successful music ensembles. She is currently employed as the 'Director of Instrumental Music' at Knox Grammar School and also works closely with a number of Upper North Shore Co-Educational Public Schools and Community Bands. She offers an innovative and collaborative approach to engaging children in the love of music and performance, together with the ability to supervise and motivate staff, whilst incorporating modern technology and energy in the classroom environment.

Rebecca is a highly skilled and experienced Director, Band Conductor and Teacher of all musical styles – Concert Bands Jazz/Stage Bands, Performance and Training Bands, rock / pop, Marching Bands, Percussion Ensembles, Guitar Ensembles, Orchestras and small Chamber Ensembles. Her enthusiasm to conduct the youth of today is always evident in her high levels of motivation, commitment, drive and integrity, with an enormous capacity to set and achieve goals.



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Knox Grammar School  
Wahroonga, Sydney

# Adjudicator JOHN MORRISON



John Morrison has delighted audiences for more than 25 years with his humour and dedication to sounds that swing. Equally at home in a small group or big band setting, his musical facility runs the entire spectrum from traditional jazz, swing, Bebop, R&B, Soul and commercial jazz rock.

The eldest of the Morrison family, John has spent much of his musical life playing and recording with his younger brother James Morrison. At age 8, John began playing cornet in the school brass band and by the age of 10 had built his first drum set from pots and pans. In these early few years he played many different instruments and styles but jazz drumming was to be his calling. After living in New York for over 12 months in the late eighties, John and James returned home to form Australia's premier jazz big band, "The Morrison Bros Big Bad Band". John widened his exposure and experience also playing with a variety of other well-known artists including James Moody, Scott Hamilton, Richie Cole, John and Jeff Clayton, Garry Dial, Jimmy Whitherspoon, Eartha Kitt, Don Burrows,

George Golla, and Bob Barnard, as well as fronting his own band Swing City. John is also known for his work in the recording studio both as player and producer and has hosted his own "Jazz at Five" radio show on Sydney radio station FM 99.3.

John is well known for his efforts in music education and his work as a Music Director for Pan Pacific and as the head of the highly successful high school jazz camps demonstrate his belief that working with young people is vital. John has been deeply involved with the NSW School Band Festival for many years as an adjudicator, clinician and as the Artistic Director of the Frank Coughlan Premier Big Band event. As a testimony to the esteem in which John is held, this event has been named in his honour.

Adapted from [www.swingcity.com.au/johnbio.html](http://www.swingcity.com.au/johnbio.html). Image from Morrison Music - John Morrison Biography.



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# Adjudicator

## ANDREW MCWADE



Andrew was appointed Director of Bands at Barker in 2015 and has worked as an ensemble director for over a decade. He is also the founding music director of the North Shore Wind Symphony, one of Australia's premiere wind bands. He holds two degrees from the Sydney Conservatorium of Music: a Bachelor of Music Education, with a principal study in saxophone, and a Master of Music Studies in Conducting.

Andrew has been involved in wind ensembles since a very young age. He has been a guest conductor for many high school ensembles, representative combined high school music camps and university ensembles. He has also toured around Australia and internationally, performing with and conducting groups on three continents.

Andrew has been fortunate to study and learn from many of Australia's leading music educators and has also participated in international conducting symposiums. He is the Vice-President of the NSW Australian Band and Orchestra Directors Association (ABODA), where he organises and leads professional development courses.

In 2017, 2018 and 2019 he received the ABODA Prize for the conductor who prepared the most challenging and entertaining program of the Australian School Band and Orchestra Festivals.

A banner for Jupiter Music. On the left, an orange square contains a white globe icon, the word "JUPITER" in white serif font, and the tagline "It's your time to shine." in white sans-serif font. To the right is a black and white photograph of five young people sitting on a ledge outdoors. At the bottom right of the photo, there are two orange bars with white text: "WWW.MUSICMERCH.COM.AU" and "WWW.JUPITERMUSIC.COM".

A banner for the Australian School Band and Orchestra Festival (ASBOF). On the left, the ASBOF logo features a stylized red and white "A" and "O" followed by "ASBOF" in large black letters, with "AUSTRALIAN SCHOOL BAND AND ORCHESTRA FESTIVAL" in smaller black letters below. To the right, a red rectangular box contains the words "INSPIRATIONAL", "EDUCATIONAL", and "MOTIVATIONAL" stacked vertically in white, bold, sans-serif font.

# A FULL LIST OF ALL PARTICIPATING ENSEMBLES

## Wilbur Sampson Primary School Concert Band Event

Ashbury Public School Training Band (*Jason Isaac*)  
Barker College Junior School Concert Band (*Brendan Collins*)  
Beecroft Public School Training Band (*Tim Ferrier*)  
Boronia Park Public School Training Band (*Nate Porter*)  
Cammeray Public School Junior Band (*Michael Connors*)  
Cherrybrook Public School Training Band (*Jennifer Walkden-Brown*)  
Clovelly Public School Junior Band (*Murray Jackson*)  
Crestwood Public School Junior Band (*Garry Clark*)  
Epping Heights Public School Training Band (*Michael Thomas*)  
Epping North Public School Training Band (*Iain Howick*)  
Epping West Public School Training Band (*Christine Pringle*)  
Frenchs Forest Public School Junior Band (*Jessica Manning*)  
John Purchase Public School Training Band (*Camilla Bellstedt*)  
Knox Junior Band (*Rebecca Morris*)  
Lane Cove Public School Training Band (*Mike Rix*)

Lane Cove West Public School Training Band (*Imelda Crimmins*)  
Lindfield East Public School Training Band (*Colin Smith*)  
Lindfield Public School Junior Band (*Alex Kirk*)  
Manly West Public School Training Band (*Penelope Coucill*)  
Matthew Pearce Public School Junior Band (*Garry Clark*)  
Normanhurst Public School Training Band (*David Sismey*)  
Pennant Hills Public School Training Band (*Rose Foster*)  
Pymble Public School Junior Band (*Rebecca Morris*)  
Roseville Public School Training Band (*Josh Hughes*)  
St Ives North Public School Training Band (*Colin Smith*)  
Tempe Public School Training Band (*Murray Jackson*)  
Thornleigh West Public School Training Band (*Andrew Hamblin*)  
Wahroonga Public School Beginner Band (*Rebecca Heather*)  
Willoughby Public School Training Band (*Anthony Marsden*)  
Winston Hills Public School Training Band (*Camilla Bellstedt*)

## Robert McAnally Primary School Concert Band Event

Ashbury Public School Intermediate Band (*Jason Isaac*)  
Barker College Junior School Wind Orchestra (*Joshua Hughes*)  
Beecroft Public School Intermediate Band (*David Sismey*)  
Boronia Park Public School Intermediate Concert Band (*Nate Porter*)  
Cammeray Public School Intermediate Band (*Michael Connors*)  
Cherrybrook Public School Intermediate Band (*Jennifer Walkden-Brown*)  
Clovelly Public School Intermediate Band (*Murray Jackson*)  
Crestwood Public School Senior Band (*Garry Clark*)  
Epping Heights Public School Intermediate Band (*William Endicott*)  
Epping North Public School Concert Band (*Iain Howick*)  
Epping West Public School Intermediate Band (*Lachlan Hamilton*)  
Griffith East Public School Performance Band (*Rhys Thomas*)  
John Purchase Public School Concert Band (*Kendal Cuneo*)  
Kings Langley Public School Performance Band (*Garry Clark*)  
Knox Intermediate Band (*Ali Irwin*)

Lane Cove Public School Intermediate Concert Band (*Nate Porter*)  
Lane Cove West Public School Concert Band (*Stephan Schaffer*)  
Lindfield Public School Senior Band (*Anthony Marsden*)  
Manly West Public School Intermediate Band (*Penelope Coucill*)  
Matthew Pearce Public School Intermediate Band (*Garry Clark*)  
Pennant Hills Public School Intermediate Concert Band (*Rose Foster*)  
Pymble Public School Concert Band (*Meredith Hastings*)  
Randwick Public School Performance Band (*Tim Walsh*)  
Roseville Public School Intermediate Band (*Josh Hughes*)  
SCEGGS Darlinghurst Bugles' Band (*Michael Tierney*)  
St Ives North Public School Junior Concert Band (*Robert Jardine*)  
The Scots College Prep Concert Band (*Eddy Fairburn*)  
Thornleigh West Public School Junior Band (*Andrew Hamblin*)  
Wahroonga Public School Intermediate Band (*To be advised*)  
Willoughby Public School Intermediate Band (*Anthony Marsden*)  
Winston Hills Public School Intermediate Band (*Camilla Bellstedt*)

## Joe Cook Primary School Concert Band Event

Beaumont Road Public School Senior Band (*Mike Rix*)  
Beecroft Public School Concert Band (*David Sismey*)  
Boronia Park Public School Performance Band (*Mike Rix*)  
Cherrybrook Public School Concert Band (*Jennifer Walkden-Brown*)  
Clovelly Public School Senior Band (*Murray Jackson*)  
Crestwood Public School Concert Band (*Garry Clark*)  
Epping Heights Public School Concert Band (*Michael Thomas*)  
Epping North Public School Senior Band (*Christine Pringle*)  
Frenchs Forest Public School Concert Band (*Jessica Manning*)  
Knox Senior Band (*Rebecca Morris*)  
Lane Cove Public School Senior Concert Band (*Tom Avgenicos*)

Lindfield East Public School Concert Band (*Greg Carger*)  
Manly West Public School Concert Band (*Penelope Coucill*)  
Normanhurst Public School Concert Band (*David Sismey*)  
Oatley West Public School Concert Band (*Archie Rowlands*)  
Pennant Hills Public School Senior Concert Band (*Dave Odams*)  
Roseville Public School Senior Band (*Megan Lipworth*)  
Tempe Public School Band (*Murray Jackson*)  
The King's School Preparatory School Concert Band (*Tyler Wilkinson*)  
Willoughby Public School Performing Band (*David Scarborough*)  
Winston Hills Public School Performance Band (*Camilla Bellstedt*)

## William Lovelock Primary School Concert Band Event

Beecroft Public School Senior Concert Band (*Tim Ferrier*)

Cammeray Public School Concert Band (*Michael Connors*)

Epping Public School Symphonic Band (*Gemma Lee*)

Epping West Public School Senior Band (*Mike Everett*)

Knox Performance Ensemble (*Rebecca Morris*)

Lindfield East Public School Performance Band (*Colin Smith*)

Lindfield Public School Concert Band (*Hayden Dalton*)

Manly West Public School Performance Band (*Penelope Coucill*)

Pymble Public School Performance Ensemble (*Rebecca Morris*)

St Ives North Public School Senior Concert Band (*Luis Madrid*)

Thornleigh West Public School Senior Band (*David Bell*)

Wahroonga Public School Concert Band (*John Saunders*)

## Alex Lithgow Primary School Concert Band Premier Event

Ashbury Public School Concert Band (*Jason Isaac*)

Barker College Junior School Wind Ensemble (*Elaine Slawski*)

Matthew Pearce Public School Senior Band (*Garry Clark*)

Wahroonga Public School Performance Band (*John Saunders*)

## Graeme Bell Primary School Big Band Event

Cammeray Public School Stage Band (*Michael Connors*)

Epping Heights Public School Stage Band (*Will Endicott*)

Tempe Public School Big Band (*Murray Jackson*)

## Ed Wilson Primary School Big Band Event

Cammeray Public School Big Band (*Michael Connors*)

Epping West Public School Big Band (*Lachlan Hamilton*)

Thornleigh West Public School Stage Band (*David Bell*)

Wahroonga Public School Stage Band (*To be advised*)

## Nigel Butterley Primary School String Ensemble Event

Beecroft Public School Training String Ensemble (*Katrina Papallo*)

Epping West Public School Beginner String Ensemble (*Jenny Wang*)

Knox Prep String Ensemble (*Lindsay Irik*)

SCEGGS Darlinghurst Stringalong (*Anne Sweeney*)

St Ives North Public School Elementary Strings (*Katrina Papallo*)

## Dulcie Holland Primary School String Ensemble Event

Beecroft Public School Intermediate String Ensemble (*Lorraine Chai*)

Epping Heights Public School String Ensemble (*Michael Thomas*)

Epping West Public School Intermediate String Ensemble  
(*Jenny Wang*)

Knox Grammar Preparatory School Camerata Strings (*Lindsay Irik*)

Knox Prep Concert Strings (*Lindsay Irik*)

Lane Cove Public School Sibelius Strings (*Catherine Upex*)

SCEGGS Darlinghurst Sinfonietta String Ensemble (*Anne Sweeney*)

St Ives North Public School Intermediate Strings (*Katrina Papallo*)

## Brett Dean Primary School String Ensemble Premier Event

Beecroft Public School String Ensemble (*Katrina Papallo*)

Epping West Public School Senior Strings Ensemble (*Judy Kim*)

St Ives North Public School String Orchestra (*Adrian Mansukhani*)

## Elena Kats-Chernin Primary School Orchestra Event

Knox Prep Symphony Orchestra (*Ashley George*)

## George Dreyfus Secondary School Concert Band Event

Baulkham Hills High School Junior Band (*Yvonne Brown*)

Penrith Selective High School Concert band (*Richard Sandham*)

Sydney Secondary College Junior Band (*Cameron Barnett*)

## Raymond Hanson Secondary School Concert Band Event

Baulkham Hills High School Concert Band (*Luis Fernando Madrid*)

Epping Boys High School Concert Band (*Christine Pringle*)

James Ruse Year 7 Concert Band (*Jeff Fisher*)

Marist Sisters College Woolwich Concert Band (*Joel Richardson*)

North Sydney Girls' High School Concert Band (*Lemin Luu*)

St Augustine's College, Brookvale Concert Band 2 (*Alan Caulfield*)

St Joseph's College Wind Ensemble (*Jeff Fisher*)

Sydney Secondary College Concert Band (*Melinda Hole*)

The Scots College Fortune Wind Ensemble (*Ben Stanton*)

## Graham Lloyd Secondary School Concert Band Event

Asquith Boys and Girls High School Concert Band (*Beth Smith*)

Asquith Boys and Girls High School Wind Ensemble (*Beth Smith*)

Barker College Kurrajong Wind Ensemble (*Elaine Slawski*)

Baulkham Hills High School Senior Band (*Yvonne Brown*)

James Ruse Wind Orchestra (*Jeff Fisher*)

Manly Campus Concert Band (*Craig Driscoll*)

Newtown High School of the Performing Arts Concert Band  
(*Jason Isaac*)

North Sydney Girls' High School Symphonic Winds (*Edward McKnight*)

Northholm Grammar School Concert Band (*Luis Madrid*)

## Graham Lloyd Secondary School Concert Band Event (Continued)

Rose Bay Secondary College Senior Concert Band ( <i>Murray Jackson</i> )	Tempe High School Wind Ensemble ( <i>Murray Jackson</i> )
SCEGGS Darlinghurst Holst Wind Ensemble ( <i>Michael Tierney</i> )	The Scots College Rowden Wind Ensemble ( <i>Mark Brown</i> )
St Augustine's College, Brookvale Concert Band 1 ( <i>Kelvin Anderson</i> )	Turrumurra High School Concert Band 2 ( <i>Ben Perche</i> )
Sydney Secondary College Wind Ensemble ( <i>Melinda Hole</i> )	

## David Stanhope Secondary School Concert Band Event

Barker College McCaskill Wind Ensemble ( <i>Andrew McWade</i> )	Redlands Advanced Concert Band ( <i>Mathew Owen</i> )
Manly Campus Wind Ensemble ( <i>Mark Brown</i> )	Sydney Secondary College Wind Orchestra ( <i>Melinda Hole</i> )
Northholm Grammar School Symphonic Wind Ensemble ( <i>Luis Madrid</i> )	Willoughby Girls High School Senior Wind Ensemble ( <i>Jason Isaac</i> )

## Jodie Blackshaw Secondary School Concert Band Event

Barker Wind Orchestra ( <i>Bradley Lucas</i> )	St Joseph's College Symphonic Wind Ensemble ( <i>Jeff Fisher</i> )
James Ruse Symphonic Band ( <i>Jeff Fisher</i> )	The King's School Symphonic Band ( <i>Tyler Wilkinson</i> )
Killarney Heights High School Symphonic Winds ( <i>Lachlan Hamilton</i> )	The Scots College Robinson Wind Ensemble ( <i>Paul Vickers</i> )
Manly Campus Symphonic Wind Orchestra ( <i>Mark Brown</i> )	Turrumurra High School Concert Band 1 ( <i>Nic Jeffries</i> )

## Percy Grainger Secondary School Concert Band Premier Event

Barker Wind Symphony (*Andrew McWade*)

## John Morrison Secondary School Big Band Event

Manly Campus Swing Band ( <i>Craig Driscoll</i> )	Tempe High School Stage Band ( <i>Murray Jackson</i> )
St Augustine's College, Brookvale Stage Band 2 ( <i>Alan Caulfield</i> )	The Ashfield Little Big Band ( <i>Jason Isaac</i> )
Sydney Secondary College Jazz Ensemble ( <i>Gav George</i> )	The Scots College Big Band #2 ( <i>Ben Stanton</i> )

## Don Burrows Secondary School Big Band Event

Asquith Boys High School Junior Stage Band ( <i>Joe Manton</i> )	Manly Campus Stage Band ( <i>Craig Driscoll</i> )
Asquith Boys High School Senior Jazz Ensemble ( <i>Joe Manton</i> )	Rose Bay Secondary College Senior Stage Band ( <i>Murray Jackson</i> )
Asquith Girls High School Stage Band ( <i>Joe Manton</i> )	St Augustine's College, Brookvale Stage Band 1 ( <i>Stephanie Russell</i> )
James Ruse Stage Band ( <i>Rachel Hann</i> )	Sydney Secondary College Intermediate Big Band ( <i>Richard Brus</i> )

## Judy Bailey Secondary School Big Band Event

Killarney Heights High School Big Band ( <i>Nic Jeffries</i> )	Sydney Secondary College Jazz Orchestra ( <i>Gav George</i> )
Manly Campus Big Band ( <i>Craig Driscoll</i> )	The Scots College Big Band #1 ( <i>Ben Stanton</i> )

## Frank Coughlan Premier Big Band Event

Manly Campus Jazz Orchestra ( <i>Craig Driscoll</i> )	Turrumurra High School Stage Band 1 ( <i>Nic Jeffries</i> )
Newtown High School of the Performing Arts Jazz Orchestra ( <i>Jason Isaac</i> )	

## Donald Hazelwood Secondary School String Ensemble Event

Penrith Selective High School String Ensemble (*Richard Sandham*)

## Loreta Fin Online Secondary School String Ensemble Event

Woodville High String Ensemble (*Celeste Wong*)

## Ernest Llewellyn Secondary School String Ensemble Premier Event

Baulkham Hills High School String Ensemble ( <i>Ruth Choong</i> )	Redlands Combined String Ensemble ( <i>Mathew Owen</i> )
James Ruse String Ensemble ( <i>Rachel Hann</i> )	SCEGGS Darlinghurst Amati Strings ( <i>Anne Sweeney</i> )
Manly Campus String Ensemble ( <i>Kathryn Crossing</i> )	

## Richard Gill Secondary School Orchestra Premier Event

Manly Campus Chamber Orchestra ( <i>Elizabeth Scott</i> )
The Scots College Symphony Orchestra ( <i>Paul Vickers</i> )



# CLIFF GOODCHILD OAM

## Scholarship

The Cliff Goodchild OAM Scholarship was established in 2016 to provide ongoing professional development for directors of school band programs.

The Scholarship will fund professional music educators to work as mentors with the recipient in their school context within a twelve month period in areas such as: Conducting and rehearsal technique, repertoire selection, instrumental pedagogy, band program management.

### Eligibility

The Cliff Goodchild OAM Scholarship recipient will:

- Be currently working as a Music Director in a NSW primary or secondary school
- Be a current member of ABODA
- Have presented bands at the Australian School Band and Orchestra Festival for at least the previous two (2) years
- Have the express support of their school and/or school band committee to undertake the Scholarship program within the coming twelve month period
- Have shown a commitment to engage in professional activities to improve their teacher practice and student learning

See the [Australian School Band and Orchestra Festival Website](#) for Application Details



### 2021-2022 scholarship not offered

Megan Lipworth was the recipient of the 2020 Cliff Goodchild Scholarship, however, global events have transpired to prevent her from taking full advantage of the award. To that end the ASBOF Directors have advised Megan that she can still access the scholarship funds allocated to her throughout the remainder of 2022. We wish her all the best in her endeavours.



### Previous Recipients:

2017 Luis Fernando Madrid  
2018 Not Awarded

2019 Clare Brassil  
2020 Megan Lipworth

# KNOW YOUR VOLUNTEERS

Peter Kelly



**Peter Kelly has been working at the Festival pretty much since it started – with a few breaks here and there. Along with his wife, Delmae, Peter has been a mainstay of our volunteer army for years, as well as being a champion Bondi Brass euphonium and trombone player. Peter, we salute you!**

### *What are your earliest memories of music?*

The beginning of this year marked 60 years since I was introduced to the trombone in my first year of high school at Sydney Boys High. I remember sitting in class when it was announced that there was an opportunity to learn to play a musical instrument. At the time there was only a small orchestra at the school, no brass band.

I was sitting next to my friend, John Gilbert, and, when asked what instrument he would like to play, he said “trombone”. I thought that sounded good, so I also said “trombone.” It sounded much more interesting than violin. So, both of us were given a trombone. John was given the G bass trombone and I was handed a tenor trombone (without any case). I proudly took my trombone home on the bus and managed to get it back to Maroubra without denting or bending the slide. Fortunately, my mother was good at sewing and made me a cloth bag to take it to and from school from then on.

Back at school I was introduced to Cliff Goodchild who had been tutoring a trombone quartet. Two of the trombonists had just graduated from school and so John Gilbert and myself joined the other two older students (Peter Anderson and David McDonald) to complete the quartet. I practiced until my arm hurt. I could barely hold the instrument and I can still remember the tune of one of the pieces we played, but not the name of it.

Cliff Goodchild was a great inspiration and the next year (1963) he managed to get a set of instruments and formed a brass band at Sydney Boys High. At about that time both John and myself joined the Waverley Municipal Band (now known as Bondi Brass) conducted by Cliff, and so began a lifetime of enjoyment of music.

I do have a vague memory of listening to a live brass band performance some years before my journey on the trombone began and perhaps it's that memory with Cliff's mentoring that inspired me to continue.

### *What are your earliest memories of the Festival?*

The School Band Festival began in 1962 run by the Band Association of NSW. My first involvement with the Festival was in 1964 when Cliff Goodchild and the Waverley Municipal Band took over the organisation of the Festival and held it at Sydney Boys High. I have some vivid memories – stuffing envelopes with entry details, the printing of the program, counting the money (mostly coins), logistics of heating pies to sell, and the amazing energy of Cliff in organising the event. It's a fulfillment of Cliff's dream to see the Festival grow from such small beginnings to the largest musical event of its kind in Australia today.

**Where did your musical journey take you?**

In my younger days I had ambitions of being a professional musician, and I did some professional work mainly in the theatre. After a few years I realised that only the best can succeed, so I gave up on that idea, got a proper job, and for about 15 years put the trombone to one side. But I missed so much the enjoyment of making music that I eventually re-joined the Waverley Band. What a privilege to play first under Cliff, and then Paul Goodchild.

Playing in bands has given me many great experiences. I have played in the brass band finals in the Albert Hall, London, and my most memorable musical experience was playing in a backing band for the Manhattan Transfer (a singing group) in the 1970s. The enjoyment and sense of achievement in playing with a high standard group is one thing, but equally rewarding is the experience of playing with the Bondi Brass.

**What advice would you give the young musicians here today?**

Music for me is a lifelong challenge, and a lifelong opportunity, a chance to meet some great people and make lifelong friends. I hope the ASBOF is able to encourage young musicians to experience all that music has to offer them.

# MUSICAL SUDOKU

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**INSTRUCTIONS**

Enter the musical symbols and notations below in the blank spaces so that each row, column and 3 X 3 box contains only one of each symbol/note.



Solutions can be found on the ASBOF website: [www.asbof.org.au](http://www.asbof.org.au)

# NINE LETTER WORD CHALLENGE

R	M	E
E	M	O
N	T	E

## INSTRUCTIONS

1. Find as many words as you can using only the letters in the box
2. Words must be between 4–9 letters
3. No letter can be used more than once (unless duplicated in the puzzle)
4. All words must contain the centre letter
5. No plurals ending in 's', no proper nouns, no words not generally used in English

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**SCORE: 10** Good    **14** Very Good    **18** Excellent

Solutions can be found on the ASBOF website: [www.asbof.org.au](http://www.asbof.org.au)



# A tribute to PAUL GOODCHILD

In March 2022 we lost a great friend, and Australia lost one of its preeminent musicians, with the death of Paul Goodchild.

Paul was a prodigious talent, joining the Sydney Symphony Orchestra at the age of 18 and remaining an active member for 42 years, ultimately being appointed Associate Principal Trumpet.

Paul's talent was widely recognised by Australian composers, many of whom wrote pieces especially for him, including Carl Vine, Ross Edwards, Barry McKimm, David Stanhope, Matthew Hindson, and Paul Stanhope. One of Paul's proudest achievements was premiering Alan Holley's *Dopplers Web* with the Sydney Symphony Orchestra.



Paul Goodchild

To celebrate his 40th anniversary with the Orchestra, Paul presented William Lovelock's Trumpet Concerto, a piece composed for John Robertson, a former SSO Principal Trumpet. Paul's commanding performance of this piece was inspirational, and a fitting tribute to a former great Australian musician.

Paul commenced his playing career as a member of Bondi Brass (formerly Waverley Bondi Beach Band), a community group of musicians formed by his father, Cliff. Paul always valued the musical grounding the brass band afforded him and would often guest with the band for community events and concerts. Paul eventually took over from Cliff as the Music Director and held that position until his diagnosis in 2019.

Paul had an unquenchable love of life. He was a great raconteur, a wine connoisseur, a fantastic cook, and he loved his South Sydney Rabbitohs.

We are the poorer for his passing, but Australia is a much richer place for Paul having been with us, albeit for too short a time.

Paul is survived by his wife, Yvette, children Morley and Alana, and sister, Louise.

Below is the eulogy I delivered at Paul's funeral

*Pat Devery*

## EULOGY

I arrived in Sydney in the early 80s as a fresh-faced teenager with the nominal intention of obtaining a uni degree and some vague aspirations of playing the trumpet. I started scouting around for a trumpet teacher and my former school music teacher, Roma Jenner, put me on to Cliff who, naturally, directed me to Paul.

Roma could never have known she had just introduced me to the two main players of Sydney's Brass Mafia.

Our lessons started in a studio tacked on to the back of the old tram carriage affectionately known as Killarney, at 11 Mooramie Avenue. When I say studio, I mean a shed. And when I say a shed, I mean an un-airconditioned, hot, airless, tin shed.

Those who experienced it will remember that during summer it was literally a sweltering sauna. It didn't escape my notice that it wasn't until Paul eventually converted it from a music studio into





his wine cellar that he finally got around to installing air-conditioning. As ever Paul had his priorities.

Anyway, we were about halfway through what would have been our fourth or fifth lesson, sweat pouring off us, trumpet mouthpieces sliding all over our lips, when we both looked at each other and realised the futility of our efforts.

Five minutes later we were breasting the bar of the Doncaster slaking our thirst, and thus a lifelong friendship was forged.

Over those next few years Paul was to introduce me to an amazing world of musical opportunities and experiences, as I know he did for so many people here today.

One of my fondest memories was when he hosted His Majesty's Sagbutts and Cornetts for a rehearsal in one of those sprawling historical Glebe homes he somehow used to magically 'procure' for such occasions.

While Paul and I prepared dinner in the kitchen we were treated to what amounted to a private concert from some of the world's finest Renaissance musicians. For Paul, it just didn't get any better, Monteverdi, Gabrielli, vintage wine, and home cooked food in the company of great musicians.

When the great trumpet virtuoso, Hakan Hardenberger, came through town he naturally looked up Paul, who promptly arranged a dinner with the cream of Sydney's trumpeters at a local Chinese restaurant – I snuck along also.

Midway through the evening as the local trumpet pin heads were badgering Hakan about mouthpieces, embouchures, rims sizes, bore sizes, you know, the usual type of trumpet player conversation that sends most people into a coma, let alone a jetlagged traveller, it became obvious someone needed to step in and save him.

"Hakan", I ventured, "What do you normally cook at home when you're not touring?" Paul's ears immediately pricked up. Within minutes Paul and Hakan were deeply engaged in animated food conversation, swapping strudel recipes and suggesting their favourite wine and cheese pairings.

A day or so later two of the world's great trumpeters were standing side by side in Paul's kitchen preparing a home cooked meal. Great musicians, great food. Great company. Great times.

It's no wonder that word got around to virtually every brass player in the world, "When you're passing through Sydney, pick up the phone and contact Paul Goodchild."

And pick up the phone they did. But it wasn't just the classical world which reached out to secure Paul's talents. I was at home one Saturday assiduously working through pages 125-126 of my Arbans (with maybe a sly peek at the form guide) when I received a call, precipitated, I believe, by Anthony Hienrich's wife going into labour and Mooney being a late withdrawal from a gig.

"Mate, have you got your monkey suit with you?"

"No, but I can borrow one. Why?"

"I need to you play a gig. We've got INXS this afternoon at 3pm"

"You're kidding me, right?" I responded. *(For those who are either too young or too old, INXS was one of the biggest bands in the world at that time.)*

"See you in 5 mins." Click.

Within two minutes Paul was at the door. "You ready?"

"Are you serious? I thought you were joking!"

"You know I never joke when I'm talking about a paying gig" he declared.

Two hours later we were on stage at the Fiona Coote Concert for Life in Centennial Park with 50,000 fans all screaming, we assumed, for Paul and me! Oh, Michael Hutchence was there, too.

The sound of the crowd was deafening, and we were standing in front of a ten metre speaker stack so I honestly don't remember playing or hearing a note. I was mesmerised by the sheer spectacle of it all.

Paul, however, didn't bat an eyelid. He was in his element. There was literally no stage on which he didn't feel comfortable, and there was no stage on which he didn't truly belong.

It's no secret that Paul made *The Trumpet Shall Sound* pretty much his own over the years. But it wasn't just audiences who were mesmerised by his breath-taking renditions year after year.



I remember one afternoon not long after The Joan in Penrith had opened – somewhere in the early 90s - when Paul and the soloists came off stage. All the singers could talk about was the manner with which Paul styled the music with his seemingly effortless grace notes and musical ornamentations. I recall one of them actually pressing him for some lessons.

As Cliff pointed out to Ernest Llewellyn when he sent Paul along for lessons at the beginning of his career, "I know he's a great trumpeter, I want you to teach him how to be a great musician." I think we can all agree, when you heard Paul play Handel, he certainly succeeded.

When the running Bondi Brass all got too much for Cliff, Paul stepped into the Music Director role, despite his obviously hectic professional schedule. It would be fair to say that adult education/community music didn't come easily to Paul at first. I think he actually believed that everyone did in fact do "No more than two hours practice before they went to bed" as Cliffy used to urge us.

I remember vividly one long winter's evening when Paul was pressing the trombone section hard and Les just couldn't get the phrase right. Paul became increasingly frustrated but just couldn't find a way to get through.

Les finally decided to bring some perspective to the moment. "Hey Paul," he suggested, "I might be struggling with this, but I'm pretty good at my day job!" Paul took the hint and backed off.

Paul matured into the role, and I think the evidence of that sits before you today.

In a piece to his colleagues, Paul Vickers, the Director of Music at the Scots College where Paul worked for three years, wrote about his work with Bondi Brass:

*Paul skilfully kept a range of community musicians engaged, while deepening their musicianship and technique. His positivity and wit was masterfully manipulated to serve his teaching, without the musicians realising they were in fact being taught.*

*The surprising artistry of the ensemble was in fact not a surprise at all for anyone who knew of Paul's involvement with the group.*

Paul remained an active member of the band for as long as his body allowed and these last couple of years were possibly some of the most satisfying for so many – I know he looked forward to coming along and we all enjoyed seeing him.

There would not be too many bands around the world that could boast they had a musician the calibre of Paul Goodchild sitting on Third Cornet every week!

Paul's dedication to the band was evidenced by his strong desire to secure the services of Megan, our current MD, when he realised his tenure was time limited.

He made a conscious effort to mentor Meg, and as was so often the case with his professional associations, along the way they became firm friends. Paul died confident in the knowledge that Bondi Brass was in safe hands and the Goodchild legacy would live on.

Paul was a founding Director of The Australian School Band and Orchestra Festival, but his involvement was much more than symbolic. In 2019, the last year that we were able to run the Festival as a live event, Paul attended every weekend despite his obvious discomfort, the extent of his condition not yet having been fully diagnosed.

All day, every day, there was one of Australia's finest musicians helping backstage, moving chairs and finding missing music or bass guitar leads.

Paul never batted an eyelid when one of the kids would impatiently try and explain to him just how a music stand should be unfolded, or ask him reprovingly, "Do you know anything about music?"

And as each ensemble exited the stage Paul would be there with an encouraging word, making a special effort to identify and seek out the students whom he thought had made a particularly noteworthy contribution to the performance.

The same would go for the Music Directors. Paul Vickers again:

Paul delighted in encouraging young musicians as they came off stage with a positive word, and the same for the conductors - often with absolute musical specificity in praising an aspect of the performance just completed.

*Paul delighted in spreading joy, positivity, and promoting music education. His contribution to the cultural life of the nation in this respect was profound.*

As we all know, Paul was a great champion of Australian music and Australian musicians. Many of Australia's finest composers recognised his unique talents and wrote works specifically for him, some of which adorn his coffin today and which he will literally take with him to his grave.

The band will be honouring Paul's magnificent contribution to the Australian music catalogue at the end of today's service with a stirring rendition of what is probably our signature tune and what is unquestionably Australia's national song.

Paul approached his illness over the last two years in the only way he knew how, head on, determined to make every minute count. Where many would have retreated into their own world, Paul continued giving freely of himself in the little time that he knew remained to him.

He brought this positivity to band rehearsals and was always quick with a word of encouragement, although he was never a soft touch. Every now and again, when he thought you needed it, he would lean across and whisper (out loud) "By the way, you know you're flat."

It's always most sad when someone is taken before their time, but the one thing you can say about Paul is he continued laughing right to the end.

Not long before he died I asked him what music he might like played at his funeral. For a guy who had a professional diary which stretched out more than three years, this was one gig that he just did not want to prepare for.

"Oh I don't know, Paddy, play whatever you want."

"Well, if you don't give us some idea," I ventured, "we will just play a heap of Andrew Lloyd Webber and that will really get up your nose."

He laughed his big hearty laugh, and that is how I choose to remember him.

Now is a time of mourning, and that is appropriate, but there will come a time when we think of Paul and those fond memories will bring an easy joy, just as he brought joy so easily into our lives.

It may be in the soaring strains of the Shepherd's Song we heard earlier today, or the many fabulous recordings he has left as a legacy, or in the relieved grin of a young student coming off-stage at the Festival, but in time our memory of Paul will come to be an easy and fond recollection of having known one of Australia's finest musicians, and having been fortunate enough to have called him our friend.

I look forward to that day.

*Take a bow, and rest easy my friend.*





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# BONDI BRASS

**Megan Lipworth** *Music Director*

**Bondi Brass** was established in 1958 by Cliff Goodchild OAM. Supported by the Waverley Council, the band has performed at many of Sydney's famous events and landmarks including the Sydney Opera House, Observatory Hill, the opening of the Sydney Film Festival, the opening of the Darling Harbour Convention Centre, Historic Houses Trust venues, religious processions and other community events. The band performs at Bondi Beach for the annual Festival of the Winds and Carols by the Sea, as well as fulfilling council Australia Day and Anzac Day obligations. Each year the Band travels to picturesque Dangar Island on the Hawkesbury River for a carols festival with the local community.

Bondi Brass boasts a proud history of nurturing the careers of many of Australia's leading brass players. Paul Goodchild (Associate Principal Trumpet, Sydney Symphony/Director, Sydney Brass) and Tom Burge (Charlotte Symphony) are two players with distinguished professional careers both in Australia and overseas who spent their younger days playing in the band.

Bondi Brass also supports Australian composers having commissioned the Concerto for Trumpet and Brass Band by Barry McKimm in 1995. In 2001 the Band commissioned a work by David Stanhope, which was premiered at the 40th Annual School Band Festival.

Bondi Brass draws its repertoire from the broad range of music available for brass bands, from the Renaissance dances of Tilman Susato to the music of modern Australian composers such as George Dreyfus, David Stanhope and Barry McKimm. In between there are selections from movies and musical comedies, folk songs, classical and romantic symphonies, pop tunes and of course traditional brass band marches.

There are currently over thirty members of Bondi Brass of various ages from a variety of professions, and with one of Australia's largest music libraries we can certainly find the repertoire to suit every occasion.

## Players Wanted!

New to Sydney? Looking to return to playing music after a taking a break due to other commitments? Bondi Brass is the place to come. We are looking for players of all ability levels. We don't worry about auditions, just come along and enjoy making music!

## Booking the Band...

Bondi Brass adds atmosphere and class to any occasion. Consider booking the band for your next birthday, community event or corporate function. We have one of the largest music libraries in Australia and can provide ensembles of all sizes. Contact the secretary for rates.



### **BAND ENQUIRIES**

Website: [www.bondibrass.org.au](http://www.bondibrass.org.au)

Email: [bondibrass@gmail.com](mailto:bondibrass@gmail.com)

Phone: 0417 664 472



*Members of Bondi Brass have supported the Australian School Band and Orchestra Festival (formerly NSW School Band Festival) as volunteers since the event was first held in 1962.*

# ASBOF

AUSTRALIAN SCHOOL BAND  
AND ORCHESTRA FESTIVAL



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