



The Hobart Guitar Society

C/- 7 Loina Street New Town TAS 7008 Phone 03 6228 7245

Newsletter

September / October 2006

Next Guitar Society meeting is

Sunday 1st October 2pm Newtown Primary School

With the new Ho'GS Committee in place for the next 12 months, it is now safe for keen guitarists to return to the Hobart Guitar Society, whose main reason for being is developing an encouraging and inclusive community of guitar players.

**This meeting will continue working on the *Blue Suite* by Maria Grenfell and have a look at other performance possibilities.
So Tune Up, Turn Out and Drop In...**



The Hobart Guitar Society

The aims of the Society are to promote, encourage and support classical and other styles of acoustic guitar music (such as flamenco, contemporary, jazz) throughout the Hobart region through the Guitar Orchestra, regular monthly meetings of society members, workshops, master classes and concerts. The Society also welcomes players of Lute and similar early music instruments.

Membership of the Society is open to all people who enjoy guitar music. You do not need to be a player to join the society.

Committee Members

Bert Somssich (Treasurer)
Brendan Bannister (Librarian)
Janina Oost (Orchestra Co-ordinator)
Joe Bugden (Newsletter Editor / Composer)
Email the editor director@tasmanianwriters.org
Vincent Howe
David Wood (Web Site Manager)
Maria Malone (Newsletter Assistant)

**Would *you* like to be a member of the
Hobart Guitar Society Orchestra?
Then contact Janina on 6228 7245.**

**Guitar Society Contact Details
C/- 7 Loina St New Town TAS 7008
Telephone 61 3 6228 7245**

Email info@hobartguitarsociety.org
or visit the Hobart Guitar Society website
<http://www.hobartguitarsociety.org>



**ANIMATO VIOLINS (Qld)
now has an agency in Hobart.**

**We stock violins, violas, cellos and all accessories.
Prices are very competitive, instruments are very good quality, and are set up
by professionals in Qld.**

Enquiries or orders contact Janina 6228 7245, mob: 0416 858 787.

Do you have, or know of, a little known piece for guitar?
Email it to the Editor for inclusion in a future issue of the Ho'GS Newsletter
director@tasmanianwriters.org

Upcoming Guitar Society Events

1st October 2pm Newtown Primary School Orchestra Rehearsal

5th November 2pm Newtown Primary Orchestra Rehearsal

30th November Concert with the Hobart Orpheus Choir at the Town Hall. The Guitar Orchestra will open the 2nd half with the *Blue Suite*.

HGS Library

All members of the Hobart Guitar Society are entitled to borrow items from the Library. The loan term is one month – from one meeting date to the next.



Members may borrow up to 2 items at a time. All Library items will be at society meetings where you will be able to borrow and return items you borrowed the previous month.

The Library now holds almost 300 titles.

Greetings from down the Channel at Woodbridge!

We are a small group of 4 who play together once a week as an ensemble. We are probably loosely speaking, "intermediate" level, playing in 3-4 voices. The spirit of the group is really the enjoyment of the instrument and improving ourselves through listening to each other and playing together. We welcome anyone who would like to join us.

Please email Patricia for more information and contact : patchew@telstra.com

Musicians and Injuries by Paul Marxhausen

Maybe it's a nagging ache in your thumbs, every time you practice at the piano. Perhaps there have been long rehearsals for that crucial recital, and now you notice stabbing pains in your forearms. Or you find yourself struggling with hands that have become increasingly clumsy, or numb. It may be that you are even waking up at night with pain in your arms, or your back, or your neck. Well, it's just a part of being a serious musician, right? And after all, you *can't* stop practicing - there's too much at stake, and music is your very life!

Does this sound familiar?

Instrumental musicians are a special risk group for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded and complicated. My own computer-induced tendonitis was very much aggravated by my guitar and violin playing and did not begin to improve until I stopped all playing for several months.

Instrumental injuries often include the same conditions experienced from computer overuse: **Carpal Tunnel Syndrome, Tendonitis, Bursitis, Tenosynovitis / DeQuervain's Syndrome, Tendonitis, Thoracic Outlet Syndrome, Myofascial Pain Syndrome, Cubital Tunnel Syndrome, and Trigger Finger/Thumb** are particularly common among keyboardists, fretboardists, flute, and string players. But the particular demands of different instruments produce other problems as well, including hearing loss or Temporomandibular Joints Disorder. (Additional TMJ leaflets: 1, 2, 3, 4, or this new site from the TMJ Association). Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

But while these problems are unfortunately common, it's **NOT** an unavoidable part of being a musician. If we're willing to listen to what's being learned in the field of arts medicine, we may be able to escape the bullet of occupational injury and recover our ability to play.

What Can You Do?

- **INFORM YOURSELF.** Take time to read the resources listed below. Causes and prevention are a complex topic, as *Jiç ½as Sen's* excellent thesis makes clear.
- **EVALUATE YOUR TECHNIQUE.** Again, the materials listed have much more information, but in general musicians often need to reduce force, find postures that keep joints in the middle of their range of motion, use larger muscle groups when possible, and reduce body usage that involves fixed, tensed positions.
- **ALWAYS WARM UP.** Athletes do not abruptly start vigorous physical activity without warming up and stretching because they know it is an invitation to injury. Musicians are putting athletic demands on fine motor musculature and should similarly be religious about warming up before practice or performance.
- **TAKE LOTS OF BREAKS TO STRETCH and RELAX.** This means both momentary breaks every few minutes and longer breaks every hour or so. *This may be the single most important thing to remember.* Constant tension and repetitive motion does not allow the body to flush away metabolic waste products and this is traumatic to tissues over time. Even in the middle of playing a piece you may have a moment to relax a hand or arm to restore circulation. The marathon rehearsals that musicians pride themselves on have great potential to hurt us. Emerging research on athletes reveals that overtraining actually decreases performance. Try two or more shorter rehearsals in a day rather than one long, intense session, and limit total time on your instrument.
- **PACE YOURSELF.** It is very common for musicians to notice injury when we are...
 - o preparing for recitals or concerts
 - o attending music campsheavily involved in multiple musical groups
...not surprising, because all of these can radically increase our playing time and exceed the limits of our body. (Yes, even for young people, who feel invincible. I have seen more than one gifted high school string player in my city seriously injured in this way.) Learning to pace ourselves *and learning to say "No" to some playing* is critical.
- **GET MEDICAL HELP.** Therapists and doctors know that musicians are notoriously hard to persuade to reduce or stop their playing to allow injuries to heal, and some instructors (or even parents) may tell students to ignore pain, or accuse them of trying to avoid practice. But "No Pain, No Gain" is a **disastrous** policy for a musician. *If it hurts, **back***

off. THIS IS SERIOUS STUFF: is it worse to have to not play for a few months . . . or to risk a permanent injury, disability, pain, and never playing again? Also, I hear of musicians with pain who are afraid to see a doctor because they may find out they have a difficult injury. **It's better to know the truth and do something about it.** Don't put off seeking treatment if you are in pain. Use the FindADoc Web page to locate knowledgeable medical care.

- **EVALUATE OTHER ACTIVITIES.** Your problems may be caused or aggravated by other things you do frequently. **Computer use** is a notorious example, but sports, carrying children, hobbies, and excess effort/tension in other daily things may have enormous impact too.

- **PAY ATTENTION TO YOUR BODY.** Pain is your body yelling that it's in big trouble, but learning what is comfortable or awkward for your body *before* you're in pain may prevent injury. "Physical re-education" through The Feldenkrais Method, T'ai Chi, yoga, The Alexander Technique, stretching, or dance classes all may be helpful.

- **CHECK OUT YOUR INSTRUMENT.** Are you using an instrument that is too large or awkward for you? Is it set up optimally for you? Could you use lighter strings or reeds? Is there a strap or stand that could make playing less stressful? If it's big and heavy (like a string bass), can you get a cart to help transport it? And remember: if it is a new instrument, *especially a larger one*, you need to take time to adjust to it before you plunge into intense use of it.

BE CAREFUL WITH STRENGTHENING METHODS. Building up muscle strength with special devices (GripMaster, putty) or musical exercises (Hanon) is very controversial. *If you are already injured and in pain, such things may make it worse.* And overdoing musical exercises while using bad technique, poor posture, or too much force may only speed you along to trouble. On the other hand, if you are not yet injured, or are undergoing rehabilitative therapy, properly conditioning muscles may help prevent injury or re-injury. **Be patient** in building strength, and **talk to a qualified doctor or physical therapist.**

I'll be putting more information here as I am able, but for now I highly recommend looking at some of the resources listed below. *If you have pointers to similar literature, especially ergonomically oriented instrumental methods, or just have a tip or two of your own on safer techniques and injury prevention/recovery, drop a line so it can be added here.* Please note that authorities in this area of study have differences of opinion about points of technique, treatment, or prevention: read as much as you can for the balanced view. Please note that several of the "reviews" below are written by persons other than me: these have quotation marks and attributions to distinguish them.

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The Hobart International Early Music Seminar with Hopkinson Smith. Friday 30 March to Monday 2 April 2007

"For all who love renaissance and baroque music."

Hopkinson Smith invites players of both historical and modern instruments (solo or ensemble) and singers, to his Seminar.

Players of historical instruments: Lute, vihuela, baroque guitar, gamba. harp, baroque violin, historical wind instruments etc.

Players of modern instruments: Classical guitar, violin family, flute. harp etc.

For all levels of skill: No matter if you are at a high professional level, an amateur or a simply a beginner, you are welcome to play for Hopkinson Smith.

Hopkinson Smith is a sympathetic and perceptive teacher and the insights and recommendations that he gives to each player will apply to players at all levels of skill. You may also choose to just sit back, relax and enjoy the music.

Seminar Fee: \$285.

Register before 23 December 2006 to qualify for the 'Early Bird' fee of only \$240.

Enquiries and more registration forms: Telephone 03 6224 8060 or E-mail waiata@tassie.net.au
Don & Sue King – Directors 'The Hobart Early Music Seminar Inc



Benjamin Verdery

guitarist / composer

Charged with a great passion for playing music, Verdery's love for his art instills his live performances with a rare exuberance.

MAUI NEWS (Hawaii)

Mr. Verdery seemed to have all the talent and skill to put him in the first rank of today's guitarists.

THE NEW YORK TIMES

Biography

Benjamin Verdery has been described by Guitar Review Magazine as "An American original; an American master." Since his 1980 New York debut with his wife, flutist Rie Schmidt, he has led an exciting and varied musical life.

He has performed worldwide, including the International Guitar Festival (Havana, Cuba); Festival Internacional de Agosto (Caracas, Venezuela); Theatre Carré (Amsterdam); Chichester Cathedral (England); Bad Urach Schubert Festival (Germany); the 92nd Street Y, the Chamber Music Society of Lincoln Center and the Metropolitan Opera (NYC), the Ambassador Theater in Los Angeles, and concerts in Japan, Korea and Singapore. He has recorded and performed with such diverse artists as Frederic Hand, William Coulter, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey and John Williams. Several composers have composed music for him, including Daniel Asia, John Anthony Lennon, Ingram Marshall, Anthony Newman, Roberto Sierra, Van Stiefel and Jack Vees.

Benjamin has released over 15 albums, his most recent, *Start Now* (Mushkatweek), won the 2005 Classical Recording Foundation Award. Other recordings of note include his *Some Towns & Cities* which won the 1992 Guitar Player Magazine Best Classical Guitar Recording and his collaboration with John Williams on *John Williams Plays Vivaldi* (Sony Classical). Soon to be released is Benjamin's recording of arrangements of works by Mozart, Prince, Strauss, Gershwin and Bach.

Since 1985, Benjamin has been chair of the guitar department at the Yale University School of Music. In 2004, the Yale University Music Library commissioned Ingram Marshall to compose a work for classical and electric guitars. *Dark Florescence* was premiered at Carnegie Hall with the American Composers Orchestra and Steven Sloane in February 2005 and had its European premiere at the Belfast Festival (Ireland) with the Ulster Orchestra in November 2005. The electric guitarist for these occasions was Andy Summers (formerly of The Police). Having met at the 2002 New York Guitar Festival, Benjamin and Andy (affectionately known as The Shants) have since recorded *Brotherhood of the Grape*.

A prolific composer, many of Benjamin Verdery's compositions have been performed and published over the years. Most recently, Benjamin completed a work for John Williams and John Etheridge to be recorded and performed in 2006. Williams had also recorded and performed his work *Capitola* in 1996. Benjamin's *Scenes from Ellis Island*, for guitar orchestra, has been extensively broadcast and performed at festivals and universities in the United States, Canada, New Zealand and Europe, and the Los Angeles Guitar Quartet included it on their CD *Air and Ground* (Sony Classical). Benjamin's *Etudes* for guitar orchestra was commissioned by the Tidewater Classical Guitar Society and premiered at the 2004 Virginia International Festival. Doberman-Yppan (Canada) is currently publishing his solo and duo works for guitar and Workshop Arts (distributed by Alfred Music) has published the solo pieces from *Some Towns & Cities* as well as instructional books and video.

In addition to his solo tours, recording and teaching Benjamin performs with guitarist Bill Coulter (Bill & Ben), his ensemble Ufonia and with flutist Rie Schmidt (Schmidt/Verdery Duo). Benjamin Verdery is curator of 'The Guitar' at the 92nd St Y in New York City and is the Artistic Director of the Yale Guitar Extravaganza, a one-day guitar conference featuring guitarists and artists in concert and lectures.

January, 2006

GAMI/SIMONDS, INC. 42 County Rd, Morris, CT 06763 USA.
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Saffire leads a guitar *Renaissance*!



Saffire – The Australian Guitar Quartet – continue to spread their exciting cultural transformation of guitar music with *Renaissance*, the third release from this ARIA Award-winning group.

Renaissance may be based on music of the 14th-to-16th-century period, but in the talented hands of **Saffire**'s young classical guitarists – **Gareth Koch**, **Karin Schaupp**, **Slava Grigoryan** and **Leonard Grigoryan** – the music becomes inspiration for their own compositions, arrangements and performance skills. Together, they achieve a 'rebirth' of that early music in a contemporary context – in essence, a musical 'renaissance'!

While some of the new recording's Renaissance-period pieces were composed for lute – for example, John Dowland's *Fantasia* and the perennially popular folk tune *Greensleeves* – **Saffire** perform on a variety of instruments from the guitar family, including baritone guitar, dobro, steel-string, classical, nylon and octave guitar. **Saffire**'s newest member, **Leonard Grigoryan**, has also composed two guitar pieces, *Faith* and *Hope*, using the 15th-century works of German lutenist Hans Judenkünig as his thematic base.

In keeping with **Saffire**'s commitment to the performance and development of new music, the ensemble's new recording also features three Renaissance-themed pieces by contemporary Australian composer Phillip Houghton.

Saffire is Australia's highest selling classical group, and *Renaissance* is bound to consolidate their reputation for innovation, originality and strong artistic direction. It will build on the success of the quartet's 2003 self-titled debut CD, which reached number one on the classical music charts within days of release and won an ARIA Award for Best Classical Album, and also their second popular and critically acclaimed recording, *Nostalgica*.

Saffire will support the release of *Renaissance* with a six-week, 30-date national tour throughout October-November this year – only their third national tour since forming. **Saffire** always delights audiences with their unique live performances – informal showcases of musical joy, spontaneity, passion and group virtuosity.

Let **Saffire – The Australian Guitar Quartet** lead you on a musical journey through time with their guitar *Renaissance* – available through ABC Classics.

...'mind-boggling accuracy' 'group virtuosity'.....*John Shand – The Sydney Morning Herald.*

'Perhaps most importantly, the enjoyment these four derive from one another's company imbued the music with vitality as well as virtuosity; passion as well as precision.'...*Jessica Nicholas - The Age, Melbourne.*

'With its cutting edge approach and almost superhuman performance precision, **Saffire** is a jewel in the crown of Australian contemporary music.'...*Naomi Millett – The West Australia*

MONDAY 2nd October BURNIE SHINES FESTIVAL (BURNIE CIVIC CENTRE) Bookings Ph: 64305850

TUESDAY 3rd & WEDNESDAY 4th October PEACOCK THEATRE, HOBART. Bookings Ph: 1800 001 190

Miniature # 1 for Guitar

Joe Bugden

Allegretto (♩=96)

mp *mf*

6 *p* V11 arm 12 arm 14 arm 16 *mp*

11 *cresc.* *f*

15 *p* *mf*

19 *f* *pp* *mf*

23 *ff* *mp*

27