

❖ Classical Guitar Society of Washington, D.C. ❖

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♦ June's Performer

Workshop with Larry Snitzler

This month the guitar society is pleased to present a workshop by the noted performer and teacher, Larry Snitzler. During the course of a career that has encompassed several hundred performances, Snitzler, a former student of Andrés Segovia and Nadia Boulanger, has played in 13 countries. In addition to numerous solo recitals, he has been a featured soloist with different orchestras, performed major works for guitar and string quartet, and concertized extensively with flutists Linda Chesis, Ingrid Dingfelder and Ruth Vinciguerra. He has been a featured artist at many conservatories and international music festivals where, in addition to performing, he has given classes and made presentations in three languages.

In July, 1986, Snitzler was invited to Los Angeles to give a concert in honor of Andrés Segovia, as part of a special celebration for the 93 year-old Spanish maestro who was giving master-classes at the University of Southern California.

Snitzler is a member of the Washington Guitar Quintet, a group which specializes in North American, South American and jazz-oriented music and whose other members are: Charlie Byrd, Carlos Barbosa-Lima, Jeffrey Meyerriecks and Myrna Sislen.

Several composers have offered premieres or dedicated works to Snitzler, among whom are Gilbert

Biberian, Jeffrey Meyerriecks, Guido Santorsola, Glenn Smith and Ralph Turek. Mr. Snitzler's own compositions have been described as "beautifully formed, immediately attractive music" by Joseph McLellan, chief music critic for the *Washington Post*.

Snitzler has become familiar to the many listeners of National Public Radio as an on-air host, performer and free-lance music producer of various programs and series such as *Guitar Notebook*, *Concert Guitar with Larry Snitzler*, and *Segovia!*. He is an associate editor of, and a long-time contributor to, the prestigious *Guitar Review*, and occasionally contributes to other national and international music journals.

Larry Snitzler is a former member of the Music Advisory Panel of the National Endowment for the Arts, and has been a music consultant to the National Gallery of Art. In 1983, he was invited by Radio France to be an adjudicator for the Concours International de la Guitare. Snitzler is a popular figure at the Smithsonian Institution, where his lectures on various aspects of Western music draw enthusiastic audiences. He is adjunct associate professor of guitar at George Mason and American Universities.

Larry Snitzler records for the Concord label as a member of the Washington Guitar Quintet. □

Would you like to perform for the classical guitar society? Do you know other guitarists who would? Call Morey Rothberg at (301) 495-2703.

Calendar of Events

June 1 - Adam Tully on classical and Flamenco guitar, with Dalsy Voorhees, soprano, and Burleigh Seaver, violin, on Tuesday, June 1, 1993, at 7:30 p.m. in Hearst Hall Auditorium, National Cathedral School, 3609 Woodley Road, NW. A free will offering will benefit the NCS-STA Music Department.

June 5 - Classical guitar workshop with Larry Snitzler, 2:00 p.m. at the Silver Spring Public Library, 8901 Colesville Road, Silver Spring, Maryland. Bring your guitar! FREE. Information: (301) 495-2703.

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Note to Performers

If you are a classical guitarist who is taking his or her act on the road this summer, keep us posted, and think about an article describing your performing and teaching experiences for the guitar society newsletter next fall.

SOCIETY OFFICERS

The Classical Guitar Society of Washington, D.C.

President: Morey Rothberg
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Vice-Pres.: Steven Seidenman
Secretary: Maurice Sanders
Treasurer: Mark Lewonowski

Articles and announcements relating to the classical guitar should be sent to the Editor, Classical Guitar Society of Washington, D.C., 8411 Flower Ave., Takoma Park, MD 20912. □

Artist Profile:

Paco de Malaga

by Morey Rothberg

Paco de Málaga was born in the town of Málaga in 1937 in the Andalusian region of Spain. Both his uncle and grandfather played guitar, and it was from his uncle that Málaga took his first guitar lessons. More lessons followed with Antonio Sanchez, the father of Paco de Lucia, considered by Málaga to be the best Flamenco guitarist playing today.

Most of Málaga's training in Flamenco, he said, came from the experience he gained playing in Flamenco companies in Spain that combine the guitar, singing, and dance. No one knows how Flamenco began; it is a combination of many musical traditions, Málaga points out, with a strong Arabic influence.

Following his marriage to the noted Flamenco dancer, Anna Martinez, Málaga moved to Brazil in 1957, and performed with his wife and son in Brazil, Spain, the United States and Canada. A one-year contract to perform in Montreal led to a three-month engagement in Washington, D.C., beginning in 1973. The three-month engagement lasted seven years. Six years ago, he opened the Guitar Gallery on Connecticut Avenue, but he still performs every night except Sunday, 8 p.m. to 10 p.m., at the El Bodegon restaurant at 17th and R Streets, NW.

While Málaga sells a wide variety of classical guitars, it is his expertise with the Flamenco guitar that draws a steady stream of customers. While Flamenco and classical guitars are very similar, he notes, the Flamenco guitar is made from cypress for the tonality that the wood produces. The bridge on the Flamenco guitar is lower to enable the guitarist to perform *rasgueado*, the distinctive strumming.

Flamenco guitar performance has improved greatly over the last twenty years, Málaga points out, due in large measure to the innovations introduced by Paco de Lucia. Lucia began playing traditional Flamenco, and then combined it with elements of jazz, blues, and Brazilian music. Broadening the scope of Flamenco has widened its audience at the same time.

In performance, Flamenco is a complex mixture of guitar, dance and singing. Improvisation is an essential element of Flamenco guitar. The basic element in this improvisation is the *soleares*, a sequence of musical phrases, each of which is called a *falcetas*. Flamenco guitar players learn these musical phrases rather than an entire piece from beginning to end, and then interchange the *falcetas* in the course of a performance. The dancer sets the rhythmic patterns that determines the sequence of the *falcetas*. Some parts of Flamenco performance coordinating the dancer and guitarist are rehearsed. The most traditional part of Flamenco is the guitarist singing the *llamada*.

Paco de Málaga has made two recordings of Flamenco music, in 1960 and 1967, and has an offer to make another recording, if his busy schedule permits. Anyone wishing to learn more about Flamenco is welcome to call him at (202) 244-4200. □

New Compact Discs

House of Musical Traditions
7040 Carroll Avenue
Takoma Park, MD
(301) 270-9090.

Flutar (Giorgia Cavallaro and Joseph Cunliffe), *Dreams of Suchitlán*, \$15.00, also available from Eterna Records, 18828 Purple Martin Lane, Gaithersburg, MD 20879. □

Join the Classical Guitar Society of Washington, D.C. Application on page 3.

President's Corner

by Morey Rothberg

As we conclude an extraordinarily successful first full year of operation, I take the opportunity to thank those people who have worked so hard to make this possible. First, thank you to our performing artists: Steven Seidenman, Kevin Vigil, Barbara Vigil, Richard Miller, Christopher Stavovy, Sean Dodson, Tim Evans, John Rodgers, Eloise Brandt, Barbara Scherokman, Suly Uberman, Joseph Cunliffe, Giorgia Cavallaro, Phyllis Fleming, Cathy Fleming, William Anderson, Kathryn D. Ellis, Adam Tully, John Stover, and Larry Snitzler. Thanks also to our officers and executive board members, including Peg Dawson, Maurice Sanders, Mark Lewonowski, Wayne Cutrell, and Don Sauter. Jad Azkoul, Grant Gustafson, and Peter Swindall contributed to the newsletter. Thanks to Lucille Foster for her house party. The Montgomery County Public Library System and the Silver Spring Public Library made it all possible by providing a meeting room, as did the members of the Classical Guitar Society of Washington, D.C.

Datebook keeps classical guitarists current coast to coast.

Members of the Classical Guitar Society of Washington, D.C., and other guitar enthusiasts may want to know about *Datebook*, the newsletter of the Seattle Classic Guitar Society, which contains a calendar of guitar events throughout the United States. A one-year subscription to *Datebook* costs \$8.00. For further information, write Ms. Wynn Morratt, president of the Seattle Classic Guitar Society, 2624 4th N. #103, Seattle, WA 98109, or telephone her at (206) 282-996.

Want to join a guitar ensemble? Call Cathy Fleming at (202) 546-8364.