

# **The Classical Guitar Society of Upstate New York**

Presents

## **The 25<sup>th</sup> Annual Classical Guitar Fall Festival**

State University College at Oneonta  
Department of Music  
Fine Arts Building  
&  
First Methodist Church, 66 Chestnut Street  
Oneonta, New York

**Saturday, October 18, 2025  
Sunday, October 19, 2025**



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## *Event Schedule At A Glance*

### Saturday, October 18, 2025

**9 AM** Registration and coffee!

10:00 President welcome followed by warm up techniques and concepts with Harry Pellegrin, Ensemble playing with Matt Downey

**11-12:30** Members Recital First Session

12:30-2:00 Lunch

**2-3:00** Members Recital Second Session

**3:00** CGSUNY Annual Meeting

**4-5:00** Rifembark Recital, Shane Bucci

**5-7:30** Dinner

**7:30** Featured Performer, William Kanengiser, recital at First United Methodist Church  
Reception to follow

### Sunday, October 19, 2025

**9:30-10:00** Bring your guitars! Our headline artist Bill Kanengiser will give a hands-on technique/warm-up/philosophy workshop for classical guitarists. Come and benefit from his extraordinary expertise .

**10:00-12:00** Master Class with William Kanengiser



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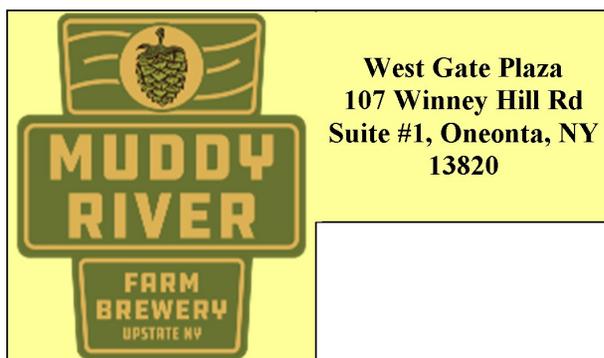
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Saturday, October 18

10:00 AM Welcome – Paul Sweeny, President

11:00 PM – Member Recital 1

**Frederic Chrislip**

*Two Anonymous Sacred Songs* from *Musica Britannica*  
*Born Is the Babe* - from *Consort Songs* (Sixteenth Century)  
*Doune in Yone Gardeine* - from *Music of Scotland 1500-1700*

**Dave Richman**

*Eroica Sonata* Mauro Giuliani (1781 –1829)  
*Cueca Chilena* (anon. arranged by Lauro revised by Diaz)  
*Flores de la Montana* (orig for piano Raul Borge arr. Lauro revised by Diaz)  
*El Totumo* (Orig. Benito Canonigos Arr. Lauro and rev. by Diaz)

**Dick Osborn**

*Prelude in E* Manuel Ponce (1882—1948)  
*Recuerdos.* Eduardo Diaz b. 1997

**William Simcoe**

*Dos Mundos*, from “Demian” Jaime Zenamon b. 1953  
*La Creciente*, from “A Ricardo Bertin” Jose Luis Merlin b.1952

**Bob Burnside & Paul Sweeny**

Selections from *En parlant à Roland*  
Francis Kleynjans b. 1951

*Les deux amis*  
*((R))*  
*Moliets-Plage*

**John Ferrara**

*Danza Espanola No.5* Enrique Granados (1867-1916)  
*Cadiz* Isaac Albeniz (1860-1909)

**Patricia Mintz**

*Evocacion* Jose Luis Merlin b. 1952  
*The Black Cockatoo Flying Alone* Richard Charlton b. 1955

12:30 PM – Lunch on your own

## 2:00 PM – Member Recital 2

### Marc Hecker

*Tordiglione* Carlos Calvi (c1610-c1670)  
*Clarinet Concerto* W.A. Mozart (1756-1791)  
*Study in E Minor* Dionysius Aguado (1784-1849)  
*Valse Gracieuse* Antonin Dvorak (1841-1904)

### Giancarlo Sidoli

*Malvina* Johann Kaspar Mertz (1806—1856)  
*Romance*  
*Capriccio*

### Dennis Turechek

*Once Upon A Time On West 13<sup>th</sup> Street* H. Pellegrin b.1957  
*Selections for The Great American Songbook, TBA.*

### Donna Noyes-Grosser

*Valseana* Sergio Assad b. 1952  
(from *Aquarelle for Guitar Suite*, movement II)

### Paul Sweeny

*Tres Piezas Caribeñas* Ernesto Cordero (b. 1946)  
*Fantasia Caribeña*  
*La Aurora*  
*Ecos*

### Matthew Downey

*Lettre a Sydney* Roland Dyens (1955—2016)  
*Lettre a la Seine*  
*Lettre noire*

## 3:00 Annual Meeting

## 4:00 PM – Rifenburg Memorial Concert – Shane Bucci, Guitarist

piece called “**Missing Her**” to represent Fred’s fine work here. It starts as a free lyric ballad, then moves into an improvisatory solo on the tune; the “head” is then restated, this time imbued with the swinging lilt of a jazz waltz. Since my improv chops are pretty spotty, Fred was gracious enough to write me an “improvised” solo as a Christmas present.

**Brian Head** (b. 1964) is a Professor of Guitar and Composition at the USC Thornton School of Music, and also serves as the Artistic Director of the Guitar Foundation of America. His music draws on contemporary forms as well as typically American sources such as plainchant, spirituals, and other folk idioms. His “Sketches for Friends” is an early work, written as a set of remembrances of singular moments with important friends from his youth. Its final movement **Brookland Boogie** is a memory of Brian’s trips from his Baltimore home to his jazz guitar lessons in Washington D.C., where he would take the train to the Brookland Metro Station and “boogie” to his lesson. Written in jazz-infused style, it begins with a groove reminiscent of an up-tempo version of Miles Davis’ “So What,” and moves to a middle section featuring a walking bassline and quasi-improvised jazz licks.



The Glimmerglass Festival is a professional non-profit summer opera company dedicated to producing new productions each season. Rob Ainsley was appointed Artistic & General Director in 2022, and the 2023 season will be his first with Glimmerglass. The company continues its tradition of four new fully staged productions, now including three operas and one work of American musical theater, performed with full orchestra, large cast and no sound amplification. These four productions are supplemented by special performances, cabarets, concerts, lectures and symposiums throughout the season. The company continues to attract an international audience to the scenic Cooperstown area, where the talent of singers, directors, designers and staff from around the world converges in the Alice Busch Opera Theater to produce world-class opera and music theater.

**The CGSUNY extends our most sincere thanks to Glimmerglass Opera for their support of our festival!**

Tonight's performance will feature the first movement of his three-movement work *Beyond the Horizon*, **The Village**. Dunne had this to say about his piece:

*Beyond the Horizon* was commissioned by William Kanengiser as part of the Diaspora Project; an ambitious collection of music inspired by themes of human displacement and composed by an international consortium of guitarist-composers. The guitar is, in many ways, an ideal vehicle to express music of migratory and displaced people. It's a portable instrument that has itself migrated and developed throughout the world, and its repertoire encompasses a vast diversity of cultures and musical styles. The piece is an attempt to portray a generalized experience of peoples who have been forced, either through overt capture or economic and/or political necessity, to leave their homelands and travel to the new world. The three movements portray various stages of this traumatic passage, beginning in the villager's homeland, followed by a perilous overseas journey, and finally an epilogue of longing and nostalgia. The opening movement, *The Village*, is a dance with influences of folkloric music from Africa, Asia, and Celtic regions. It features shifting rhythms, some simple melodies, and a taste of dissonance to foretell what is coming.

**Dušan Bogdanović** (b. 1955) is one of the most inventive and idiosyncratic composers writing for guitar today. With a distinct and individual compositional voice rooted in Balkan modes and 16<sup>th</sup> century polyphony, he has written pieces in a wide variety of styles, including East Indian, Japanese, jazz, neo-Renaissance, and many others. But he has a particular affinity for African music, due to its common use of his favorite musical constructs: polyrhythm and polymeter. His **Three African Sketches** explores these elements, finding multiple ways to dissect and devolve a steady 12/8 groove. The outer movements, both marked *allegro ritmico*, also utilize a preparation of small staples on the treble strings, giving a wonderfully idiophonic rattle that evokes the *kora*, a traditional African harp. The middle movement is in three distinct and overlapping parts: an ostinato of gently rising and falling fourths, a bass melody derived from an existing African lullaby, and an oblique descant that floats above the texture, each revolving in its own rhythmic and harmonic sphere.

**Frederic Hand** (b. 1947) has long been established as one of the foremost guitarist/composers to successfully merge jazz and classical genres on the guitar; his seminal piece "Trilogy," based in part on Dave Brubeck's works, put him on the map in the classical guitar world. I chose a heartfelt



## *Shane Bucci, Guitar*

Shane Bucci is a classical and electric guitarist who enjoys exploring repertoire from a wide array of genres and musical eras. Shane's programming is unique, and he often provides audiences with a mix of his own compositions, works by close friends and colleagues, and well-known standards. Currently, Shane lives in Buffalo, New York, where he is completing the final stages of his Doctor of Music degree in guitar performance, history, and literature from the Indiana University Jacobs School of Music. During his Masters degree in Clarksville, Tennessee, Shane studied with Dr. Stanley Yates and won first prize in both the APSU Concerto Competition as well as the Beethoven Club guitar competition in Memphis, TN. More recently, Shane has been a finalist or semifinalist in several competitions including the Southern Guitar Festival and Appalachian State Guitar Festival, and took 4th place in the Indiana State Fingertyle Competition. Shane has recently been working on composing, having written three new works in the last year. 'From the Ashes,' his first piece for solo classical guitar, was written in dedication to his undergraduate professor James Piorkowski as a retirement gift to celebrate his long and prosperous career as a SUNY Distinguished Professor of Guitar at SUNY Fredonia. Shane wrote and premiered this piece within a month, and continued on to write his second piece 'Maelstrom.' This piece is a guitar duo which he premiered at Indiana University during his final solo recital with the help of renowned American guitarist and good friend Alec Holcomb. Shane's third piece, which is his second for solo guitar and will be premiered at SUNY Oneonta on October 18th, is titled 'Toccata' and is dedicated to another friend, Carlos Bedoya. This piece is a congratulations to soon-to-be Dr. Bedoya, who earned the Part Time Lecturer in Guitar position at the University of Louisville School of Music. In the future, Shane hopes to compose enough music to record an album of his own works, and begin populating his concert programs with more of his own compositions.

Rifenbark Recital Artist

**Shane Bucci**

Guitar

**Program**

<i>Registro</i>	Antonio Lauro (1917-1986)
<i>Milonga del Viento</i>	Jorge Morel (1931-2021)
<i>Danza in E</i>	
<i>From the Ashes</i>	Shane Bucci (b. 1996)
<i>An Afternoon</i>	Celil Refik Kaya (b. 1991)
<i>The Scorpion</i>	Michael Bunny (b. 1997)
<i>Elegy</i>	Johann Kaspar Mertz (1806-1856)
<i>Variations à travers Les siècles</i>	Mario Castelnuovo-Tedesco (1895-1968)
<i>Suite Brasileira No. 3</i>	Sergio Assad (b. 1952)
III. <i>Coco</i>	
IV. <i>Cantiga de Sertao</i>	
V. <i>Caboclinhos</i>	
<i>Toccata</i> (world premiere)	Shane Bucci

to the Himalayas, reworking it into her own evocative and lyrical style. Beginning with an introduction replete with note-bends, open trills and glissandi, it moves into a fast, rhythmic section with the dranyen's signature *dum-da, dum-da* pattern. Building to a vigorous strummed climax, the opening material returns, ending with the faint heartbeat of a cultural heritage that struggles to survive.

**Ian Krouse** (b. 1956), a Distinguished Professor of Composition at UCLA, is a prolific and lauded composer of symphonies, chamber works and song cycles (he is most recognized for his magnum opus, *Armenian Requiem*, op. 66). But as a guitarist himself, he is most associated with that instrument, and particularly through his long and fruitful collaboration with LAGQ. One of the more groundbreaking pieces written for LAGQ was *Labyrinth on a Theme of Led Zeppelin*, later adapted for solo guitar and string quartet in Kanengiser's "British Invasion" project. As a companion piece to that homage to one of England's most innovative guitarists, Jimmy Page, Ian wrote **DADGAD** for the talented young guitarist Henry Johnson in 2012. The title refers to the actual tuning of the guitar, a standard open tuning favored by Celtic musicians. But the piece is inspired by Jimmy Page's version of the traditional folk tune "Black Mountain Side," and explores the folk, blues, and rock elements that informed the music of Zeppelin.

**Léo Brouwer** (b. 1939) might be considered the most important guitar composer living today. From his humble roots in his native Cuba, he has established himself as the guitar's preeminent voice, with a stylistic range that incorporates minimalism, avant-garde techniques, Latin and Caribbean elements, jazz, etc., while developing a unique and identifiable compositional voice. He crafted the two folk song arrangements presented here very early in his career, and they show his natural affinity for the resonance of the guitar and its potential for rhythmic groove. **Afro-Cuban Lullaby**, also known as "Canción de Cuna" (cradle-song) is a setting of the popular Cuban song "Drume Negrita." Pizzicato basses depict a mother tip-toeing into a nursery, as she sings the plaintive melody to lull her daughter to sleep. "Sleep, little one, sleep, even though the carnava! is going outside," she sings, until she tip-toes back out. **Danza Característica** is a setting of the popular carnava! song "Quitate de la acera" ("Get off the sidewalk!"). Usually attributed to the street-sweepers who clean up after the bacchanalian festivities, there are other possible interpretations of the narrative that might be considered.

**Matthew Dunne** was Professor of Jazz and Classical Guitar at the University of Texas at San Antonio for 27 years until his recent retirement, and now is a sought-after composer, arranger and double bass player in the Adirondack region of New York State. In addition to his many works for guitar, including commissions by the Los Angeles Guitar Quartet, David Russell and the Cavatina Duo, he has written numerous films scores and chamber works.

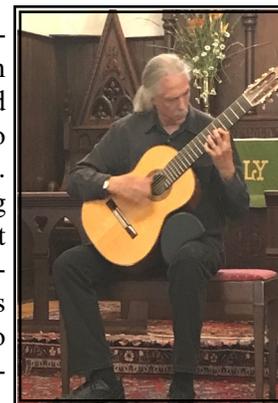
**PROGRAM NOTES**  
by William Kanengiser

**Joaquin Turina** (1882-1949) is regarded as one of the most important Spanish composers of the early 20<sup>th</sup> century, and his long collaboration with Andrés Segovia yielded a rich repertoire of solo guitar works. In his formative years, Turina studied in Paris and immersed himself in the Impressionist style. But he was encouraged by his friend Maurice Ravel to embrace the music of his homeland, and he returned to Spain to develop a personal style that deftly synthesized the two elements. **Fantasia Sevillana**, the first work he composed for the guitar, is a prime example of this hybrid style. Based on the fundamental dance-form of the *sevillanas*, the piece opens with flamenco-inspired strummed patterns and trumpet-like fanfares reminiscent of the famous bullfighting rings of Seville. The piece then morphs into an episodic fantasia, with lyrical melodies over sonorous chords, evincing the non-traditional harmonies championed by the Impressionist School. A slowly building ostinato culminates in a return to the furious strummed chords of the opening section.

**John Duarte** (1919-2004) was a respected guitarist, pedagogue, arranger, musicologist, author and composer from Great Britain. Perhaps best remembered for his hundreds of liner notes and polemic articles in guitar journals, he left a large catalogue of finely crafted compositions, often inspired by music of distinct world cultures. He turned to the traditional music of his homeland in his **English Suite, Op. 31**, which carries the dedication: “To Andres Segovia and his wife on the occasion of their marriage.” Based on completely original themes, the piece nonetheless captures the essence of English folk music, while also serving as a musical portrait of a joyous wedding celebration in the countryside. The Prelude begins with a stately theme for the wedding party’s processional and features a contrasting middle section introducing the bride and groom. The lyrical Folk Song movement can be seen as a poignant exchange of vows, and the raucous Round Dance serves as a finale for the post-nuptial festivities.

**Andrea Clearfield** (b. 1960) is an award-winning American composer of music for opera, orchestra, chorus, chamber ensembles, dance, and multimedia collaborations. **Reflections on the Dranyen**, commissioned for “The Diaspora Project,” is one of a series of her works inspired by Tibetan music fieldwork that she conducted in a northern Himalayan region of Nepal to help preserve their musical heritage. One particular song she documented was *Dranyen Tsering Wangmo*, a *Tro-glu* or “festive song” praising the dranyen, a three-stringed plucked instrument central to Tibetan music. Clearfield uses this simple melody as a starting point for an evocative reflection of her travels

**Two score and five years ago** Dennis Turechek, Gail Hamilton and others brought forth in this region a new organization conceived in love of the classical guitar and dedicated to the proposition that many shared their love. Now twenty-five years later we are going strong and ready to celebrate both our past and the future. We are thrilled to have William Kanengiser as our featured soloist at this year’s Fall Festival, and we have plans to offer more public performances in more different locales.



As always, we want to serve and cultivate our membership; we always welcome your thoughts and suggestions—who are some fine local performers we could present, who are like-minded souls who would want to join us, where are some good venues for a guitar performance...? In troubled times, music is even more necessary; please join us and let us serve you.

—Paul Sweeny



**In 2001, when Gail Hamilton and I** were planning and organizing the first CGSUNY Fall Festival event, it never entered my mind that I would be engaged in the same process 25 years later. It is a testament to the many members who gave selflessly of their time, energy, and talent to the growth and development of a self-sufficient, non-profit entity which continues to benefit the larger society. I am proud, but even more so, humbled, by the growth and vitality of CGSUNY in an age when most things have a short shelf life. Congratulations to all who have participated and may we have many more quarter century's of success!

With love and respect.

—Dennis Turechek

